



Volume 11

Etruscan News

Bollettino della Sezione
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di Studi Etruschi ed Italici

Newsletter of the American
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Etruscan and Italic Studies



Winter 2009



Etruscans in Dallas From the Temple and the Tomb: Etruscan Treasures from Tuscany.

The Meadows Museum at Southern Methodist University is where one must go to see this remarkable show, the most comprehensive exhibition of Etruscan art ever undertaken in the U.S. It is open from January 25 to May 17, 2009, and features more than 400 objects, spanning the whole chronological range of Etruscan history from the 9th through 2nd centuries B.C., with objects from the Iron Age Villanovan period to the late Hellenistic. The exhibit draws primarily from the Florence Archaeological Museum, which houses mostly material from northern Etruscan cities, but includes important pieces from other regional Italian museums and private collections, few of which have ever before traveled to the U.S. As Jenifer Neils says in her review of the exhibit catalogue, "It is the most important show of Etruscan material ever mounted in this hemisphere, and it behooves everyone interested in the classical past to see it before it returns to Italy in May."¹

Featured in the exhibit is the 29-foot-long Talamone pediment, which depicts a crucial scene from the Seven against Thebes illustrating the power of the gods. Also included in the exhibit is fascinating material from Chiusi, the city of Porsenna: the life size funerary statue known as the "Mater Matuta," several of the enigmatic "Canopic" urns, and

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Above: Frontone of temple at Talamone in Dallas
Below: Acroteria of Heracles and Apollo of Veii in Rome

Etruscan tomb unearthed in Perugia

Site discovered during construction of a road junction

(ANSA) - Perugia, July 8 - An ancient Etruscan tomb has resurfaced after centuries underground during the course of building work in the city of Perugia.

The tomb, which has been preserved in excellent condition, contains seven funerary urns, the municipal archaeology department said. It is in the shape of a square and was covered by a sheet of travertine marble, which had apparently remained untouched since being laid centuries ago. The tomb is split into two halves *continued on page 6*



Tomb of the Anei at the moment of discovery

Etruscans in Rome Le Antiche Metropoli del Lazio

Rome is appropriately enough the venue for an ambitious exhibit featuring the most important monuments of the great southern Etruscan cities of Veii, Cerveteri, Vulci, and Tarquinia, whose sites are now included in the modern Region of Lazio. It was Organized by Mario Torelli, from the University of Perugia, who was also responsible for the great show on the Etruscans in Venice in 2000, and by Anna Maria Moretti Sgubini, Soprintendente dell'Etruria Meridionale. Sponsored jointly by the Regione Lazio and the Ministero per i Beni e le Attività Culturali Soprintendenza per i Beni Archeologici dell'Etruria Meridionale, it opened October 23, 2008, at the Palazzo delle Esposizioni on via Nazionale, where the exhibit of *La grande Roma dei Tarquinii* took place years before. It is due to close January 6, 2009.

The various helpful essays of the beautifully illustrated catalogue are divided into two parts, "The Identity of the Etruscan Metropoleis of the South," and "The Etruscan Metropoleis of the South and Rome: Interactions and Inheritance," an organization that reflects the focus of the show, which is political and ultimately directed to understanding the relation between Rome and the Etruscans, as well as between the Etruscans and the Greeks. Accordingly, there is an emphasis in the

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LETTERS TO THE EDITORS

Dear Editors,

Thanks so much for including the story about the trip to Volterra and the story of Kim's house in the Letters to the Editor. It will be so meaningful to her and to our friends whom we are trying to "educate."

I look forward to reading the the News very completely as you have included so much. It is always sad to read about people passing and both Francesca Ridgway and Curt Beck must have been good friends of yours. Yet, the way you write and their lives are such an inspiration.

I always am excited to read about the coming events and am following the conference that you are trying to arrange in New York in the fall of 2009 with great interest.

I hope that you continue to have a fine summer and, as Sebastian said in *Twelfth Night*, I can no other answer make but thanks. And thanks,

Barb Johnson
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Part of residential area, Lago dell'Accesa, near Massa Marittima.

Letter from Accesa

by Nicole Cuddeback,
NYU in Florence

For a few days this past September I had the opportunity, through the Università Internazionale dell'Arte in Florence, Italy, to participate in excavations of the Etruscan settlements at Accesa near Massa Marittima where, since 1980, the University of Florence has excavated under the direction of Prof. Giovannangelo Camporeale, assisted by Dr. Stefano Giuntoli. One of the few Etruscan residential sites excavated to date, the five small dis-



Excavation team for Lago dell'Accesa, summer 2008. Lower right, Giovannangelo Camporeale, Director.

tricts brought to light so far extend over several dozen acres near Lake Accesa, each site consisting of the foundations of up to ten houses and a nearby cemetery. Closely linked to mining, an activity central to Etruria's great wealth, the settlements most likely provided raw material for much of the metalwork at nearby Vetulonia. Evidence unearthed by the excavations of Accesa's residential districts indicates that they were in use between the 7th and 6th centuries B.C., although some older tombs, "*a pozzetto*" and "*a fossa*," suggest that the area was inhabited as early as the 9th and 8th centuries.

Current study is dedicated to the most recently located fifth district, where I had the chance to help out in the final days of this year's excavation. The small group I joined spent most of its time on a hefty chunk of wall that provoked heated debate. Its shape and size suggested to some that it had been a terracing structure, a containment wall that served to stabilize the sloping area upon which the settlement sits. Others disagreed, arguing that it was clearly some sort of canalization system.

During our seminar on the final morning of the excavation—the same, exact mid-September morning when fall arrived at Accesa in its full blustery regalia of cold, driving rain and deep, slippery mud—Prof. Camporeale reminded us of the containment wall / canalization system many had struggled to pin down as either one or the other in the hot dry days before. As the violent rain drove down around us where we

huddled on a restaurant's covered porch, the professor suggested that the wall in question very likely both terraced the slope and conducted Tuscany's winter downpours away from the buildings, protecting the slope's impermeable clay soil from landslides. Needless to say, as the pro-

fessor spoke, torrents of rain roared and applauded in agreement.

I should also mention Camporeale's concluding remarks on that drenched last day of the dig, as he sent us off with the fervid advice to *not go hunting for necropoleis*. "We've done that long enough," he said. Archaeology has finally begun to study what's been left to us of the cities of the living. "If you *do* happen to find the dead," he urged, "don't neglect to also look for where they lived, which has volumes to teach us."

Accesa's archeological park, providing access to and information on four of the five settlements, was opened to the public in 2001, and findings from the sites are on view at Massa Marittima's Archeological Museum. Excavations continue, thanks to the Cassa di Risparmio di Firenze, the Comune di Massa Marittima, the Comunità Montana delle Colline Metallifere, and l'Università di Firenze.

Continuing to enjoy *Etruscan News*...

ETRUSCAN NEWS

Editorial Board Issue #11, February 2009

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Field observation, Orvieto

from Nick Eiteljorg

In 1967 I participated in Mario Bizzarri’s excavations at the necropolis of Crocefisso del Tufo in Orvieto. Work for that year was along the street with tombs numbered 96-107 facing it in this plan. (Plan courtesy of Claudio Bizzarri from B. Klakowicz, *La necropoli anulare di Orvieto, parte prima, Crocefisso del Tufo e le Conce*, L’Erma di Bretschneider; Roma 1972.)

Tombs numbered 106 and 107 on this plan were excavated that summer, but both had been robbed. The tomb across from them but facing perpendicularly (and not numbered) was the first unrobbed tomb from Mario Bizzarri’s excavations.

The lintel over the door of tomb 106, shown in Fig. 1, has a retrograde inscription showing the standard name with “MI” before it.

Adjacent to tomb 106, number 107 has a lintel with another retrograde inscription showing a name, but in this case there is no “MI” at the beginning: fig. 2.

As is clear from the photograph, the lintel was cleaned well beyond the area where “MI” should have appeared because its presence was assumed.

This was the last of the tombs along this street to be excavated as the street entered the hillside of the city. The thieves’ tunnel used to empty out the tombs along this street is visible at the far right. It was possible to determine that tomb 107 was the last in the sequence since the tunnel went around the tomb.

Also of potential interest is the inscription on the lintel of tomb 70, shown here: fig. 3.

This is another retrograde inscription, but it is quite different. Not only is it not a name, but it has been carved onto a surface that seems to have been created by making a new, flat surface



Fig. 1. Inscribed lintel over door of Tomb 106, Crocefisso del Tufo necropolis, Orvieto.



Fig. 2. Inscribed lintel over door of Tomb 107.



Fig. 3. Inscribed lintel over door of Tomb 70.

parallel to the original face of the lintel but deep enough to have removed the previous inscription, presumably one with a name. Mario Bizzarri interpreted this as a curse, in part because a groma had been found in the tomb, raising the possibility that the person buried here had been a priest who had been found to have committed some breach after he had been buried.

Harrison (Nick) Eiteljorg, II,
Bryn Mawr College



Plan of Crocefisso del Tufo necropolis, Orvieto, from Klakowicz 1972. (Courtesy of Claudio Bizzarri).

Letter to our Readers

Dear Readers,

One would think that sabbatical leave and retirement would allow your editors more time to edit and produce *Etruscan News* and to have it ready for what has become our regular schedule for the Winter issue. In fact, however, the delay has made it possible for us to include a great deal more interesting information about recent Etruscan events and publications, and announcements of upcoming conferences and exhibits. What is clear from this issue is that the field of Etruscan studies is increasingly active and attracting a great deal of attention.

The recent Annual Meeting of the Archaeological Institute of America in Philadelphia included four well-attended Etruscan panels (standing room only!). The joint APA/AIA epigraphy panel attracted philologists who raised interesting questions about Roman as well as Etruscan history and writing. The session on recent excavations at Orvieto, ancient Volsinii, the site the pan-Etruscan sanctuary of Voltumna, also presented recent work on material from Orvieto in the University of Pennsylvania Museum. A session in honor of Ingrid Edlund-Berry dealt with problems of Etruscan and early Roman architecture. Two other panels, “Current Work in pre-Roman and Roman Italy,” and “Cult and Ritual in Ancient Italy,” included field reports and papers of direct Etruscan interest; it was unfortunate that they overlapped in schedule with the architecture panel.

Two important recent exhibits on Etruscan material have been dazzling viewers: in Rome, “Etruschi: le antiche metropoli del Lazio,” which was extended to mid-March, and at SMU in Dallas, “From the Temple and the Tomb: Etruscan Treasures from Tuscany,” which just opened in late January and will still be open until May 17, 2009. Both are presented on the front page of this issue.

A conference on “Myth in Etruria: Images and Inscriptions,” organized by Francesco dei Angelis and Larissa Bonfante, will take place in New York Friday and Saturday, November 20 and 21. Sponsored by the Center for the Ancient Mediterranean, whose director, William Harris, is an officer of the U.S. Section of the Istituto di Studi Etruschi ed Italici, it will feature as keynote speaker Tom Carpenter, who will discuss the relationship between Etruscan and Apulian art. Speakers will include Etruscan scholars from the U.S. and abroad. This was originally meant to be a much larger conference, allowing foreign scholars to view the recently installed galleries of Etruscan art at the Metropolitan Museum of Art; we invite our readers to come to what has now necessarily become a smaller but no less interesting conference. Although there will be no registration fee, we welcome and encourage financial contributions toward this event.

We look forward to seeing our readers this summer in Italy at one of the many field projects conducted by members of the U.S. Section, at the exhibit on Cetamura del Chianti, “Sanctuary of the Etruscan Artisans,” June 13-July 19, at the Casa di Masaccio, S. Giovanni Valdarno, and this Fall at the conference in New York.¹

Jane Whitehead
Larissa Bonfante

¹ Announcements in this issue.

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ARCHAEOCATS

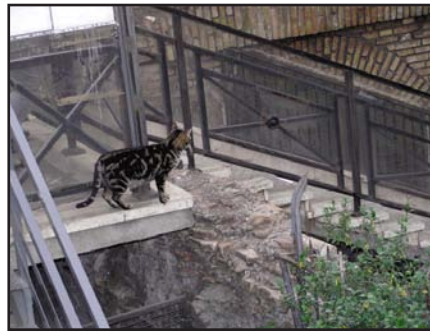
The Cats of Rome

I gatti romani diventano "patrimonio bioculturale." "The cats of Rome have been recognized as *monumenti capitolini* in a solemn ceremony....by the Council, held at Largo Argentina, site of the most famous feline population in the world, with over 400 guests....(*Corriere della Sera*, 11 December 2001).

Filippo Delpino, "Gatti, monumenti e burocrazia," *Strenna dei Romanisti* 18 April 2000, 183-186.

From the archives of Roman bureaucracy, an Italian scholar has retrieved the story of a dramatic moment at the end of the 19th century, when the feral feline population in the area of the Pantheon was in danger of being officially eliminated.

"Dall'antichità i gatti ... sono di casa a Roma." So begins this intriguing account of the difficulties faced by a group of feline Roman citizens in the winter of 1889, recorded in a document



Cat at the Largo Argentina near the cat sanctuary.

in the Archivio Nazionale dello Stato¹ entitled *Distruzione dei gatti del Pantheon*. Construction being carried out in the area of the Pantheon to clear the monument of disfiguring accretions and to repair defective sewers was taking place amidst local residents' vociferous opposition, complaints, and financial claims for damages. In the midst of correspondence relating to all this activity and confusion, a series of official letters records orders to rid the Pantheon of its cat population. The uneven rhythm of the correspondence is evidence of numerous delays and of the understandable reluctance of officials in

charge to carry out these orders, which were sporadically repeatedly.

The matter was finally laid to rest following a letter from a local merchant² to Giuseppe Fiorelli, Director of Antiquities and Belle Arti. Speaking for the neighborhood shopkeepers, the writer points out that many of their *gattini* enjoyed playing around in the ruins, and that their owners would be very sad to see them poisoned; not to mention that these cats are useful to the shopkeepers, and that if they were eliminated, more would come in their place. He therefore requests that Fiorelli relieve them of their anxious concern over this matter and thus avoid unpleasant consequences. Following this letter, the file contains only a somewhat perfunctory order to chase away cats from the Pantheon and to stop people from feeding them. The destruction of the cats is never again mentioned.

1. Dated February, 1889.
2. Dated April, 1889.



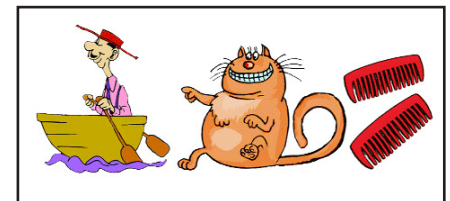
Roman mosaic "archaeocat," with fine feathered friends from "Casa del Fauno", Pompeii.



Nicole Cuddeback, poet and archaeologist, wielding a pick at the habitation site of Monasterace/Caulonia in Calabria.



Norman Roberson and Silvestro at the American Academy in Rome.



Quis est is ?



Egyptian terracotta "archaeocat," University of Pennsylvania Museum of Art and Archaeology.



Drainage canals, Marzabotto

Etruscan things

are smaller than you'd expect: Pyrgi's gold tablets, a pocket's fit; Veio's Aplu, no bigger than me; and the bronze model of a sheep's liver that surfaced as a farmer

ploughed a field of the newly united Italy not so long ago: though the liver holds the whole Etruscan sky, its full stadium of gods, and though

I was sure it had to be at least a two-hand-hold affair, it's only palm-sized. Or Etruscan things are more devastated than you'd hoped, François' pieced-together vase

after the others have exhausted you in Florence. Smashed-off alabaster gestures behind scratchy Plexiglas. Or they're invisible, like the excavated tombs

the earth gods insist on swallowing again in ivy, fig, broom and the meanest brambles, whispering through them when the wind blows, See: we gods of life and death are thick as thieves.

by Nicole Cuddeback, NYU in Florence

Following Forgotten Footsteps: The Impact of the Work of George Dennis

by Sara Button

As recipient of the University of Arizona Honors College Undergraduate Research Grant, I had the opportunity to follow in forgotten footsteps: those of George Dennis, 19th century amateur archaeologist. Dennis' explorations over the course of multiple trips and spanning five years resulted in the publication of the first edition of *The Cities and Cemeteries of Etruria* in 1848. I used his work as my guide to eight sites Dennis visited to shed light on the importance of his work. This article's site is Sovana.

Biographical information on George Dennis is scarce; in 1973, Dennis E. Rhodes published the only existing biography on George Dennis, *Dennis of Etruria: The Life of George Dennis*, which I highly recommend.

George Dennis was born in London on July 21, 1814. He did not finish school past the age of fifteen. Instead, he worked for the British Excise Office, and later as a consul in multiple cities. Throughout his life, he traveled extensively. It was in the summer of 1842, however, when he took his first long excursion to Etruria with artist Samuel Ainsley.

In 1848, John Murray published Dennis' work. Dennis continued employment with the British government and served as a vice-consul and consul in multiple cities. Over his lifetime, he established a relationship with the British Museum, and excavated in places such as Cyrene, Ptolemais, and Smyrna. None of these sites was notably profitable for him, and he never had much money. Despite publishing a revised second edition of *Cities and Cemeteries*, contributing to the British Museum's stores of artifacts, and excavating all over Europe, it was not until the age of seventy-one that Dennis received an honorary doctorate from Oxford. On November 15, 1898, George Dennis died, broke and alone. Not long after his death, *Cities and Cemeteries of Etruria* was published as one of the books in the Everyman's Library series.



Tomba della Sirena, Sovana, Hellenistic period.

I visited Sovana, included in the second volume of Dennis' work. When Dennis called it a "living skeleton of its former greatness"¹ due to the pestilence that was malaria. It had 64 residents. Today, Sovana is still quite small, but the town is beautiful. That afternoon we made it to the Città del Tufo, as it's called now—the Etruscan necropolis area that Ainsley and Dennis had visited in the 1840s. It seems silly to note what a drastic difference more than 160 years will make in terms of transportation and natural erosion. Furthermore, we paid for tickets to see the tombs, which are organized on a map and have hand-railings and warning signs and picnic benches. We followed paths rather than bushwhacking.

Dennis writes of "La Fontana," now called "La Tomba della Sirena" for the mermaid-esque creature depicted on the façade. Comparing it with Dennis' drawing, the façade itself seems to be of very similar condition as to when he found it, although more weathered by nature. Dennis notes that there was an enormous beech tree when he was there that caused a split from top to bottom of the façade. The tree is gone, and now there is also a reconstructed replica of a sculpture that once stood in front of the tomb, which is not included in Dennis' description or woodcut. He notes the 1859 excavation's discovery of the tomb entrance, but did not see it himself. Interestingly enough, the informational plaque in front of the tomb gives Dennis credit along with Ainsley for discovering the tomb, and then mis-

credits the woodcut drawing as being Ainsley's, while in Dennis' work it is signed by him.

It was 5 euro per person to see both parts of the necropolis.² One may see the Tomba della Pola, which Dennis had called the Grotta Pola and described as "one of the most singular monuments in this necropolis."³ Ainsley, and then Dennis, saw a tomb that seemed to have one column left with with large human heads placed in the middle of each face of the capital, between the foliage.⁴ Dennis disagrees with Ainsley's assessment that they were human heads; instead, he proposes that they were pinecones, which Etruscans used in sepulchral decoration.

In 2008, we found it to be almost identical to Dennis' description. The differences I noticed were those due to the wear and passage of time; the column capitals he wrote of were nearly completely undecipherable and whatever remnants of head—or pinecone—reliefs were gone. Thanks to excavations, it has been discovered that the tomb was built around the 2nd century BC, so Dennis was mostly correct in his assumption that it was built during the time of Roman domination. It originally had eight fluted columns, rather than Ainsley' and Dennis' hypothesized six.

The *vie cave* Dennis recorded are still intact, but upon our visit to the *Via San Sebastiano*, which Dennis said summoned so much foreboding to instill a sense of superstition in the vil-

lagers, was closed. A typed note forbidding entry hung in a plastic sleeve on the wooden gate.

Since Dennis' time, the most impressive tombs that have been excavated are the Tomba del Tifone, Tomba Ildebranda and the Tomba dei Demoni Alati. The Tomba dei Demoni Alati was discovered and excavated in 2004-2005, partially by the University of Venice.⁵

We cannot know why Dennis' contemporaries so soon forgot him, but we can look to today's academics. Those scholars more intimate with the study of the Etruscans often cite Dennis as being a major factor in the establishment of Etruscology, despite the lack of recognition during his life.

Dr. Claudio Bizzarri, co-director of the Campo della Fiera excavation in Orvieto and adjunct lecturer for the Università di Macerata admitted that Dennis did not receive due credit "from the academic world but more from the general public who wanted to know about Etruria...People kept on reading his books so they had the sense of the importance of what he had a chance to see."⁶

Dr. Pietro Tamburini, director of the museum in Bolsena, had much to say regarding Dennis and his work. He said that Dennis' contribution to archaeology was great, but also the drawings that he made were imperative in how we can reconstruct the past. *Cities and Cemeteries* proved to be more than a travel guide, but a testament to Etruscology; it had more notes than any similar book. Although in the last twenty years, he admitted, Dennis has become an important figure in Italian archaeology, he absolutely did not receive recognition for his astounding contribution.

Director of the Museo Faina in Orvieto, Dr. Giuseppe Della Fina, spoke to the innovations of Dennis' work. Dennis had gone farther than just studying the Etruscans in a library, like many of his predecessors; he went to those places. Moreover, he went to many lesser known locales, like Norchia. Additionally, the high literary quality of his descriptions testifies to Dennis' dedication to his project.

Why was Dennis' work important in spreading information about a civilization that has not been unlocked? Dr. Bizzarri put it *continued on page 6*

Saving Pompeii From the Ravages of Time and Tourists

by Elisabetta Povoledo

POMPEII, Italy, July 26, 2008 — Citing threats to public security and to the site itself, the Italian government has for the first time declared a year-long state of emergency for the ancient city of Pompeii, which is on Unesco's World Heritage list.

Frescoes in the ancient Roman city fade under the blistering sun or are chipped at by souvenir hunters. Mosaics endure the brunt of tens of thousands of shuffling thongs and sneakers. Teetering columns and walls are propped up by wooden and steel scaffolding. Rusty padlocks deny access to recently restored houses, and custodians seem to be few and far between.

This month the government drafted a retired lawman, Renato Profili, the former prefect of Naples, to map out a strategy to combat neglect and degradation at the site. Mr. Profili has been given special powers for one year so he can bypass the Italian bureaucracy and speedily bolster security and stop the disintegration.

The hope is that many houses and villas now closed to the public and exposed to looting and vandalism will soon be opened and protected.

"Pompeii is a calling card of Italy for foreigners, and it's important that their impression be positive," said Italy's culture minister, Sandro Bondi. He directed Mr. Profili to crack down on "blatant abuses" like unlicensed tour guides and the souvenir vendors who aggressively approach tourists.

Mr. Bondi also said that Mr. Profili would explore "new forms of innovative management" in which private sponsors might be recruited to finance improvements.

Government red tape is blamed for some of the inefficiencies at Pompeii. "If I have to fix a broken wall," said Pietro Giovanni Guzzo, the superintendent of the ruins, "I first have to put out a tender for an architect to evaluate the damage.

"Then I have to put out a tender for a company to fix the wall. Then I have to see if I have enough money in my budget to pay for the repair, and then finally the work begins.

The 109-acre ruins, about an eighth



the size of Central Park (50 more acres or so are underground), are severely understaffed. Workers are prone to wildcat strikes that can leave visitors standing outside locked gates. Local criminal organizations must constantly be kept at bay when bids are solicited for maintenance work or for operating public concessions at the site.

Still, Mr. Guzzo said he had made some progress since he assumed his post in 1995. Visitors now have access to 35 percent of the ruins, compared with 14 percent when he first arrived. He admitted, however, that this improvement was "a drop in the bucket."

Ticket-sale proceeds and financing from the European Union and local governments have not met Pompeii's bottomless financial needs. "Modern cities are constantly plagued by unforeseen expenses," said Giuseppe Proietti, the culture ministry's secretary general. "Just put that in the context of an enormous ancient site exposed to the elements."

That chronic shortfall has brought suggestions that investors should operate Pompeii. The ruins should "be put in a condition where people can best appreciate their beauty, because that's money to the area," said Antonio Irlando, an architect and the president of a local conservation group that meticulously monitors Pompeii's cracking walls, falling stones, abandoned work sites and flaking intonaco, the thin layer of plaster on which a fresco is painted. "This is an area with high unemployment and that shouldn't be the case, because it has an immense patrimony."

Claudio Velardi, culture and

tourism chief for the Campania region, which includes Pompeii, has suggested an "American style" sponsorship of the site, in which a business would reap image benefits if not a tangible financial return.

But around the globe there is always considerable unease with the notion of the privatization of cultural heritage. "Pompeii is a government responsibility; it's a World Heritage site, and they don't want it to become too much of a Disneyland," said Steven J. R. Ellis of the University of Cincinnati, a director of a research project at Porta Stabia, one of Pompeii's ancient gates.

"The concern is that private investment will swing interests into making money at Pompeii rather than its cultural upkeep and the assurance that funds are given over to conservation," Dr. Ellis said.

Perugia, continued from page 1

half by a pillar and there are two benches running along each side. The funerary urns, which were placed on the benches, were marked with brightly coloured mythological and religious motifs. A preliminary study suggests that writing on the side of the urns probably refers to a family that was called the Aneis. In addition to the urns, the tomb also housed the remains of a bronze bed and various pottery shards.

Dennis, continued from page 5

best when he said, "Usually they say that without roots you cannot take perspective. If you don't look back you can't look again. You don't know what's going on at that time, you don't know where the environment in which you are today comes from." If that is the goal when studying history or archaeology or the past, then Dennis served the world well. We can at least acknowledge him for that.

Endnotes

1. Dennis, George. *Cities and Cemeteries of Etruria* Vol. 2 (London 1883) 4.
2. Price as of June 2008.
3. Dennis, 9.
4. Dennis, 49.
5. (<http://www.archeotoscana.beniculturali.it/index.php?it/200/sovana-tomba-dei-demoni-alati>)
6. Interview with Dr. Claudio Bizzarri, conducted by the author, July 2008.

Archaeologists Unveil Majestic Roman Ruins That Rival Riches of Pompeii

by Elisabetta Povoledo

OSTIA ANTICA, Italy, October 1, 2008—The ruins of Ostia, an ancient Roman port, have never captured the public imagination in the same way as those of Pompeii, perhaps because Ostia met with a less cataclysmic fate.

Yet past archaeological digs here have yielded evidence of majestic public halls and even multistory apartment buildings that challenge Pompeii's primacy. Now officials hope that the decade-long restoration of four dwellings lavishly decorated with frescoes will focus new attention on this once-bustling port about 15 miles west of Rome.

Last week the second-century insulae, or housing complexes, were presented to the public through the European Heritage Days program, in which each member country of the Council of Europe promotes new cultural assets and sites that have mainly been closed to the public.

"Over all, this is the most important ensemble of second- and third-century frescoes in the world," Angelo Pellegrino, the director of excavations at the site, now called Ostia Antica, said in an interview.

At its peak in the second century, Ostia sat at the mouth of the Tiber and served as the main shipping point for goods traveling to and from Rome. (Over the centuries deposited sediment has caused the ancient town to recede several miles inland.) Prosperous Ostians liked to embellish their homes, and traces of art have emerged on crumbling walls around the site. But the frescoes in the insulae are among the best preserved, officials say.

Ethereal floating figures dance against a red backdrop in the House of Luceia Primitiva. (A graffito with that woman's name was recently uncovered in the dwelling.) The nine Muses hold court in a house that bears their names; a small, erotic panel decorates what experts say was probably a bedroom in the House of the Painted Vaults.

"They're exceptional indicators of the emerging merchant class and the economic and political well-being of the city in the second century," said

Flora Panariti, an archaeologist who participated in the restoration.

Stella Falzone, an expert in mural painting at Sapienza University in Rome, described the dwellings and their decorations as “a reliable mirror of Rome” during that period, especially precious for archaeologists and art historians because so little from that era survives in Rome.

Popular colors of the time, red and yellow, dominate the House of the Yellow Walls, for example. “It’s no coincidence that these are the colors of the Roma soccer team,” Ms. Panariti said.

Unlike Rome, which cannibalized much of its heritage over the centuries, or Pompeii, which was buried in volcanic ash in A.D. 79 and was not systematically excavated until the 18th century, Ostia remained mostly untouched until the early 20th century.

The multistory dwellings were first excavated in the 1960s, but work stopped when the archaeologist leading the dig left for another job. They remained largely unknown to the public and to many scholars until archaeological administrators at Ostia Antica resolved to recover them.

The buildings, in the western part



Ostia's sumptuous black and white mosaic and frescoed villa walls

of the ancient city, were built around A.D. 128 in a housing boom during Emperor Hadrian's reign. With demand for accommodations growing, new multilevel homes resolved issues of space and expansion. Although only the ground floors remain, evidence that buildings stood taller than one story has emerged from the rubble.

If it weren't for Ostia Antica and its multistory houses and apartments, “it would be difficult for people to imagine how people lived in that era,” said Norbert Zimmermann, president of an

international association for ancient mural painting.

Like Pompeii, Ostia Antica faces problems common to many of the sprawling archaeological sites in Italy. Money is scarce, the site is understaffed, and surveillance is spotty. But the biggest challenge here is high humidity resulting from the high groundwater level.

“We try to dig as little as possible nowadays, because we can barely deal with caring for what's emerged,” said Mr. Pellegrino, the excavations director.

It took nine years to restore the four buildings, he noted, in an effort that was possible only because of a private donation of about \$150,000.

In the House of the Painted Vaults Ms. Panariti pointed to a delicately painted human form high on a wall. “These figures are disappearing again even though they were only restored two years ago,” she said sadly.

Humidity has forced conservators to detach many frescoes from walls and transfer them onto panels before returning them to their original locations. “It's necessary, but it causes immense sorrow whenever we have to do that,” Mr. Pellegrino said.

Only a limited number of visitors will be allowed to tour the four dwellings, and reservations are required. (Officials have not worked out the details.)

Ostia Antica has not given up all its secrets. On Friday, in a different section of the ancient city, students were cleaning colorful frescoes in the House of Jupiter and Ganymede, named for the chief Roman god and the Trojan prince he anointed as cup bearer.

“We're constantly restoring the site,” Mr. Pellegrino said, “as long as we can afford to.”

Fish Sauce Used to Date Pompeii Eruption

by Rossella Lorenzi, *Discovery News*

Sept. 29, 2008 — Remains of rotten fish entrails have helped establish the precise dating of Pompeii's destruction, according to Italian researchers who have analyzed the town's last batch of garum, a pungent, fish-based seasoning.

Frozen in time by the catastrophic eruption that covered Pompeii and nearby towns nearly 2,000 years ago with nine to 20 feet of hot ash and pumice, the desiccated remains were found at the bottom of seven jars.

The find revealed that the last Pompeian garum was made entirely with bogues (known as boops boops), a Mediterranean fish species that abounded in the area in the summer months of July and early August.

“Analysis of their contents basically confirmed that Mount Vesuvius most likely erupted on 24 August 79 A.D., as reported by the Roman historian Pliny the Younger in his account on the eruption,” Annamaria Ciarallo, director of Pompeii's Applied Research Laboratory told Discovery News.

The vessels were unearthed several



years ago in the house of Aulus Umbricius Scaurus, Pompeii's most famous garum producer.

Garum, made from fermenting fish in saltwater, was basically the ketchup of the ancient Romans. It boasted a much appreciated sweet and sour taste, and was used on almost on every dish, often substituting for expensive salt.

Most likely it was widely available at the numerous open air trattorias, known as thermopolia, where Pompeian “fast food” was served. The

sunken jars on the counter contained spiced wine, stews of meat or lentils as well as garum.

Producing garum was relatively simple. A garum maker such as Aulus Umbricius Scaurus would have first placed a layer of fish entrails on a bed of dried, aromatic herbs such as coriander, fennel, celery, mint and oregano.

Then he would have covered the fish entrails under a layer of salt about two fingers high. The layer sequence — herbs, fish and salt — was repeated until the container was filled. The concoction was then left in the sun to macerate for a week or so, and the sauce was mixed daily for about 20 days. The process produced a smelly liquid — a local delicacy to the Romans.

“Pompeii's last batch of garum was made with bogues, a fish that was cheap and easy to find on the market in those summer months. Still today, people living in this region make a modern version of garum, called “*colatura di alici*” or anchovy juice, in July when this fish abounds on the markets,” Ciarallo said.

The eruption froze the sauce right at the moment when the fish was left to macerate. No batches of finished garum were found, since the liquid evaporated

in the heat from the eruption.

“Since bogues abounded in July and early August and ancient Roman recipes recommend leaving the fish to macerate for no longer than a month, we can say that the eruption occurred in late August-early September, a date which is totally compatible with Pliny's account,” Ciarallo said.

Doubts about the date of the eruption emerged a couple of years ago when archaeologists discovered a coin which seemed to refer to the 15th imperatorial acclamation of Titus, believed to have occurred on Sept. 7, 79 A.D.

“Unfortunately, that coin can't be taken as a dating evidence, since it is hardly readable. I myself agree with Ciarallo's dating of the eruption, even though I think that a bit of mystery remains. However, it is not so important whether the eruption occurred in August or in October,” Teresa Giove, a coin expert at Naples' Archaeological Museum, told Discovery News.

According to Ciarallo, the date of the eruption on August 24th is also confirmed by biological data. “All pollen found in Pompeii belong some 350 summer species. I think this is more strong evidence in favor of Pliny's account,” Ciarallo said.

Huge statue of Roman ruler found

by Paul Rincon, Science reporter, *BBC News*

Parts of a giant, exquisitely carved marble sculpture depicting the Roman emperor Marcus Aurelius have been found at an archaeological site in Turkey. Fragments of the statue were unearthed at the ancient city of Sagalassos. So far the statue's head, right arm and lower legs have been discovered, high in the mountains of southern Turkey.

Marcus Aurelius reigned from A.D. 161 until his death in A.D. 180. In addition to his deeds as emperor, Marcus Aurelius is remembered for his writings, and is considered one of the foremost Stoic philosophers.

The partial statue was unearthed in the largest room at Sagalassos's Roman baths. The cross-shaped room measures 1,250 sq. m., is covered in mosaics and was probably used as a frigidarium - a room with a cold pool which Romans could sink into after a hot bath. It was partially destroyed in an earthquake between A.D. 540. and A.D. 620, filling the room with rubble. Archaeologists have been excavating the frigidarium for the past 12 years.

The dig is part of wider excavations at the ruined city, which was once an important regional centre.

Imperial gallery

Last year, the team led by Prof. Marc Waelkens, from the Catholic University of Leuven in Belgium, uncovered fragments of a colossal marble statue of the emperor Hadrian in the rubble. This month, the researchers found a huge head and arm belonging to Faustina the Elder, wife of the emperor Antoninus Pius.

Archaeologists now think the room hosted a gallery of sculptures depicting the "Antonine dynasty," rulers of Spanish origin who presided over the Roman Empire during the second century AD.

Early on 20 August 2008, a huge pair of marble lower legs, broken just above the knee, turned up in the debris. Also found were a 1.5 m.-long right arm and hand holding a globe which was probably once crowned by a gilded bronze "Victory" figure.

But it was the giant marble head which identified this statue as the young Marcus Aurelius. The colossal head, which is just under 1 m. in height, is



Above, Marcus Aurelius and Faustina

said to bear his characteristic bulging eyes and beard. Prof. Waelkens said the pupils were gazing upwards "as if in deep contemplation, perfectly fitting of an emperor who was more of a philosopher than a soldier." He added that this was one of the finest depictions of the Roman ruler.

The emperor wore exquisitely carved army boots decorated with a lion skin, tendrils and Amazon shields. The torso was probably covered in bronze armour filled inside with terracotta or wood. When the niche's vault collapsed in the earthquake, the torso would have exploded.

Bath complex

The statue of Hadrian was found lying halfway down in the frigidarium's rubble. This initially led archaeologists to think it had been hauled in there from another part of the huge bath complex, perhaps to remove its gilded bronze armour, or to burn the huge marble pieces to make cement in a nearby lime kiln. However, they now think sculptures of Hadrian, his wife Vibia Sabina, another Roman emperor Antoninus Pius, his wife Faustina the Elder, and Marcus Aurelius all once adorned niches situated around the room.

There were three large niches on both the western and eastern sides. The fragments of Hadrian's statue were found near the south-west niche. The



Below, Emperor's right arm and legs

front parts of two female feet were discovered in the opposite niche, on the room's south-eastern side. The archaeologists now think these belonged to a colossal figure of Vibia Sabina, who was forced into marriage with the homosexual Hadrian at the age of 14. Remains of the statue depicting Faustina the Elder were found further along, on the eastern side.

In the opposite niche, they found the front parts of a pair of male feet in sandals, which could belong to her husband, Antoninus Pius, who succeeded Hadrian as emperor. The experts suggest Antonine emperors occupied niches on the western side of the room, while their spouses stood opposite, on the east side.

Five good emperors

After the discovery of Faustina and her male counterpart, the archaeologists guessed the north-western niche would contain a colossal statue of Marcus Aurelius, the longest-surviving successor of Antoninus Pius. The discovery on Wednesday confirmed this prediction, and suggests the north-eastern niche may contain remains of a statue depicting Faustina the Younger, Marcus Aurelius's wife. Archaeologists will get the opportunity to excavate this part of the room next year.

Ancient Phoenicians Left Their DNA in the Mediterranean Gene Pool

The Phoenician culture vanished from the Mediterranean following the fall of Carthage in 146 BC, when the Romans razed the city and (according to legend) salted the earth, but the Phoenician people didn't fade away. A new genetic analysis shows that 1 in 17 men in the Mediterranean region have Phoenician DNA, and must be descended from those ancient seafarers.

The findings could fill a gap in the history of the Phoenician civilization, which originated two to three thousand years ago in the eastern Mediterranean — in what is now Lebanon and Syria — and included prominent traders, according to Chris Tyler-Smith, lead author, "By the time of the Romans they more or less disappeared from history, and little has been known about them since." [*National Geographic News*]

For the study, published in the *American Journal of Human Genetics*, researchers used archaeological evidence and written accounts from the Greek and Romans to determine where the Phoenicians settled, and then took DNA samples from 1,330 men living in areas that were once Phoenician trading centers, including Syria, Tunisia, Morocco, Cyprus, Malta, and the West Bank. "When we started, we knew nothing about the genetics of the Phoenicians. All we had to guide us was history: We knew where they had and hadn't settled. But this simple information turned out to be enough, with the help of modern genetics, to trace a vanished people," Tyler-Smith said [*AP*].

The researchers examined genes on the men's Y chromosome which is passed down from father to son, and compared them to the genes of other men from areas that had no link to Phoenician settlements. From the research emerged a distinctive Phoenician genetic signature, in contrast to genetic traces spread by other migrations, like those of late Stone-Age farmers, Greek colonists and the Jewish Diaspora. The scientists thus concluded that, for example, one boy in each school class from Cyprus to Tunis may be a descendant of Phoenician traders. [*The New York Times*].

Tomb reveals ancient trade network

Adriatic coast linked with Mideast, North Africa and Greece

(ANSA) - Ancona, July 24, 2008 - The tomb of a woman who died around 2,600 years ago on the eastern Italian coast is helping archaeologists piece together the vast trade network that once linked this area with the Middle East, North Africa and Greece.

Experts working on a tomb near the port of Ancona say the site contains over 650 artefacts from the 7th century B.C., including numerous items made in other parts of the world.

"This tomb is of extraordinary importance, as it contains the only known funerary finds in the area of Conero dating from this time," said the Archaeology Superintendent for the Marche region, Giuliano De Marinis. The pieces demonstrate that an extensive network of contact and trade once linked this section of the Adriatic coast not only to Sicily and southern and central Italy, but also much further afield.

The tomb contains artifacts manufactured in sites as far away as modern-day Egypt, Rhodes, mainland Greece, the Palestinian Territories and Anatolia. "This discovery fills in a big gap in our knowledge and helps define the role this area played in past centuries," continued De Marinis. "For example, it shows that items from Greece and the eastern Mediterranean passed through here en route to other parts of the Italian peninsula." Of particular value are five glazed pottery pendants, which were made in Egypt. Probably used as amulets, they are each six centimetres in length and are shaped like seashells. Also of special interest are a bowl and lid, intricately decorated with horses, and a cowry disc from the Indian Ocean. This latter was considered a fertility symbol and was reproduced in Ancient Egyptian tombs.

Among the other items contained in the tomb were pendants of ivory, glass paste and amber, scarabs, and belts of buckle and bone. Project director, Maurizio Landolfi, said: "These items were possibly transported to the Marche along with consignments of amber, which was in great demand for decorating jewellery and homes."

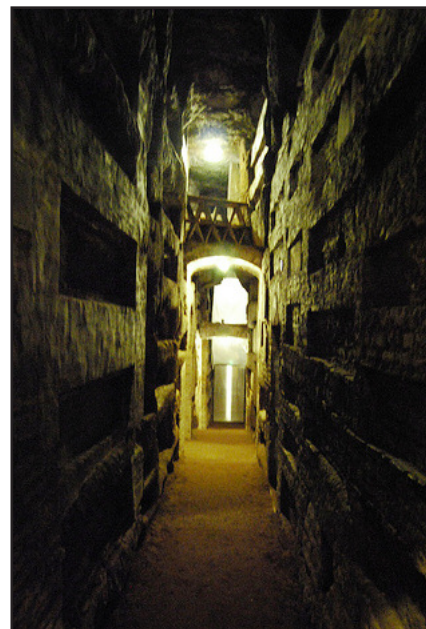
Over the last two years, over 200 tombs have been uncovered in the area, particularly around the towns of Sirolo and Numana.

New Life Found In Ancient Tombs

ScienceDaily (Sep. 24, 2008) — Life has been discovered in the barren depths of Rome's ancient tombs, proving catacombs are not just a resting place for the dead. The two new species of bacteria found growing on the walls of the Roman tombs may help protect our cultural heritage monuments, according to research published in the September issue of the *International Journal of Systematic and Evolutionary Microbiology*.

The Catacombs of Saint Callistus are part of a massive graveyard that covers 15 hectares, equivalent to more than 20 football pitches. The underground tombs were built at the end of the 2nd century AD and were named after Pope Saint Callistus I. More than 30 popes and martyrs are buried in the catacombs.

"Bacteria can grow on the walls of these underground tombs and often cause damage," said Professor Dr. Clara Urzi from the University of Messina in Italy. "We found two new species of bacteria on decayed surfaces in the catacombs and we think the bac-



Loculi in catacombs of San Calisto

teria, which belong to the Kribbella group, may have been involved in the destruction."

By studying bacteria that ruin monuments, the researchers hope to develop methods of protecting cultural heritage sites such as the catacombs in Rome. The two new bacterial species discovered in the tombs also have the potential to produce molecules that have useful

properties, like enzymes and antibiotics.

"The special conditions in the catacombs have allowed unique species to evolve," said Professor Dr Urzi. "In fact, the two different Kribbella species we discovered were taken from two sites very close to each other; this shows that even small changes in the micro-environment can lead bacteria to evolve separately."

Kribbella species are found in many different locations all over the world, from a racecourse in South Africa to a medieval mine in Germany. The genus was only discovered in 1999 but since then several species have been found. The two species discovered in the Roman catacombs have been named Kribbella catacumbae and Kribbella sancticallisti.

"Kribbella raises questions about the path of evolution," said Professor Dr. Urzi. "If the bacteria are very old, does the wide geographical distribution prove the genus is stable? Or have similar bacteria evolved in parallel to one another in different places? The questions are made even more interesting by the discovery of these two different bacteria in the Roman tombs."

Rare Lead Bars Discovered Off The Coast Of Ibiza May Be Carthaginian Munitions

ScienceDaily (Dec. 16, 2008) — Dr. Marcus Heinrich Hermanns from the Department of Archaeology at the University of Cologne has recovered three lead bars which may originate from the third century B.C., 39 meters under the sea off the north coast of Ibiza. One of the bars has Iberian characters on it. According to the German Mining Museum in Bochum, the lead originates from the mines of Sierra Morena in southern Spain.

With the help of local volunteer divers, some of whom he also trained in crash courses in underwater archaeology financed by the local government, Dr. Hermanns examined the three lead bars. A fourth specimen had already been found on an earlier occasion. The characters on the upper surfaces of two of the four known bars are syllabary symbols from the script of Northeastern Iberian. "The characters must have been added to the metal before it had set, shortly after it had been cast," says



Diver examines lead bars off Ibiza

the underwater archaeologist Dr. Hermanns, "in which case, the characters are more likely to be related to production as opposed to commercial information."

The meaning of the characters has not yet been determined; however, the dating of the objects to the third century B.C., i.e. the period of the Second Punic War, raises further questions. The reason for this is that there is very little evidence for the downsizing of silver works in the Sierra Morena region for this period. There is, however, evidence for this in the mining area around Cartagena in the eastern part of the Iberian Peninsula, i.e. the language area of Northeastern Iberian. For this rea-

son, scientists suspect that the raw lead was processed and branded in this area, before it was placed on board a freighter that was shipwrecked off the north coast of Ibiza.

The destination planned for the lead remains unknown. The reason why the lead was transported from the Spanish mainland to the Balearic Islands, even though silver mines were in operation on the islands, has not been established. During antiquity, lead was a by-product of silver mining and used mainly for coinage. Dr. Hermanns therefore assumes that the lead was used as munitions for mercenaries provided by the Balearians during antiquity.

Due to the dating of the lead, it would make sense that this was for the Second Punic War. "The examination of the recovered lead bars provides a further basing point for the examination of the pre-Roman metal industry in the western Mediterranean region," according to Dr. Hermanns, "there have been some relevant discoveries in the past; however, it is very difficult to establish anything concrete with certainty, due to the research done so far." This project was sponsored by the Fritz-Thyssen-Stiftung.

Dallas , continued from page 1

decorated cinerary urns from Chiusi, Perugia, and Volterra. There are also some of the characteristic terracotta sarcophagi from Tuscania, and the charming early hut urns of southern Etruria and Latium. From sites in northern Etruria come the Brolio votive deposit with its beautiful bronze statuettes, relief stelae from Fiesole, and the Pietrera female torso, probably an ancestor figure like many of the other images in the exhibit. Included, too, are important inscriptions such as the Magliano lead disk, on which can be read names of Etruscan divinities.

From the Temple and the Tomb was curated by Carlotta Cianferoni, Director of the Florence National Archaeological Museum. Greg Warden, who served as American Scientific Director, was also the editor of the catalogue, which includes, in addition to contributions by Warden and Cianferoni, essays by U.S. scholars Nancy de Grummond, Ingrid Edlund, J.P. Small, Ann Steiner, and Rex Wallace.

A complementary exhibition, **New Light on the Etruscans: Fifteen Years of Excavation at Poggio Colla**, presents for the first time in North America the findings from the excavations at



Statue of mother with child from Chianciano, Archaeological Museum, Florence. 5th century BC.

Poggio Colla, an interdisciplinary project sponsored by SMU, Franklin and Marshall College, and the University of Pennsylvania Museum. Nearly 100 objects from that site will be displayed, along with new scientific evidence relating to Etruscan daily life and religious ritual. The Meadows Museum is the exclusive venue for both exhibi-

tions.

A symposium, held on January 24 in conjunction with the opening of the two exhibits, and entitled **Learning from the Past, Partnering for the Future**, focused on the question of whether the model of long-term university-based research projects can be of use in a museum setting. University scholars, museum professionals, and administrators from Italian institutions explored the ways that research projects have successfully created bridges in the past, and the potential for future collaboration. Speakers included Erik Nielsen, Franklin College; John Clarke and Michael Thomas, University of Texas at Austin; Greg Warden, SMU; Thomas Howe, Southwestern University; and Clare Lyons, Getty Museum. An afternoon panel discussion included Fulvia Lo Schiavo, Soprintendente per i Beni Archeologici della Toscana, Carlotta Cianferoni, Florence Archaeological Museum, Luca Fedeli, Archaeological Inspector, and Kenneth Katz, President of the Board of Trustees, Etruscan Foundation.

¹ *BMCR* 2009 xxx.

Rome, continued from page 1

organization of the symbols of power and the role of the monuments in the context of the growth of Rome. These themes dictate the placement of the objects, but the chronological range includes material from Villanovan to Roman times, and the objects themselves are often spectacular and always fascinating. The first room, with the beautiful, newly restored statues from Veii of Apollo and his brothers, Heracles and Hermes, attracts the rapt attention of the visitors. They are not disappointed in the following galleries, where they can see up close the shiny black bucchero vase from Cerveteri decorated with the images of Medea and Daedalus, clearly identified by inscriptions, finds from the Greek sanctuary of Gravisca, the harbor of Tarquinia. A stunning reconstruction allows the viewer to feel he is actually seeing the paintings from the François Tomb of Vulci in their original location (the paintings are indeed included in the show). And at the end of the exhibit, he can walk up the stairs of the reconstructed temple of Jupiter Optimus Maximus, built by an Etruscan king, Tarquin, and once decorated by an Etruscan artist, Vulca of Veii.

Huge necropolis unearthed in Sicily

Ancient babies' beakers discovered along with skeletons

(ANSA) - Palermo, November 11 - Archaeologists working at the ancient Greek city of Himera in northern Sicily have uncovered what they now believe to be the largest Greek necropolis on the island.

Although experts have long known about the burial ground, they have only recently understood its importance because of building work to extend a local railway track. Hundreds of graves have already been uncovered but archaeologists believe there are thousands more waiting to be found in the burial ground of the city, which rose to prominence more than 2,500 years ago.

"The necropolis is of an extraordinary beauty and notable dimensions," Sicily's regional councillor for culture, Antonello Antinoro, said Tuesday.

"Preliminary estimates indicate the presence of around 10,000 tombs, which gives the site a good claim to being one of the most important discoveries of recent years," he said.

Among the most exciting finds are skeletons of newborn babies placed inside funerary amphorae along with the ancient version of babies' beakers - small terracotta vases equipped with spouts to function as feeding bottles.

Most of the graves in the necropolis date from between the sixth and fifth centuries B.C., and archaeologists believe that many of the tombs contain the remains of thousands of soldiers, civilians and prisoners who died during two bloody battles that took place in the city.

In the 480 B.C. Battle of Himera, a massive army from Carthage, in modern-day Tunisia, suffered a dismal defeat as it tried to help the city's ousted leader, Terillus, reclaim his throne from Theron, the ruler of Agrigento.

But in a second battle in 409 B.C., the Carthaginians returned to Himera, which had great strategic military importance, and razed the city to the ground, slaughtering a good part of its residents and deporting the rest to Carthage.

Skeletons show signs of battle wounds

Stefano Vassallo, who heads the

dig, said archaeologists were excited to have found a common grave containing a dozen bodies, all of whom he said were young, male and showed unequivocal signs of a violent death in battle.

Some of the skeletons bear the signs of being hit by heavy objects, while others still have arrows attached to them, Vassallo said.

He added that skeletons found in the necropolis would undergo analysis by forensic anthropologists to determine information about the population's lifestyle and eating habits.

In addition to the huge numbers of human remains, the necropolis is gradually offering up a significant haul of funerary goods buried alongside the bodies such as oil-lamps, bowls, and ceramics.

Finds are being transferred to a small museum at the site, where they will be catalogued and restored before going on display at a new museum to be built at nearby Termini Imerese.

Sicily's regional councillor for culture, Antonello Antinoro, said he would put the wheels in motion to create a national archaeological park at Himera in light of the new discoveries.

Etruscan Tomb of the Caccia al Cervo Now Open to the Public

[Apcom] A painted Etruscan tomb dating from 450 B.C. has been opened to the public in the necropolis of Tarquinia. The beautiful tomb of the Caccia al Cervo is one of the most intriguing of the Etruscan world. It has a single chamber with a double sloping ceiling and narrow benches along the side walls, provided with seven cavities for the bases of the funeral couches.

The pediment of the tomb's back wall is decorated with the painted scene of a deer hunt that gives the tomb its name; nearby are painted two panthers. On the back wall is a banquet scene with three couples of banqueters reclining on the banquet couches or *klinai*. On the right-hand wall is another carefully painted scene, with five dancing figures alternating with small trees, while the left-hand wall shows the figure of a warrior engaged in an armed dance.

LANGUAGE

culnališa or *cutnališa*?

A note on the Etruscan inscription in the Metropolitan Museum of Art

by Rex Wallace
University of Massachusetts Amherst

A ceramic sarcophagus with an Etruscan inscription (inv. no. 06.9.21.9a,b; fig. 1) is located in case 22 in the Leon Levy and Shelby White Gallery for the Greek and Roman Study Collection at the Metropolitan Museum of Art in New York City.¹ The inscription is painted in sinistroverse direction in red letters along the upper border of the cask. According to the entry for the artifact published in the museum's electronic catalogue, the inscription is to be transcribed as in (1).

(1) *aule : petruni : aθ : cut-nališa*

'Aule Petruni, (son) of Arnth, the (son) of Cutnei'

In the *Corpus Inscriptionum Etruscarum* (CIE 4605) the editor, Carl Pauli, placed an under-dot beneath the letter *t* of the metronymic *cutnališa* indicating that he was unsure of the reading. Pauli did not see the sarcophagus in person. His transcription was made from a photograph sent by staff at the Museum.² Helmut Rix, who published the inscription in *Etruskische Texte* (ET Cl 1.2114), cited Pauli as his authority but his [Rix's] transcription of the metronymic does not have an under-dot beneath the letter *t*.

Inspection of the artifact reveals that neither the Met, nor CIE, nor ET published the correct transcription. The third letter of the metronymic *cutnališa* is not a *tau*, but rather a *lambda* whose oblique bar was painted just above the head of the warrior that protrudes into the space available for painting letters.³ The vertical bar of the *lambda* stands very close to the left oblique bar of the preceding *upsilon*, too close to permit the craftsman to paint the horizontal crossbar of a *tau*.⁴ The correct spelling is *culnališa*. The transcription given in (2) is the proper one.

(2) *aule : petruni : aθ : cul-nališa*

'Aule Petruni, (son) of Arnth, the (son) of Culnei'

The Museum's catalogue entry notes that the sarcophagus was recovered from Chiusi or the *Ager Chusinus*.⁵ Epitaphs of other members of the *petruni* family are documented at Chiusi, e.g. ET Cl 1.279, 1.280, 1.2112, 1.2113, and 1.2114. The family name of the deceased's mother, *culna*, is much less well attested. In fact it is found on one epitaph, viz., ET Cl 1.1564. In contrast, the family name *cutna* is well documented in epitaphs from this area, e.g. ET Cl 1.79, 1.1563, 1.1564, 1.1565,

examples on Etruscan inscriptions can be cited.⁷ If *lambda* is viewed as a misspelling for *tau*, the inscription must be transcribed as in (3), employing the epigraphic convention of angled brackets that indicates an editorial correction to the inscription.

(3) *aule : petruni : aθ : cu<t>nališa*

As a general policy, however, epigraphers hesitate to offer emendations to inscriptions unnecessarily. Although the family name *culna* is rare at Chiusi and the name *cutna* is well attested, this in

elsewhere in Etruria as well),⁸ in the end the best approach is to maintain the spelling of the metronymic that is painted on the sarcophagus. The deceased's mother was a member of the *culna* family.

Endnotes

1. The study collection is located in the Greek and Roman Galleries on the mezzanine level.
2. I suspect that the transcription in the Met's catalogue is based on the transcription published by Pauli, but I have not been able to corroborate my suspicion.
3. The scene depicted on the side of the cask is one in which a man using a plow as a weapon battles against his enemies. Some think that this is the Greek hero Echetlos who aided the Athenians at Marathon in 490 BCE.
4. The letter *tau*, which is the third letter in the deceased's family name, *petruni*, has the form of a <T>, its horizontal crossbar sloping gently in the direction of writing. There is no chance then that the first *lambda* in *culnališa* is a *tau* whose crossbar has gone missing.
5. The catalogue entry also notes that the artifact dates to the 2nd century BCE. The entry does not specify on what basis the date was assigned.
6. Unfortunately for Pauli the family name in CIE 2608 is not *petruni*, but rather *prunini*. Pauli seems to have believed that this spelling was an error for *petruni*. Such an error cannot easily be explained.
7. For a discussion of types of scribal errors found in Etruscan inscriptions see Pfiffig 1977.
8. Members of the *culna* family are found at Caere (ET Cr 2.54, 2.55, 2.57) and at Volsinii (ET Vs 1.208).

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Fig. 1

1.1746, 1.2144, and 1.2433. The editor of CIE opted for the reading *cutnališa* because he thought that the deceased commemorated in CIE 4605 might be the brother of the man in epitaph CIE 2608 (= ET Cl 1.2144).⁶

Given that the family name *cutna* is well attested at Chiusi it is worth considering that the first *lambda* of the metronymic is a misspelling. Following this line of reasoning one would have to argue that the workman who was painting the epitaph looked ahead to the *lambda* that began the penultimate syllable of the metronymic. Such anticipatory errors are a relatively common type of orthographic mistake and other

itself is not a sufficient reason to emend. Moreover, it turns out that the family name *culna* has a northern Etruscan pedigree that goes back to the 7th century BCE. The name *kuleniēci* (pertinentive case) is found on an inscription from Faesulae dated to ca. 600 BCE (ET Fs 6.1). The suffix *-niē*, which is a contamination of the Etruscan family name suffixes *-na* and *-iē*, presupposes a stem **kulena-* from which the metronymic attested in our inscription is derived by means of medial vowel syncope (**kulena* > *culna*). While it is true that *culna* is an uncommon family name at Chiusi (and

NEWS FROM THE FIELD

Preliminary Report of the Excavation of the Baths at Carsulae 2008

by Jane K. Whitehead, Valdosta State University

The fourth season of excavation of the baths at Carsulae took place in a six-week program from June 9 to July 18, 2008, under the direction of Prof. Jane K. Whitehead of Valdosta State University (Georgia, USA).

Due to the excessive rains that continued well into June, our field season had a slow start, and thus we limited the amount of excavated area. We hoped to come to an understanding of the foliate-carved column buried under a badly made wall, Wall F, to the south of the tepidarium. We also began to explore the massive archaic, perhaps pre-Roman, wall to the east of the baths; Wendy Hallinan, who had general oversight of the excavation in that area, has written an article, included in this issue, about the character of the finds.

Excavation in the area of the archaic wall

A wall built of massive dressed boulders, not rectangular and not laid in courses, was discovered and photographed by Paolo Renzi in 2004. (See photos page 13). It extends roughly SE to NW, and on the eastern end of its exposure, an irregular wall or deposit of boulders abuts it at a right angle. Its western side once formed a corner, and turns at a right angle northeastward.

Several very surprising and significant discoveries in this area have placed the baths, and perhaps the whole history of Carsulae itself, in a new perspective. These archaic walls are exactly aligned with the walls of the baths 50 meters to the west. This would suggest that the two structures had some connection to each other in function, and that the baths, which must be later, made use of the archaic structure in some way. The SW-NE running archaic wall leads directly toward the center piling of the *opus caementicium* cistern that served the baths in the Imperial period. This would suggest a functional connection as well. A platform of *cocciopesto* paved with terracotta tiles, partly lying on top of the archaic wall, on the side toward the Via Flaminia, appears to be a step for access to this

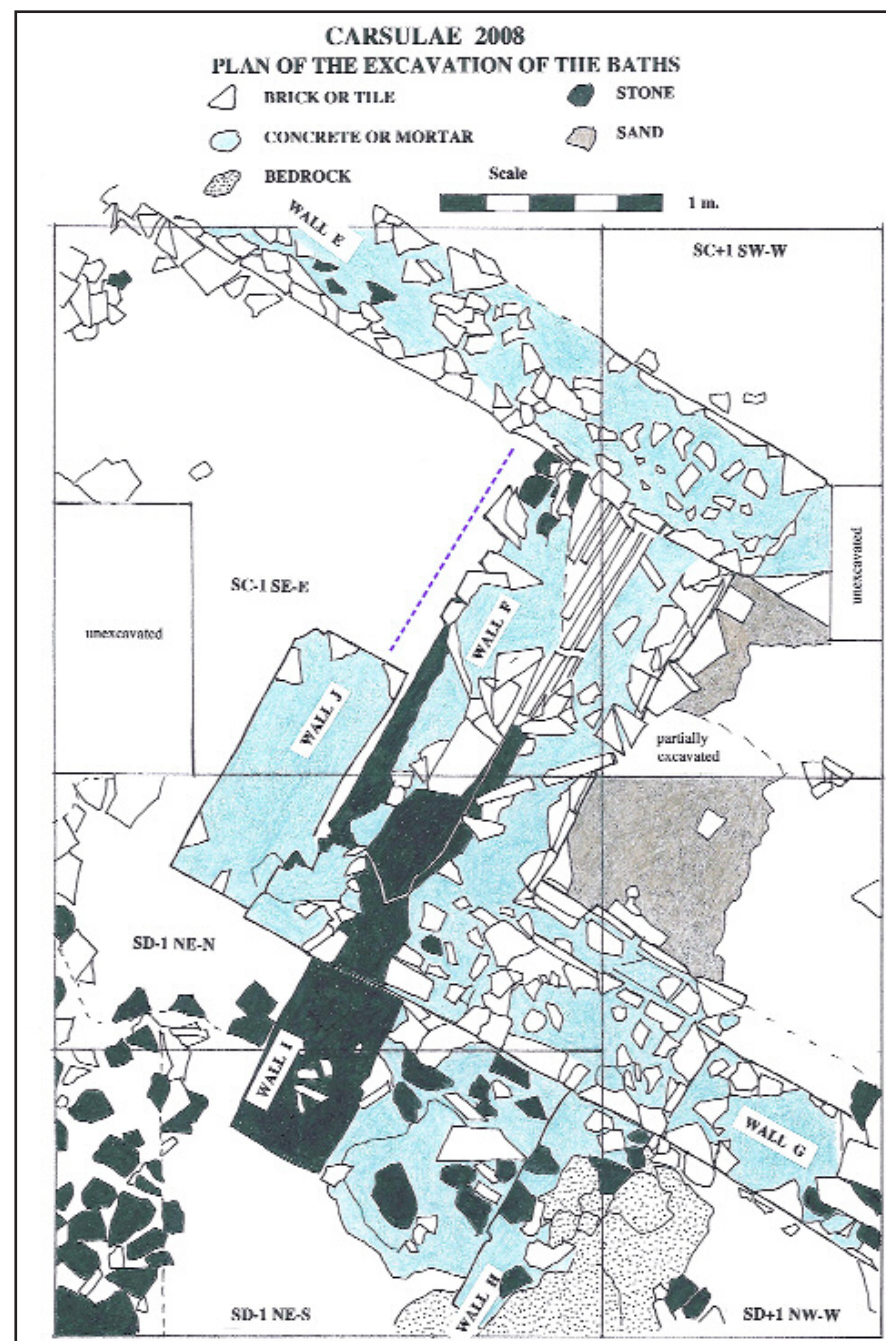


Fig. 1 Dotted line indicates location of shards of glass windows pane

massive feature or to the *fossa* below it. This is further evidence that the later Romans used the archaic structure for some purpose, and that purpose was probably related to the baths.

This area yielded much pottery and many artifacts, evidence that this part of the site had not been previously excavated. The pottery ranges from black gloss to Imperial-period cookware and, though not *in situ*, not in its original functional environment, it gives evidence of the chronological range of the site's occupation. The black gloss wares suggest that there may have been a pre-Roman presence at Carsulae.

The liminal position of this structure and of the baths, neither inside nor outside the city, suggests that this may have been a kind of quarantine area, intended to serve travelers in search of a cure or soldiers returning from campaigns, and to keep their maladies away from the general population of Carsulae.

Excavation of the baths

After the discovery last season of a decorative column, its shaft carved with overlapping leaves, immured under and into a deteriorating wall, we decided to focus this season's excavation around it. The wall extends to the southwest

from Wall E, the southern wall of the tepidarium, and then meets another wall extending to the southeast. (See plan, fig. 1.) This L can be seen on Ciotti's plan and was visible on the surface in our clearing of the site in 2004. At that time it was already much degraded. The L must have enclosed two sides of a room, which was certainly heated, and may have received a flow of heat from the tepidarium. At its southeastern end, however, it is almost completely obliterated; it consists of only one course of bricks. Abutting the southeastward-running wall, and thus parallel to the wall hiding the column, were found three short walls or platforms, two on the south (Walls H and I) and one on the west (Wall J). The function of two of these walls is not clear and will require further exploration.

About 30 cm. west of the wall hiding the column and parallel to it, a line of flat glass shards appeared in the soil. Excavation produced many more of these, some of which could be joined (fig. 2) to form a window pane measuring at least 35 x 33 cm. One can see the markings of the tools that spread the glass in a plastic state to the edges of its mold. A careful study of this pane will reveal much about Roman glass-making technology, and may help us date these later walls. It is also further evidence that this room was heated. The window was facing to the northwest, and would have brought solar heating to the room in the late afternoon, the most common time for bathing, Vitruvius tells us.¹ The unusually large size of the pane suggests a high level of technological refinement, which contrasts with the puzzlingly shoddy character of the wall into which it was set. This building does not cease to bewilder.

We continued to expose Wall E, the southern wall of the tepidarium, which runs southeastward. It breaks off, however, at just about the point where the inner face of the toppling, column-covering Wall F meets it, and its line is only preserved by a single course of bricks. We considered the possibility that this may have been an intentional sub-floor opening that allowed hot air to pass through from the tepidarium; such an opening was found last season on the western side of the baths, where the hot air passed from the apse into the double-story hypocaust of the tepidarium. There may well have

been an opening here, but it has been disturbed and the end-bricks removed.

The level of the soil on the northern side of Wall E was that of the double-story hypocaust with its mosaic floor removed. Wall F is preserved to a height considerably lower, similarly to the relationship of the southern arc of the apse to western walls of the tepidarium. This discrepancy in the height of preservation is largely due to the fact that the ground slopes downward to the south; soil and runoff from the cliff on the northern side has filled in against the northern walls to preserve them to a greater height. It may also be indicative of the difference in the height of the suspended floors, which would have held the walls together.

Also similarly to the walls of the apse, Wall F is not bonded into Wall E, and appears to be a later addition. And Wall F is also lined on the interior with a shelf of tegulae, as are the walls of the apse. This shelf is still in place, but the wall has split off and toppled to the west. There is a gap of about 50 cm. in which the slanting eastern face of the brick wall can be seen as it abuts a stone panel that appears to be attached to the back of the immured column.



Fig. 2. Pane of window glass found on western side of the baths, Carsulae.

The subfloor of the room consists of a layer of sand and, against the walls, a lining of paving tiles. The bottom tiles of two pilae were preserved, and indicate that the room originally had a suspended floor.

Wall G, which forms an L with Wall F, runs southeastward in a line parallel to that of Wall E, and like Wall E, its eastern end consists of only one course of bricks as it disappears into the east balk. At the point where it breaks

off to that low level, however, it does appear to have a finished edge. The finished face indicates that Wall G may have had an opening here to create a draft for circulating the air from the tepidarium and to serve as an outlet for the exhaust of the smoke and heat. Perpendicular to Wall G, and beginning at the point where it drops down to one course, is a natural outcropping of breccia bedrock into which Wall H, only a little more than a meter long, is built. If this opening in Wall G served as a flue, Wall H and the breccia may have been the western side of the exterior flue channel.

Moving farther westward, we explored the corner of Wall F and Wall G, particularly the immured column, uncovered last season, that extends into the north balk. At that corner, four courses of bricks are laid over a block of stone, which may be the rectangular base on which the column rested. The block has toppled downward to the west, and has caused a rift in Wall G. That base, slightly convex and bordered on top and bottom by beaded rings, has split from the column itself, but the line of the join is clear.

At a greater depth, another wall or

low platform emerged parallel to Wall F; we are calling it Wall J. It only consists, as far as we have excavated it, of two courses of brick (fig. 26). It makes a right angle to the southeast and appears to run up to and under Wall G; rubble from Walls F and G lies on top of it (fig. 27). The underside of the column, which appears to be resting on nothing but wash and rubble from the core of Wall F into which it was built, is suspended at a height slightly above this low wall. Although it is parallel to Wall F, Wall J does not extend all the way to Wall E, but stops about midway, in a finished edge. We are at a loss to explain its possible function, but it is doubtful that it represents an earlier building phase; it is too closely integrated into the plan of Walls F and G.

The fact that the column is resting on nothing for most of its length, and that the soil and rubble underneath it is just loose wash may indicate that the toppling westward of the wall occurred in recent times, not in antiquity, and that its western side lay exposed for some time.

Conclusions

continued on page 29

In spite of our more limited focus and

Initial Investigations of a Possibly Umbrian Wall at Carsulae

by Wendy Hallinan

Carsulae today is an archaeological park in southern Umbria. This small Roman city was once a stop along the Via Flaminia. For the last five years Jane Whitehead has been directing excavations of the baths located at the southern border of the town. While we were clearing heavy brush in the *fossa* in preparation for the first season of excavations we exposed an imposing section of previously unknown archaic wall. This past summer of 2008 we decided to expand the exploration of the baths to include a preliminary investigation of this closely associated wall.

One of the most intriguing aspects of this archaic wall is that it is not mentioned in any earlier published works. The maps of Carsulae show nothing in the southern sector except the baths and a cistern of Imperial date. Umberto Ciotti, the 20th century excavator of Carsulae, catalogued the evidence for pre-Roman occupation in the immediate area including similar archaic or



Fig. 1. Archaic wall as viewed toward the Via Flaminia.

“semi-polygonal” walls¹ but he does not include this wall. Perhaps the overgrowth filling the *fossa* was so overwhelming that it kept this wall hidden for decades and even centuries. While clearing the grass and weeds from the

base of the wall, we turned up an almost intact oil lamp (probably Late Imperial) and the lid to a Roman cooking pot, adding credence to this hypothesis.

Similarly constructed walls are found throughout the immediate area including portions of the city walls of Spoleto, Amelia and Cesi and St. Erasmo, the fortified hill above it. The dating of these walls is unclear and is a current topic of much debate. Traditionally they have been attributed to pre-Roman or Umbrian builders in the 6th to 4th centuries B.C.²

Pre-excavation description of the site

The archaic wall runs from southeast to northwest. It is built primarily of large semi-polygonal limestone blocks placed in uneven courses. The most intact section of wall is over six meters long and two to three meters high. At its highest point the wall is four courses tall and supports a higher area of soil behind it. An additional four meters of wall continues to the northwest, but here it appears that the front or facing blocks are missing, and thus reveal a haphazard arrangement of large limestone rubble behind.

From the northwest end of the wall a series of stone points appears above

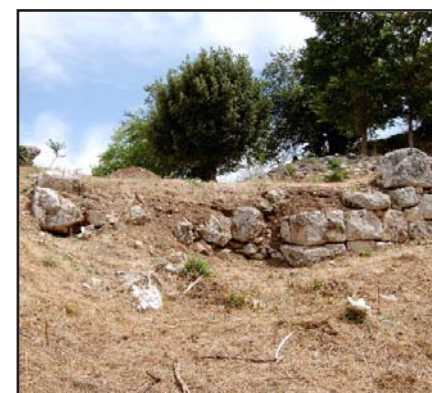


Fig. 2. Collapsed corner of archaic wall as viewed toward the Imperial period cistern.

ground level - the tops corners of apparently massive stones. They form a line perpendicular to the archaic wall that runs NE up the slope in alignment with the remains of the Imperial cistern. Bordering the archaic wall at its southeast edge is a three-meter wide gravel road used primarily by sheep. On the far side of this path a short stairway of five marble steps leads up to an area that may be the remnants of the Via Flaminia.

This arrangement of archaic wall, possible alignment of stones and the marble stairway form an intriguing group.

continued on page 14

Umbrian wall continued

How are they related? When was the wall built and what was its function? Was there a relationship to the cistern, a possible source of the San Gemini water that fed the bath? Could it have formed an entry to the area of the bath, a transition from the Via Flaminia located somewhere above and east of the baths? These are some of the questions we contemplated while approaching our first season of excavation.

Excavations

We opened two 2.5 m. square quadrants, one at either end of the exposed wall: the first at its NW end between two of the stone points forming a line perpendicular to the wall, the second, at its SE end where the wall disappeared under the sheep path.

When we opened the first (NW) quadrant we hoped to determine fairly quickly whether or not the wall turned the corner and continued in a NE direction toward the cistern. We had not anticipated the volume of artifacts we would uncover and which greatly slowed our progress. We exposed an almost 3m. long section of semi-polygonal wall here and determined that the wall does turn a corner and run uphill towards the Imperial era cistern.

In a charcoal rich layer deposited against the newly exposed wall over



Fig. 3. Surface of a Roman *cocciopesto* floor paved with terracotta tiles, built into and against the archaic wall.

500 pottery sherds and 86 objects were found. The layer was over a meter deep and yielded a mix of ceramic styles with dates ranging from Republican to Late Imperial. Among the artifacts were fragments of 15 oil lamps, a small bronze cap or bell, 3 bronze coins and close to 100 fine glass shards. The nature of the pottery contributes to a picture of domestic activity: fragments of cooking pots, small bowls, mortaria and amphorae. Most of the fabric was impasto and *ceramica comune* including many impasto rims of what we have termed “pie-crust ware.” Additionally 17 sherds of *vernice nera* and *vernice*

rossa were found.

Our biggest surprise was uncovered in our second quadrant at the SE end of the wall. In the area where we had thought we might find a continuation of the marble stairway, we found part of a Roman floor *in situ*. Square terracotta paving tiles were laid in a bed of *cocciopesto*. This floor is aligned with the archaic wall and set against and on top of the rocks of the wall; this juxtaposition indicates that the floor was of a later building date. It is narrow (135 cm.) and its current exposed length is 140 cm. but it clearly continues under the sheep path toward the

marble steps. Another important find in this area was much painted plaster. These fresco fragments formed a visible stratum 10 cm. thick resting on top of the tiled floor.

Conclusions

Our first year of excavation of the archaic wall produced many perplexing surprises but also answers to some of our preliminary questions. We now know that the wall turns in a NE direction towards the Imperial age cistern and that it continues to the SE under the sheep path. We found an intriguingly placed tiled floor built on and aligned with the wall. We did not find a continuation of the stairway from the other side of the sheep path. It may be that we did not excavate deeply enough and it is buried beneath the floor. Another hypothesis is that the floor was part of the stairway – perhaps a portico or covered landing. The function and date of the wall remain unclear as does its relationship to the cistern, the baths, the stairway and the Via Flaminia. Further excavation should answer some of these questions and perhaps shed some light on the early Romanization of Umbria.

¹ U. Ciotti, *San Gemini e Carsulae*, (Rome 1976) 16-17

² *Ibid.*, 16

Searching for an ancient city

by Jeffrey Becker (Boston University) and Nicola Terrenato (University of Michigan)

In the time of the Tarquins a treaty was struck between Rome and the Latin city of Gabii (Dion. Hal. *Ant Rom.* 4.58). The treaty was recorded on bull-lock's skin and displayed in the shrine of Semo Sancus in Rome, where it was said to be still visible in the 1st c. BC. In spite of its ancient fame, the city of Gabii slowly vanished over time and has seen only limited and sporadic attention from archaeologists. In the 1790s the Scottish antiquarian Gavin Hamilton conducted a campaign of excavation at the site, discovering what was reportedly a public building from which he recovered nearly 40 sculptures that went initially to the collection of the Borghese family, although some were later taken to Paris by Napoleon. It would not be until the 20th century that the site would see any systematic

excavations. These came in the form of the work on the sanctuary of Iuno Gabina carried out by the Spanish School at Rome and work on an extramural sanctuary carried out by M. Guaitoli. But still the majority of the urban center remains unexplored, and it is there that the Gabii Project, under the direction of Nicola Terrenato of the University of Michigan, will begin major excavations in June 2009.

The project began in 2007 with geophysical survey in the urban area of Gabii, aimed at discovering subsurface features and gauging the degree of archaeological preservation at the site. The magnetometry survey results have revealed substantial evidence for the

urban layout of the site, which has never been investigated before. Within the line of the city walls Gabii has a regularized layout consisting of main trunk roads that intersect with side roads at regular intervals. In addition to the magnetometry, core samples were taken across the site in order to assess the stratigraphic preservation and depth, data that shows a long-range of occupation deposits that begin with the Iron Age.

The Project plans large-scale and long-term excavations at the site in order to pursue important questions related to the urban development of Gabii and the phenomenon of planned urbanism in Central Italy. To find out more



Magnetometry in process at the Gabii excavations, 2008.

about the project, please visit <http://lw.lsa.umich.edu/kelsey/research/Excavation/Gabii/> or <http://lapisgabii.blogspot.com/>

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Nicola Terrenato is Director of the Gabii Project and Associate Professor of Classical Archaeology at the University of Michigan.



Area of Gabii excavations, 2008

Excavations at the *Vicus ad Martis Tudertium*

John D. Muccigrosso, Drew University
October 2008

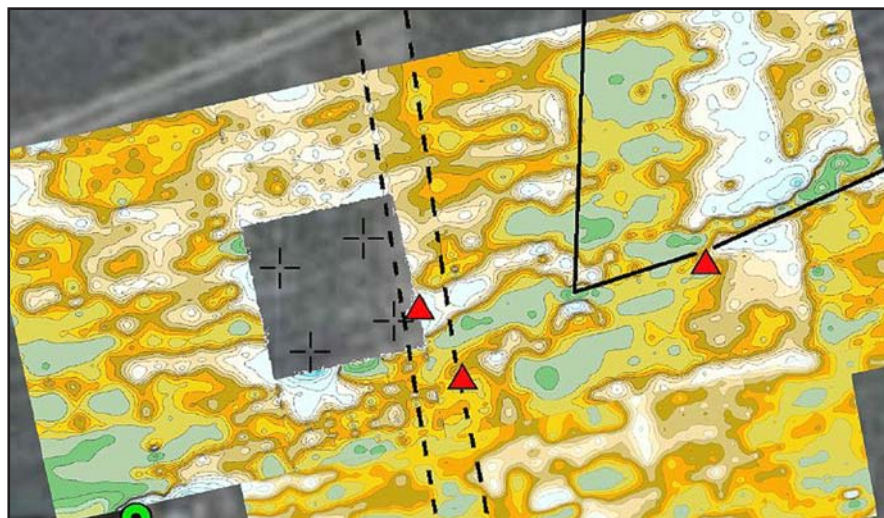
This June we began our first season of excavation at the putative site of the *Vicus ad Martis Tudertium* along the Via Flaminia. Located only a short distance from the ancient city of Carsulae (where *EN* editor Dr. Jane Whitehead is currently working), the Vicus (“town”) has long been identified with the area around the little medieval church of Santa Maria in Pantano (“in the Marshes”), thanks to a series of inscriptions and ancient and medieval references to the site. Visitors can see one of the inscriptions on the funerary monument that doubles as the altar-table support inside S. Maria, and another in an eastern window of the tower right next door. The other references come in several of the extant travelers’ itineraries from antiquity and the Middle Ages. An itinerary is a kind of road map that gives a list of places and the distances between them along a particular route. (Image of “ad Martis” on the Peutinger Tablet)

After a delay of a few days due to the unusually rainy May and early June in Italy this year, we got to work in the field next to S. Maria. On the first day after the removal of topsoil we were rewarded with the top of what turned out to be a late-second century AD wall (nicely dated thanks to the coins its builders left in the mortar). Continued excavation in our 4x4 meter square turned up more similar walls and several larger stone blocks that seemed to function as endcaps to the walls.

As the area of active excavation continued, we were joined by Dott. Tommaso Mattioli of the *Dipartimento Uomo e Territorio* of the University of Perugia, a graduate student in pre-history working with Prof. Maurizio Gualtieri. Dott. Mattioli’s other area of research involves the remote sensing of underground structures by means of various kinds of active and passive detection. For us, Tommaso employed magnetometry, the detection of subtle differences in the earth’s magnetic field due to differences in the nature of the soil and what it contains. The preliminary results at the Vicus were incredibly promising (Image), showing very linear anomalies (white in the image) suggestive of walls or other building remains. In an effort to understand what these



Detail of Peutinger Map showing “ad Martis.”



Magnetometry image showing white linear anomalies that reveal walls beneath the surface.



Aerial view of excavated area in 2008 at Vicus Martis ad Tudertium (Todi).

anomalies actually were, we opened up a second much smaller trench right on top of what appeared to be one of the more interesting areas on the magnetic maps.

While this was going on, excavation was continuing at the original trench and had revealed that the walls we had originally found—although fairly well made and even plastered on their interior—were in fact built later in the site’s history, either on top of existing walls or right on the soil. The earlier walls are of much nicer construction (mainly in a technique called *opus vittatum*) and seem to date at least as early as the time of Augustus in the late first century BC. These walls are at least 1.2 meters high and run east-west, terminating in the east with some of those large blocks mentioned earlier. As it turned out, our second trench, placed over the area of one of those linear anomalies, revealed another stretch of this same kind of wall, likely an extension of one we had already uncovered, which would indicate that this wall was at least 21 m. long. Parallel to it and about 8 m. away in another part of the trench was a second wall of the same type. We are still uncertain of the exact nature of this building, but it must have been an impressive construction when first built.

So what had happened in the relatively short amount of time between the construction of the first walls and their re-use later? Right now our best guess is that the later flooding that gave its name to the church must have arrived in some form at this earlier time and ruined the earlier buildings, depositing a large amount of soil over the area. This is consistent with our findings this summer.

The excavation was run as a field school by my home institution of Drew University and we plan to run the program again next year. Our plans for this new season include returning to our trenches from this season to better understand what is going on in this area so close to the Flaminia. There is also a fairly steep rise a bit further behind the church (and therefore away from the road), which should have been free from whatever flooding took place. We are looking towards examining that area as well. Preliminary geo-magnetic scans have been done and the results look promising.

The Tomb of a Sabine King

by Emanuele Brucchiatti

In August 2005 the most spectacular dromos or tomb corridor of ancient Italy — 27 meters long, 2 meters wide — came to light at the Colle del Forno necropolis of ancient Eretum, in the Sabine country. (Fig. 1). It led to a large tomb, No. 36 in the series of tombs excavated on the site, under the direction of Paola Santoro, since 1971. The necropolis of Colle del Forno is well-known thanks to the princely cart reconstructed by Adriana Emiliozzi at the Ny Carlsberg Glyptothek in Copenhagen (Fig. 2), found in Tomb 11, an earlier tomb from that site, and dated to the period around 600 B.C. Tomb 36 is situated diametrically opposite Tomb 11, on the NW border of the necropolis, close to the via Salaria, within sight of the habitation site. The two tombs are different in structure, as well as date: Tomb 36 dates from the second half of the sixth century. It was in fact surprising to find a vehicle in this much later tomb, at a time when it was no longer the custom to bury vehicles in the graves of chieftains or princes whose grave goods marked them out as important members of the community.

Tomb 36 is by far the largest and most ambitious of the tombs at Colle del Forno. It consisted of a huge three-room construction in the shape of a cross. The side chambers and the open air atrium contained the grave goods. In a niche in the central room were placed the ashes of the deceased, within a small wooden chest that had apparently originally been covered with a cloth. To this cloth had been attached gold decorations, bits of which were found nearby. Also found near the niche were two bucchero chalices with caryatid supports, of a type dating from the early sixth century, and thus a whole two generations earlier than the rest of the material: these were evidently heirlooms.

Above the grave had been placed a terracotta throne as a grave marker, a fragment of which was found *in situ*. Inside the grave was another terracotta throne, a large, life size chair, 80 cm. high (Fig. 3). This throne had the curved back normally found on Etruscan thrones; the seat, no longer extant, had originally been made of leather straps, and it had apparently



Fig. 1. Aerial view of tomb of Sabine king, Colle del Forno necropolis of ancient Eretum.

actually been used. Together with the throne was a sword.

In the right-hand chamber were placed three bronze cauldrons, clearly referring to the funeral banquet, and a three-footed basin (*podanipiter*).

In the left-hand chamber were found the metal parts of a two-wheeled vehicle (chariot or cart?), almost all of which were recovered in the course of a careful excavation. Most of this was carried out in the conservation laboratory, after the soil in which they were embedded had been cut out and brought to the laboratory in three large pieces.

This vehicle had been placed in the grave of the deceased together with two horses (or mules) found in the atrium, evidently sacrificed in his honor. The cremation ritual, the throne, the heirloom chalices, the vehicle and the draft animals all testify to the high rank of the man buried in this splendid tomb.

It is noteworthy that at this date, when the number of grave goods was much smaller than in earlier times, great care had been taken to carry out what was by then an archaic ritual. After the Orientalizing period, it was no

longer the custom to bury chariots or thrones with the deceased. Then, too, the throne was of an archaic form, and it was no longer the custom to place one in the grave, though the type often appeared in art, used by images of divinities or of the heroized dead. These powerful symbols were the mark of someone much more important than one of the local “princes.” This was the grave of a king. Not a tyrant, given the inclusion of the two heirloom cups, with the clear intention of recalling the local past.

Who could this individual have been? Though we cannot know his name, his importance could have been connected with a special moment in the history of Eretum. The location of this Sabine city, known to us from literature — Livy, Vergil, Strabo, Dionysos of Halicarnassus, Valerius Maximus, Servius — on the border between Roman and Sabine lands, allowed it to play an important role in the course of the wars that took place between Romans, Sabines and Etruscans, from the time of the monarchy (753-509 B.C.) to the beginning of the Republic

(509 B.C. and throughout the fifth century B.C.).

Around 500 B.C., at the time of the exile of the Tarquins and of the siege of Porsenna, the collapse of the system of alliances that had been developed under the monarchy, the crisis of Rome’s political role that brought with it battles ever closer to the Roman borders and the renewed Sabine wars, it is easy to imagine that an ambitious ruler would hope that the little town of Eretum could play an important political role of a kind that had previously been impossible — and that soon failed, in the wake of the many defeats suffered by the Sabines in those wars.



Fig. 3. Terracotta throne found in the tomb of the Sabine king.

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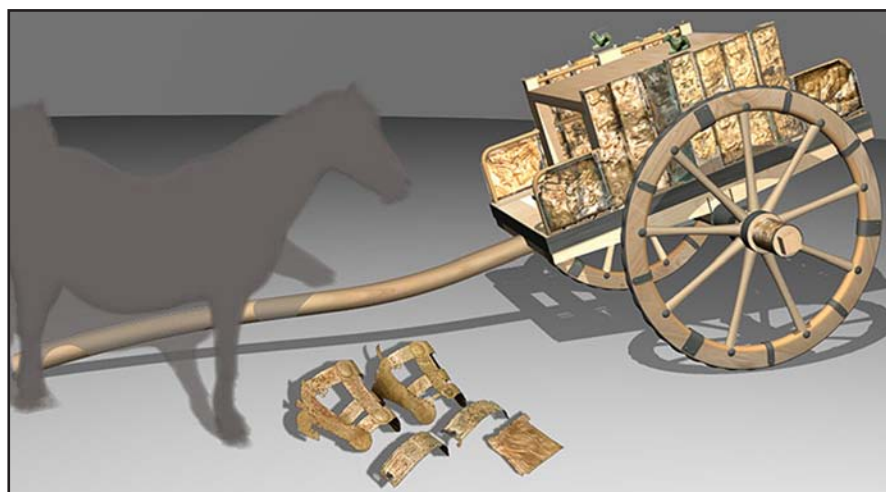


Fig. 2. Princely cart reconstructed by Adriana Emiliozzi at the Ny Carlsberg Glyptothek in Copenhagen. From Colle del Forno necropolis, tomb 11.



(detail)

(www.sabinideltevere.it).
 (www.principisabini.it).

MUSEUM NEWS

The Etruscans in Barbarano Romano: Il Museo Archeologico delle Necropoli Rupestri

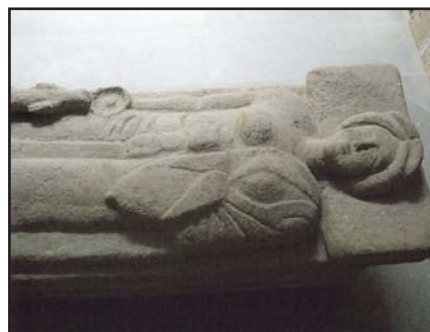
by Stephan Steingräber

Barbarano Romano is located in the heart of the South Etruscan rock tomb area, which belongs mainly to the province of Viterbo – the so-called Tuscia – and includes many famous necropoleis with rock tombs, dating from the 7th to the 3rd century B.C. This beautiful landscape and its Etruscan sites are closely related to the discoveries, excavations, researches and publications of travellers, literati, archaeologists and etruscologists of the 19th and 20th centuries such as George Dennis, Samuel Ainsley, Francesco Orioli, Luigi Canina, Luigi Rossi Danielli, Gino Rosi, Augusto Gargana, King Gustav Adolph VI of Sweden and, more recently, Giovanni and Elena Colonna. Several finds from the necropoleis of San Giuliano – close to Barbarano Romano – are exhibited in the local Archaeological Museum, situated for the last 10 years in the complex of the former church of Sant'Angelo, in the center of the historical town of Barbarano. The collection includes monuments and objects dating from the Bronze Age to the late Etruscan and Roman periods. Of special importance are the stone monuments and ceramics. Almost all finds come from the surroundings of Barbarano, mainly from the San Giuliano area, which has been since 1984 included in the 1240-acre Parco Regionale Suburbano Marturanum. Many burial gifts are illustrated in their original tomb contexts.



Sarcophagus of a man with crossed legs; he holds a knife and a *bipenne*. From chamber tomb in Loc. San Quirico. 4th-3rd c. B.C.

A series of sarcophagi dating from the second half of the 4th and the first half of the 3rd century B.C., from the necropoleis of San Giuliano deserve special attention. They show clearly that San Giuliano in that period belonged to the hinterland of Tarquinia, famous for its sarcophagus production. One male sarcophagus from the Tomba del Sarcofago in the Caiolo necropolis is decorated with reliefs of the demons Charun, with hammer and snake, and Vanth, with torch and rotulus. There are also a few simpler sarcophagi in peperino, found in the Tomba del Cervo, the



Sarcophagus of a woman with a small deer; from chamber tomb in Loc. San Simone. 4th-3rd c. B.C.

most monumental rock-cube tomb of San Giuliano. One sarcophagus lid shows a reclining man with crossed legs – a rather rare position – holding a knife and a *bipenne*. The most important and probably earliest example of the collection is a sarcophagus found in 1972 in a chamber tomb in Loc. San Simone: it shows the figure of a lady dressed in a himation – perhaps a priestess – lying completely flat on the lid, holding a patera in her right hand, from which a small deer is drinking. There are also a series of tufa cippi, two in the shape of a house with a false *porta dorica* on the front.

A remarkable monumental cippus in obelisk shape with a profile base, almost 4 m. high, found in 1963 outside the dromos of the so-called Tomba dell'Obelisco in the Chiusa Cima Valley, from the late 6th century B.C., represents a high point of the Barbarano collection, and is unique in Etruria.

The ceramic collection includes four pithoi in red impasto of Caeretan type and two *bracieri* in red impasto, with decorations “*a cilindretto*” found near the Tomba dell'Obelisco in the Chiusa Cima Valley. Many different

kinds of Etruscan, Faliscan and Greek ceramics found in the surrounding necropoleis, dating from the 7th to the 3rd century, include impasto, bucchero sottile and pesante, Etrusco-Geometric, Etrusco-Corinthian, Etruscan black and red figure, Faliscan red figure, *ceramica argentata*, black glazed, Genucilia, unpainted, Attic black and red figure. Among the Attic vases a black figure amphora dating from ca. 540 depicting the fight of Theseus against the Minotaur is of special interest.

Among the votive finds from San Simone are anatomical terracottas attributable to an Apollo cult, thanks to an inscription by a certain Aulus Semonius on a small peperino base (3rd century B.C.).

The Villanovan materials – among them five biconical urns partly covered with helmets – come mainly from the necropoleis with pozzetto and fossa tombs in Campo S. Antonio and Chiusa Cima.

In the storerooms of the museum are preserved ceramics from the Swedish excavations of 1960 and materials from the recent excavation by Antonia Rallo and Donatella Gentili on the plateau of San Giuliano, not yet published.



Cippus in the form of an obelisk, from the Tomba dell'Obelisco in Chiusa Cima Valley. Late 6th c. B.C.

Some important finds from San Giuliano – among them metal fragments of the chariots from the Tombadei Carri of the second half of 7th century, and the painted pithos fragment with the inscription “*martureie*” of the second half of the 6th century – are now exhibited in the National Archaeological Museum in the Rocca Alborno of Viterbo, where a special



Façade of the Museo Archeologico delle Necropoli Rupestri, Barbarano Romano.

section is dedicated to the South Etruscan rock tomb area.

In August 2007 Stephan Steingraeber, Professor of Etruscology at the University of Roma Tre, became the scientific director of the museum. Under his direction, the Comitato Scientifico organizes the cataloguing of the museum collections, publications, guided visits, lectures and research projects relating to both the museum and the archaeological area and necropoleis of San Giuliano, which were published almost 80 years ago by Augusto Gargana. Plans for 2009 include the publication of a booklet on the local museum and the necropoleis of San Giuliano, and a *convegno* on rock tomb architecture and the Southern Etruscan inland. The picturesque old town of Barbarano – perhaps in the future connected by a special partnership or *gemellaggio* with the famous Nabatean rock tomb city of Petra in Jordan – the Archaeological Museum, and its committee are ready to welcome interested visitors, and possible sponsors.

Bibliography:

- A. Boethius et al., *Etruscan Culture. Land and People* (Malmö 1962)
- E. Colonna di Paolo, *Necropoli rupestri del Viterbese* (Novara 1978)
- G. Dennis, *The Cities and Cemeteries of Etruria* (London 1848)
- S. Steingraeber, “New discoveries and research in Southern Etruscan rock tombs” *Etruscan Studies* 3, 1996, pp. 75-104.

Museo Archeologico delle Necropoli Rupestri:

Via Sant'Angelo 2, 01010 Barbarano Romano (VT), Tel. 0761-414531. Open Saturday 15-18 and Sunday 10-13, or by appointment.

Sito internet on Parco Marturanum:
www.parchilazio.it/parco.marturanum



Sacred cavity in bedrock at Cetamura de Chianti, 2008 (Courtesy Nancy de Grummond)

The Sanctuary of The Etruscan Artisans at Cetamura del Chianti: The Legacy of Alvaro Tracchi

An Archaeological Exhibition

June 13-July 19, 2009

Casa di Masaccio

San Giovanni Valdarno, Italy

Recent excavations at the Etruscan hilltop site of Cetamura del Chianti have revealed the remains of an Etruscan sanctuary of the 2nd century BCE, adjacent to an artisans' quarter.

The exhibition, a tribute to Alvaro Tracchi, who discovered the site of Cetamura, will feature the latest finds of offerings from the sanctuary along with the most important discoveries from the time of Tracchi and from excavations conducted by Florida State University (directed by Nancy T. de Grummond, Department of Classics) from 1973 to the present.



The Museo Nazionale Preistorico Etnografico 'Luigi Pigorini,' in the EUR area of Rome, is a fascinating museum well worth a visit. Located in an area that is easily reached by bus from the center of Rome. Now one can join the Associazione Amici del Museo Nazionale Preistorico Etnografico 'Luigi Pigorini' by sending a check (*"non trasferibile"*) to the Consiglio Direttivo della Associazione, Piazza G. Marconi 14, 00186 Rome (Italy), or paying in cash at the Museum.

Annual membership fees are Euros 150, 30, or 15 (for young members).

www.pigorini.arti.beniculturali.it

Museums and Academic Values

The University of Pennsylvania's Museum of Archaeology and Anthropology — long considered one of the leading institutions of its kind — last month told the 18 research specialists who make up the research division of the institution [MASCA] that they would all lose their jobs in May. Those laid off include many leading scholars, some of whom have worked 20 or more years at the university, managing research expeditions around the world, running labs at Penn, and publishing widely. These researchers are not tenured faculty members, however, so their positions can be eliminated with relative ease, which is what the museum is doing.

While these jobs are being eliminated, the museum is also considering ways to attract a bigger name for itself, and more visitors. The new director, citing budget constraints and changing museum priorities, wants research focused on the collections, not on scholarly inquiry broadly related to the museum's fields, as the researchers have been able to do.

"What we hope is that as a museum we will focus not on the personal research of the range of individuals, but essentially concentrating on the museum's extraordinary collections and getting those out to a world audience," he said. By eliminating the salaries of the 18 researchers, the museum will save about \$1 million a year, said Richard Hodges, who came to the museum as director in 2007.

<http://www.insidehighered.com/news/2009/01/29/penn>

Iozzo to Florence

Mario Iozzo has left Chiusi, where his beneficial presence was felt by anyone who has visited the unique Museum, the underground epigraphical section, and the painted tombs of its necropolis. Starting with the New Year he is Vice-Director of the Museo Archeologico in Florence, and Curator of Antiquities of Greece and Magna Graecia. There he will be a friendly and helpful presence for classicists, and he will still be available for any Etruscan scholar requiring a helping hand.

His official email will be: mario.iozzo@beniculturali.it

PAST CONFERENCES

International conference at Columbia University Forgotten Stars: Rediscovering Manilius' Astronomica

Organized by the Classics Departments of Columbia University and the University of Leeds
October 24-25, 2008

Papers:

Elaine Fantham (Princeton/Toronto): "More Sentiment than Science: Roman Stargazing from Cicero to Lucan"

Daryn Lehoux (Manchester): "Myth, Math, and Manilius"

Thomas Habinek (University of Southern California): "The Logic of Astrology"

John Henderson (Cambridge): "Manilian Space: The Shape of Things to Come (Round Book 1)"

Wolfgang Mann (Columbia): "Some Stoic Paradoxes in Manilius"

Katharina Volk (Columbia): "In Heaven as it is on Earth?: Manilian Self-contradictions"

Wolfgang Hübner (Münster): "Tropes and Figures: Manilian Style Reflecting Astrological Lore"

Duncan Kennedy (Bristol): "Manilius' Metaphors"

Patrick Glauthier (Columbia): "Census and commercium: Two Economic Metaphors in Manilius"

Monica Gale (Trinity College Dublin): "Digressions, Intertextuality and Ideology in Didactic Poetry: The Case of Manilius"

Joséph-Henriette Abry (Lyon): "Cosmos and Imperium: The Digressions of the Astronomica (1.758-804, 3.443-482, and 4.585-805)"

James Uden (Columbia): "A Song from the Universal Chorus: The Perseus and Andromeda Episode in Manilius' Astronomica"

Steven Green (Leeds): "The Poetics and Politics of Horoscopic Failure in Manilius' Astronomica"

Caroline Stark (Yale): "The Renaissance Reception of Manilius' Anthropology"

Stephan Heilen (University of Illinois): "Lorenzo Bonincontri's Reception of Manilius' Chapter on Comets (1.809-926)"

International symposium Communicating Identity in Italic Iron Age Communities

23-24 October 2008, Copenhagen, Denmark

Organised by the Danish National Research Foundation's Centre for Textile Research and the National Museum of Denmark

For more information, programme and abstracts, visit :

http://ctr.hum.ku.dk/conferences/communicating_identity_description/

The conference will be webcast : [information at http://ctr.hum.ku.dk/information](http://ctr.hum.ku.dk/information)



Participants in the Copenhagen textile conference. Margarita Gleba, Research Programme Manager, front and center.

Incontri dell'Associazione Internazionale di Archeologia Classica (AIAC)

October 20, 2008, British School at Rome

Uso della materia decorata

Moderator: Massimiliano Papini – Sapienza Università di Roma

Speakers:

Marden Nichols (Cambridge / British

School at Rome), *Rhetoric and Wall Painting in De architectura* 7.5.

Eduardo Kavanagh de Prado (Escuela Española de Historia y Arqueología en Roma-CSIC), *Two almost identical standards of Legio XIV Gemina and the problem of their interpretation*.

Magdalini Vasileiadou (Sapienza Università di Roma), *Oggetti di osso e d'avorio provenienti da Eleutherna: i materiali tardo-antichi nel contesto della cultura figurativa del periodo*.

November 17, 2008,
Pontificio Istituto di Archeologia
Cristiana
L'identità nello spazio funerario

Moderator: Massimo Osanna – Scuola di Specializzazione in Archeologia di Matera)

Speakers:

Raphaëlle-Anne Kok (Istituto Archeologico Germanico – Scuola di Specializzazione in Archeologia dell'Università della Basilicata, Matera), *Un nucleo di tombe della necropoli di Melfi-Pisciolo: Zona A*.

Christiane Nowak (Istituto Archeologico Germanico), *La spiegazione etnica come modello interpretativo dei processi di trasformazione nei rituali funerari? Il caso di Poseidonia*.

Caillan Davenport, (British School at Rome / University of Oxford), *Senators and Soldiers: Patterns of Commemoration from the third to early fourth century A.D.*

January 19, 2009
Reale Istituto Neerlandese a Roma
La rappresentazione del bello tra età repubblicana e tardoantica

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

Speakers:

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.*



Diavoli Goffi con Bizzarre Streghe

Un convegno di studi tra iconografia e antropologia

Pavia, Collegio Ghislieri, 6 -7
February 2009

Program:

Un aldilà ellenico

Tiziana D'Angelo, *Adone nella Tomba di Persefone a Vergina: una nuova proposta di lettura dell'affresco sulla parete sud*

Diavolerie etrusche

Federica Sacchetti, *Charu(n) e gli altri*

Maurizio Harari, *Rossi Malpeli*

Giovanna Bagnasco Gianni e Matilde Marzullo, *La Tomba del Tifone: effetti speciali etruschi*

Alessandra Minetti e Giulio Paolucci, *Dall'Oltretomba etrusco alcuni spunti per mostri infernali dal Quattrocento a oggi*

Diavoli, streghe, amuleti

Patrizia Castelli, *La faccia del male*

Filippo Maria Gambari, *Tradizioni preromane nelle leggende alpine di orsi, uomini selvatici e streghe in Piemonte*

Armando Cherici, *Un caso di sopravvivenza: gli amuleti*

Leland e la bella strega

Marco Pasi, *Il risveglio occultista e neopagano tra la fine dell'Ottocento e gli inizi del Novecento nell'area anglosassone*

Massimiliano Di Fazio e Maurizio Harari, *Processo a Leland*

Per informazioni:

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Mirella T.A. Robino
mirella.robino@gmail.com

XVI CONVEGNO INTERNAZIONALE E DI STUDI SULLA STORIA E L'ARCHEOLOGIA DELL'ETRURIA *Gli Etruschi e Roma Fasi monarchica e altorepubblicana*

Orvieto, Palazzo dei Congressi
12-14 dicembre 2008

Saluti

Dott. Isidoro Galluccio, Presidente
della Fondazione per il Museo
"Claudio Faina"

S.E. Giovanni Scanavino, Vescovo di
Orvieto-Todi

Dott. Stefano Mocio, Sindaco di
Orvieto

Introduzione ai lavori

Prof. Giovanni Pugliese Carratelli
Accademia Nazionale dei Lincei

Relazioni

Carmine Ampolo

Scuola Normale Superiore - Pisa

Presenze etrusche, koiné culturale o dominio etrusco a Roma e nel *Latium vetus* in età arcaica?

Giovannangelo Camporeale

Università degli Studi di Firenze

Debiti di riconoscenza di Roma verso
gli Italici

Adriano La Regina

Università degli Studi di Roma "La Sapienza"

Roma tra Etruschi e Umbri in epoca
regia

Giovanni Colonna

Università degli Studi di Roma "La Sapienza"

Il mito di Enea tra Veio e Roma

Gilda Bartoloni

Università degli Studi di Roma "La Sapienza"

Veio e Roma: da Müller Karpe ai giorni
nostri

Mario Torelli

Università degli Studi di Perugia

La religione dei Latini e la religione
etrusca

Comunicazioni

Armando Cherici

Etruria-Roma. Per una storia del rapporto tra impegno militare e politica nelle comunità antiche

Laura Ambrosini

Istituto di Studi sulle Civiltà Italiane e del Mediterraneo Antico - C.N.R.

La ceramica etrusca a Roma agli inizi del V sec. a.C.: le anforette a decorazione vegetale e a bande

Adriano Maggiani

Università degli Studi di Venezia

"*Deorum sedes*" (Varro apd. Fest. 339).
Divinazione etrusca o dottrina augurale romana?

Francesco Roncalli

Università degli Studi di Napoli "Federico II"

Mito, leggenda e *disciplina etrusca* visti da Roma

Aldo Prosdocimi

Università degli Studi di Padova

Roma ed Etruria: aspetti di lingua nelle due direzioni

Daniele Maras

Università degli Studi di Roma "La Sapienza"

Scrittura e lingua: rapporti tra l'Etruria e Roma (VI-V sec. a.C.)

Anna Mura Sommella

Musei Capitolini

Il Tempio di Giove Capitolino e l'architettura etrusco-italica: osservazioni su alcune terracotte arcaiche da Roma

Filippo Coarelli

Università degli Studi di Perugia

Il culto di Ercole a Roma e i Tarquini

Gabriele Cifani

Università degli Studi di Roma "La Sapienza"

L'architettura romana di età regia: problemi e prospettive di ricerca

Simonetta Stopponi

Università degli Studi di Macerata

Lo scavo a Campo della Fiera: nuove acquisizioni

AIA/APA Panel on Etruscan Epigraphy in Philadelphia

At the joint AIA/APA meeting in Philadelphia, PA, January 8–11, 2009 Hilary Becker, Washington and Lee, and Rex Wallace, University of Massachusetts Amherst, sponsored a panel on Etruscan epigraphy entitled “The Etruscan Objects Speak: New Linguistic and Socio-Historical Approaches to Etruscan Epigraphy.” The panelists broke new ground by adopting a multi-disciplinary approach to epigraphy, underscoring the importance of understanding Etruscan inscribed objects not only from an epigraphic and linguistic point of view but also from the point of view of social history.

Rex Wallace presented the inscribed ivory tesserae from Poggio Civitate (Murlo). He discussed the syntax of the inscriptions, features of paleography and orthography, and speculated about the possible functions of the tesserae, some of which bear the names of Etruscan women. Enrico Benelli discussed an understudied group of Hellenistic funerary inscriptions from Chiusi. The inscriptions in this corpus shed light on varying degrees of literacy among the inscribers and provide suggestive evidence for an Etruscan cursive script.

Hilary Becker used a variety of inscribed objects in order to consider the nature of property ownership in Etruria. Etruscan inscriptions bear not only on simple issues of ownership but also provide a powerful tool for explicating the innermost workings of the Etruscan clan and the city-state. Gary Farney shifted the topic to that of personal names on the Latin-Etruscan bilingual epitaphs. He discussed the value in terms of social identity for those individuals who had names in both languages.

Larissa Bonfante served as a respondent to the panel. She summarized the salient themes of each paper, focusing much-needed attention on the importance of epigraphic studies for the archaeology of Etruria.

Following the presentations there was a wide-ranging discussion by panelists and audience members. Among the topics discussed were: the use of letterforms to determine different scribal “hands,” the direction of writing in



Larissa Bonfante, Jane Whitehead, Ingrid Edlund-Berry, Gretchen Myers, Elizabeth Colantoni, John North Hopkins



Larissa Bonfante and Luigi Benelli (holding *Etruscan News* 10) at AIA Annual Meeting, Philadelphia, January 2009.

archaic inscriptions, the formulae of “gift,” inscriptions, and who was responsible for incising inscriptions on objects intended as gifts.

If the success of a panel can be measured by the number of people who attended, then this one was a big success. An unofficial count put the number at 100. The interest in Etruscan epigraphy generated by this panel means that we look forward to even more stimulating panels on Etruscan language studies at upcoming APA/AIA meetings.



Alba Frascarelli and Claudio Bizzarri at AIA Annual Meeting, Philadelphia, January 2009.

FUTURE CONFERENCES

The Society for Ancient Mediterranean Religions (SAMR) Conference In Rome

June 28, 2009

Welcome:

Barbette Spaeth, Department of Classical Studies, College of William and Mary

Session One:

Chair: Greg Snyder, Department of Religion, Davidson College
Steven Gregory, Institute of Archaeology and Antiquity, University of Birmingham, “Pharaoh or Prelate: considerations regarding context-specific terminology describing an Egyptian king”

Paul Evans, Program in Christian Studies, Ambrose University College, Calgary, “What’s ‘Religious’ about the Temple? Comparing the Sanctity of the Jerusalem temple in the books of Kings and Chronicles”

Respondent: Fred Brenk, Pontifical Biblical Institute, Rome

Session Two:

Chair: Kim Stratton, Department of Religion, Carleton University
Laura Gawlinski, Department of Classical Studies, Loyola University of Chicago, “Finding the Sacred in Greek Sacred Law”

Giovanni Casadio, Dipartimento di Scienze dell’Antichità, Università di Salerno, “From Eusebia to Threskeia: Modes of Religion in Ancient Greece”
Gabrielle Cornelli, Departamento de Filosofia, Universidade de Brasília, and Andre Chevitarese, Universidade Federal do Rio de Janeiro, “Il Religioso Sincretico nella Cultura Ellenistica Mediterranea”

Respondent: Sandra Blakely, Department of Classics, Emory University

Session Three:

Chair: Carin Green, Department of Classics, University of Iowa
Joseph Groves, Department of Classical Studies, University of Michigan, “Divine Specifics: Interpreting Livy’s Prodigy Lists”

Jenn Cianca, Centre for the Study of Religion, University of Toronto, “Sacra Privata: the Religiosity of the Roman

Domestic Cult and its Impact on Early Christianity”

Respondent: Charles Guittard, Société Ernest Renan, Université de Paris 10

Session Four:

Chair: Eric Orlin, Department of Classics, University of Puget Sound
Lauren Peterson, Department of Art History, University of Delaware, “The Places of Isis in Roman Religion: An Archaeological Perspective”

Carly Daniel-Hughes, Department of Religion, Concordia University, “Donning the Veil: Religion and Politics in the Imperial Portraiture of Roman Women”

Respondent: Marina Piranomonte, Soprintendenza Archaeologica di Roma

For information contact: Frederick E. Brenk, S.J., Pontifical Biblical Institute
frederick.brenk@biblico.it

L’écriture et l’espace de la mort

March 6-7, 2009

École française de Rome
Piazza Navona

The conference will deal with the following five themes:

1. Les nécropoles, reflet du monde des vivants ? Trente ans après, qu’est devenue cette idée?

A. Cuozzo, *Rappresentazione ed interpretazione: prospettive e problemi nella lettura delle necropoli*.

F. Frisone, *Codici antichi, modelli moderni: l’epigrafia e l’interpretazione dei rituali funerari nelle società antiche*.

K. Lomas, *Hidden writing: epitaphs within tombs in early Italy*.

2. L’organisation des nécropoles

E. Dupraz, *Beaucoup d’inscriptions, peu d’inscriptions, pas d’inscriptions - l’épigraphie funéraire des Vestins, des Péligniens et des Marses à l’époque tardo-républicaine*.

G. Colonna, *La scrittura e la tomba: il caso dell’Etruria arcaica (con particolare riguardo ad Orvieto)*.

G. Bagnasco Gianni, N. Scoccimarro, et A. Gobbi, *Segni eloquenti in necropoli e abitato*.

3. Espace public / espace privé

E. Benelli, *Breve in exiguo mar-more nomen ero. L’iscrizione funeraria*

etrusca tra esposizione pubblica e circuito privato.

V. Belfiore, *Spazi pubblici vs. quelli privati* “Definizioni locali di spazi tombali.”

L. Haumesser, *Autour des sarcophages: l'inscription et l'espace de la déposition.*

Cl. Berrendonner, *Traces épigraphiques de la gestion des nécropoles par les autorités civiles dans l'Italie romaine.*”

G. Van Heems, *Idéologie et écriture: à propos des inscriptions étrusques à cursus honorum.*

A. Maggiani, *Magistrati e sacerdoti? Sui alcuni monumenti funerari da Chiusi*

4. Dynamiques de mutation en Italie

C. Cousin, *Typologie et fonction des didascalies dans l'imagerie funéraire étrusque.*

F. De Angelis, *Il destino di Hasti Afunei. Donne e rapporti familiari nell'epigrafia funeraria di Chiusi.*

L. Bonfante, *Etruscan mirrors and the Grave.*

M. Torelli, *Spurinas e non Smurinas. I fondatori della Tomba dell'Orco di Tarquinia.*

D. Maras, *Storie di dono: l'oggetto parlante si racconta.*

5. L'Italie et les autres

C. Ruiz Darasse, *L'épigraphie funéraire de la péninsule ibérique pré-romaine. Etat de la question.*

E. Deniaux, *L'épigraphie de Dyrachium.*

P. Poccetti, *Morire lontano dall'Italia: differenze e interazioni attraverso l'epigrafia ellenistica della necropoli dell'isola di Renea (Delo).*

Identity and Identification in Antiquity

A conference organized by the Department of History of the University of the Antilles and Guyana Martinique, 7-9 April 2009

The conference proposes to revisit the question of identity in antiquity from the point of view of the ancient historian. Rather than following a contemporary agenda — were Athenians sexist? Did Romans hate Jews? — we hope to organise discussions which look at identity as a concept embedded in ancient societies: which types of identity are operational in Greco-Roman antiquity, and how and by whom are they defined? As a second theme, however, we wish to advance our understanding of how and why

especially ancient history has on various occasions served to supply modern identities with a distinguished past to which otherwise they could not aspire.

All details on papers, as well as schedules, travel and accommodation information can be found on the conference website:

<http://identity-antiquity.pagesperso-orange.fr>

We hope to see you in Martinique.

Enquiries on questions not answered by the website should be directed to:

Hartmut Ziche

Department of History

University of the Antilles and Guyane

Tel: +596 5 96 72 74 70 / +596 6 96 90 71 53

Email: hgz1000@cam.ac.uk

Messages to the list are archived at <http://listserv.liv.ac.uk/archives/classicists.html>

Deliciae Fictiles IV. Architectural Terracottas in Ancient Italy Images of gods, monsters, and heroes

October 22-26, 2009

Dutch Royal Institute in Rome

In Ancient Italy, temples were adorned with full-figure architectural terracotta images such as acroteria and statuary groups at the apex and corners of the pediment and along the ridge poles, and high reliefs in the open pediments. These terracottas mostly show complex scenes of gods and heroes, legendary battles and mythical animals, as well as large volutes and palmettes. They represent and often reflect the wealth and power of the elite who commissioned the temples.

The fourth edition of the Deliciae Fictiles conferences will focus on this specific class of mostly handmade terracotta roof decoration from Etruria and Central Italy, Campania and Sicily. Thus far, attention has been given mainly to roofs as whole decorative systems, and their mould-made repetitive elements, such as antefixes, raking simas, revetment plaques, eaves tiles and plain tiles. Previous conferences (Deliciae Fictiles I-III) have demonstrated the range of decorative systems and types and presented new material from excavations and museum storerooms, enlarging the known corpus immensely

The time has come to shift the topic to a more specific subject, namely the mainly handmade sculptural decoration. The often fragmentary and dispersed large and small-scale terracotta acroteria and high reliefs remain to a great extent unpublished and have rarely been the subject of separate publications. The Deliciae Fictiles IV conference committee aims to highlight this rich class of roof decoration and invites all specialists on the subject to present and discuss known and unknown material, albeit fragmentary and with lacunae, from excavations in Italy, as well as from private and museum collections in Europe and the United States. Moreover, the conference will give an opportunity to present new discoveries and studies on architectural terracottas from Ancient Italy, in a separate section by means of posters.

The fourth conference on Architectural Terracottas in Ancient Italy (Deliciae Fictiles IV), will be held at the Royal Dutch Institute in Rome October 23-24, 2009, to be followed by a seminar and an excursion in south-eastern Sicily - Syracuse, Gela, Naxos - focusing on architectural terracottas from that area (October 25-26).

Roman Archaeology Conference

sponsored by the Roman Society
will be held for the first time in North
America
in Ann Arbor, Michigan
April 3-5, 2009

You can access the full program and registration information at:
<http://sitemaker.umich.edu/rac2009/home>



Conference in New York Myth in Etruria: Images and Inscriptions

Organizers: Francesco de Angelis,
Columbia University,
and Larissa Bonfante, New York
University.

Sponsored by the Center for the
Ancient Mediterranean, Columbia
University, New York. William Harris,
Director. With the collaboration of the
US Section of the Istituto di Studi
Etruschi ed Italici.

**Friday, November 20 and Saturday,
November 21, 2009.**

The program will include a tour of
the Etruscan galleries of the
Metropolitan Museum of Art on
Saturday, November 21, and an optional
tour of the Etruscan and Italic galleries
of the University of Pennsylvania
Museum of Archaeology and
Anthropology, Sunday, November 22.

Myth in Etruria: Images and Inscriptions

In contrast to the Greek and Roman
worlds, our knowledge regarding the
diffusion and use of mythology in
Etruria is not primarily based on literature,
but on material evidence—images
and inscriptions. Far from being a limitation,
this feature is not only instructive
as regards the specific channels of
the transmission of myths, but also suggests
an object- and context-oriented
approach to their study. The myths we
encounter in Etruria are applied myths,
i.e. tales that are tightly linked to the
occasions in which the artifacts carrying
them—be they vases, mirrors, or
pediments—played a role in social life.
This embeddedness of myths in
Etruscan culture only apparently contrasts
with their nature as imports from
abroad; on the contrary, it has to be
understood as a consequence of the
constant engagement with the Greek
world that was one of the defining
aspects of Etruscan civilization
throughout its history.

Through the interdisciplinary focus
on iconography and epigraphy, the
conference aims at fully exploiting the
peculiarities of mythological evidence
in Etruria in order to explore two key
traits of Etruscan religious and cultural
practice: seeing/interpreting, and writing.
Moreover, the comparative perspective
determined by the Etruscans' relationship
with the Greeks will provide an optimal
background for the broader historical
assessment of mythology's role within
Etruscan culture.

ANNOUNCEMENTS

Accordia 21st Anniversary Lecture

December 9, 2008
was given by Prof. Martin Millett,
University of Cambridge, on: "Roman
towns in central Italy: reflection on the
role of geophysical survey"

Accordia Lectures 2009

Jan. 13: "The city of Rome as Imperial
Capital," Dr. John Patterson,
Magdalene College, Cambridge

Feb. 17: "Upland settlement archaeology
in the hinterland of Sibaris: The
Raganello Project," Dr. Peter Attema,
University of Gröningen, Netherlands

March 3: "Interactions and identities:
Burial and Élite society in archaic
Sicily," Dr. Gillian Shepherd,
University of Birmingham

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

Accordia Research Seminars Advance Notice

There will be a new series of Accordia
Research Seminars entitled:

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

on the following dates: March 31, April
7, April 28, May 12, May 19, May 26,
June 2.

For information contact:

John Wilkins, Accordia

fax 0044-1784-741602

Email: accordiaa@gmail.com

Berlin Radio Station Broadcast In Latin

A Berlin radio station broadcast its
morning program entirely in Latin to
mark the European day of languages.
On Sept. 26, 2008 news, traffic, weather
and cheerful banter was delivered in
the tongue of ancient Rome.

AGON

7th International Meeting of
Archaeological Film of the
Mediterranean Area
Athens, 6-11 May 2008
APOLLON Cinemax Class

AGON, the International Meeting
of Archaeological Film of the
Mediterranean area, is being held every
two years and it is organised by the
non-profit association AGON, in col-
laboration with the Greek magazine
Archaeology and Arts. During the festi-
val, archaeological, ethnological and
folkloric films are screened, films
which reveal and record a lost world,
mainly from the Mediterranean area.

During these last 12 years, AGON
has developed in an institution with
national and international recognition.
In a time when Europe is full of archae-
ological film festivals (Belgium,
France, Germany, Italy, Spain,
Switzerland...), AGON is the only
archaeological film festival in Greece,
the country which is globally linked
with the concept of Archaeology.

Etruscan Studies Online

The Center for Etruscan Studies at
UMass Amherst is in the process of put-
ting back issues of *Etruscan Studies*
online through the *Rasenna* website.
Volume 8 and parts of Volume 7 are
online.

Archaeological URLs

Link for Orvieto: [http://www.orvi-
etoneews.it/?page=notizie&id=18203&d
ata=1220022900](http://www.orvi-etoneews.it/?page=notizie&id=18203&data=1220022900)

Journal of Roman Archaeology:

e-mail: jra@journalofromanarch.com

Web:

<http://www.JournalofRomanArch.com>

Web site for facsimiles of Etruscan
painting, Museum of Fine Arts,
Boston:

MFA website: mfa.org/artemis/search
[Ancient Art, Etruscan Tomb Painting](#)

The Ancient World Online:

<http://ancientworldonline.blogspot.com>

Museo Civico

Archeologico di Sarteano

On the occasion of the celebration of
*Settembre al Museo : sulle tracce della
pietra fetida*

Professor Adriano Maggiani, Università
degli Studi Ca' Foscari di Venezia pre-
sented a lecture on:

"La scultura funeraria in pietra fetida"
September 21, 2008

On the occasion of the celebration of
Il Tempo dell'olio

Organized by the Assessorato del
Turismo of the Comune di Sarteano

Professor Stefano Bruni, Università
degli Studi di Ferrara presented a lec-
ture on:

"L'Olio e gli Etruschi"
December 6, 2008

Teatro Comunale degli Arrischiati
Piazza XXIV Giugno
Sarteano

For guided tours of the Tomba della
Quadriga Infernale contact:
Museo Civico Archeologico di
Sarteano
0578 269261
0578 269212

SAFE highlight: "Success Stories"

The SAFE website is a great
resource for information on the looting
of ancient sites around the world, the
illicit antiquities trade, and related cul-
tural heritage issues. This month, we'd
like to showcase the "Success
Stories" section of our website, which
features news stories about recovered
artifacts, new legislation and agree-
ments, and other examples of world-
wide victories in the fight to end the
illicit looting of cultural objects. One
example is this small statue from the
Nok culture in Nigeria, taken illicitly
from the country but now in a Paris
museum, by an agreement with the
Nigerian government.

Stopping the looting and illegal
sale of antiquities is a tremendous task,
one that will take the dedication of
many to accomplish. We encourage you
to check our "Success Stories" regular-

ly to see what has been accomplished,
and to join with SAFE in our efforts to
put an end to the loss to our shared her-
itage.

TOURS OF ROME

SAFE Nostoi Exhibition Tours Palazzo Poli in Rome

These tours cover the popular
exhibit "Nostoi: Recovered
Masterpieces," and each offers an
insider's look at how these objects were
looted, trafficked, and sold, without
regard for their archaeological or cul-
tural value. They were scattered far
from home, and only after many years
of struggle have they been returned
home.

*August 30, Italian language
tour:* Stefano Alessandrini has offered
his insight as an expert witness in vari-
ous antiquity-related court cases and
was personally involved in recovering
some of the objects in "Nostoi" himself.
He brings an eyewitness account that
guests will not soon forget.

*September 4, English language
tour:* Laura Flusche is an Etruscan art
historian and archaeologist and
President of the Institute for Design and
Culture in Rome, and has a breadth and
depth of expertise that will make this
tour a truly memorable experience.

Archaeological Tours Tour of Ancient Rome

This in-depth tour divides our tour-
ing into historical segments, visiting the
monuments of each period as a unit. As
we look beneath the contemporary city
we will rediscover Republican Rome,
Rome of the Caesars, Early Empire and
High Empire Rome, Christian Rome,
ending with the Imperial Palaces of the
Later Empire. We will spend a full day
at Ostia Antica, the port of ancient
Rome and another day at Tivoli visiting
Hadrian's Villa, the largest villa ever
built in the Roman Empire. Our touring
will be chronological and will unrav-
el the complicated stages of occupation
and building in this great city.

May 20- 31, 2009
Led by Prof. Myles McDonnell
Baruch College, CUNY

**New Andrew W. Mellon
Professor
T. Corey Brennan**

NEW YORK (12 December 2008) — Roman historian T. Corey Brennan has been appointed to a three-year term as the Andrew W. Mellon Professor-in-Charge of the School of Classical Studies at the American Academy in Rome. Brennan's appointment begins 1 July 2009.

Brennan comes to the Academy from Rutgers University-New Brunswick, where he is currently associate professor and chair of the Department of Classics and a former director of the university's interdisciplinary program in Italian Studies. Before arriving at Rutgers in 2000, he taught for a decade in the Departments of Greek and Latin at Bryn Mawr College.

Corey Brennan's main scholarly publication is a two volume work, *The Praetorship in the Roman Republic* (Oxford 2000), an in-depth study of Rome's second most important regular magistracy after the consulship. He also has co-edited two books and authored numerous articles and chapters, on topics that range across the entire span of Republican and Imperial social and political history, from archaic times through later antiquity. Recent contributions include essays on Roman dress in North Africa, on failures of Roman diplomacy, and a comparative study of Augustan Rome and the Chinese Han capital of Chang'an. Brennan is currently engaged in a major study of elite women in the Roman Republican era.

A highly visible proponent of public outreach for ancient studies, Brennan has contributed to the *Times Literary Supplement* and the *Book Review of The New York Times*, and has frequently appeared in television documentaries in the US and UK, especially on the history of ancient sports. While fully immersed in his academic career, he also recorded as a guitarist and songwriter in several bands, most notably the alternative rock band, The Lemonheads.

T. Corey Brennan succeeds Professor Thomas A.J. McGinn (FAAR'85) of Vanderbilt University as Mellon Professor at the American Academy in Rome.

JOURNALS

Officina Etruscologica

A new journal dedicated to Etruscan studies hopes to fill a gap in the archaeological sector of publications and to facilitate access to scholarship in the field. Conceived as a continuing workshop for the analysis and elaboration of information, *Officina Etruscologica*, or "Workshop for Etruscan Studies, will provide a new way of communicating research on Etruscan and Italic Archaeology, covering subjects ranging from the end of the Bronze Age to the period of Romanization. Focusing on archaeological records and finds from new field research or from materials recovered from museums, it will contribute to the current debate on methodology, and keep pace with the scientific progress in the field of ancient culture, providing a convenient place for sharing new ideas and information.

The journal will appear twice a year, and include monograph issues of interest to a wider public as well as to the scholarly community. The first monograph issues will deal with the following topics: 1. The archaeology of production: workshops, furnaces, and craftsmen's quarters. 2. Between appropriation and re-elaboration: the circulation and diffusion of models. 3. Veii.

The Editors: Folco Biagi, Alessandro Conti, Valentina Marziali, Sara Neri, Carlo Regoli, Jacopo Tabolli.

ARISTONOTHOS. Scritti per il Mediterraneo. CUEM 1. 2007.

Editors: Federica Cordano, Giovanna Bagnasco Gianni.

This journal celebrates the Mediterranean and will publish topics, studies and imaginative writing evoked by the crater signed the Greek artist, Aristonothos. The vase, which was placed in the grave of an Etruscan, illustrates interactions that took place among the different cultures that moved in this sea and lived along its coasts.

Editorial Board:

Carmine Ampolo, Pietrina Anello, Gilda Bartoloni, Maria Bonghi Jovino, Giovanni Colonna, Michel Gras, Pier Giovanni Guzzo, Jean-Luc Lambolay, Mario Lombardo, Nota Kourou, Annette Rathje.

MEDITERRANEA

Quaderni Annuali dell'Istituto di Studi Sulle Civiltà Italiche e del Mediterraneo Antico

del Consiglio Nazionale Delle Ricerche — già *Quaderni di Archeologia Etrusco-Italica* — PISA, Rome, Fabrizio Serra · Editore 2007.

Partial contents:

Filippo Delpino, "Una identità ambigua. Figurette femminili nude di area etrusco-italica: congiunte, antenate o divinità?"

Dominique Frère, "Parfums, huiles et crèmes parfumées en Etruries orientalisante."

Jean Gran-Aymerich, Olivier Jehasse, "Les îles du monde étrusque: le cas de la Corse et Alalié."

**L'Erma di Bretschneider
presented the volume by
Marcello Barbanera and Agneta
Ferrero**

Collezione di Antichità di Palazzo Lancellotti ai Coronari

September 23, 2008

Introduction by Rita Paris

Presentation of the volume by:

Maria Grazia Picozzi, Università La Sapienza, Rome
Ingo Herklotz, Università di Marburg
Licia Borrelli Vlad, Università della Toscana

Final Words by:

Marcello Barbanera and Agneta Ferrero
Museo Nazionale Romano

Palazzo Massimo
Largo di Villa Peretti, 1
Rome

**The Biblioteca Marucelliana,
Florence
and Fabrizio Serra, Publisher
present a new journal
Symbolae Antiquariae**

April 17, 2009xxxxxx

Presenters:

Giovannangelo Camporeale, *Istituto Nazionale di Studi Etruschi ed Italici*

Antonella Romualdi, *Galleria degli Uffizi*

Mario Rosa, *Scuola Normale Superiore*

Contents of Volume 1:

Stefano Bruni, "Anton Francesco Gori, Carlo Goldoni e 'La Famiglia dell'antiquario.' Una precisazione"

Cristina Cagianelli, "La scomparsa di Anton Francesco Gori fra cordoglio, tributi di stima e veleni"

Bruno Gialluca, "Anton Francesco Gori e la sua corrispondenza con Louis Bourguet"

Miriam Fileti Mazza, "Riletture e fortuna del Museum Florentinum nelle carte della gestione della Galleria mediceo-loreense."

L'accademia di Danimarca
e L'Erma di Bretschneider
present the volume

Velletri

Carta Archeologica

by **Manlio Lilli**

6 February 2009

at the Accademia di Danimarca

Program:

Greeting from the Director Erik Bach

Presentation of the volume:

Filippo Coarelli, *Università degli studi di Perugia*

Marco Nocca, *Accademia di Belle Arti,*

La S. V. è invitata
alla consegna della cittadinanza onoraria di Vico Equense
a Maria Bonghi Jovino
venerdì 19 settembre alle ore 17
presso la Sala del Consiglio comunale, via Luigi De Feo
seguirà la presentazione del libro
**MITICI APPRODI E PAESAGGI CULTURALI
LA PENISOLA SORRENTINA PRIMA DI ROMA**
di Maria Bonghi Jovino
Nella lampada di Polvere, Castellammare di Stabia 2008
introducono il volume e ne discutono con l'autrice:
Fulvio Tessitore, Sergio Lambiase
Hotel Aequa - Vico Equense ore 18

REVIEWS

Book Reviews

by Larissa Bonfante

Kathryn Lomas, Ruth D. Whitehouse, John B. Wilkins. *Literacy and the State in the Ancient Mediterranean. Accordia Specialist Studies on the Mediterranean 7. London, Accordia Research Institute, The University of London 2007.*

“Archaeologists, anthropologists, linguists and historians have all addressed the problem of the emergence of literacy and its implications for social and cultural development, but for the most part, they have in isolation from each other.” The fourteen chapters of this volume take a fresh look from various points of view on this subject of major importance for the study of ancient societies. Following the Introduction (Lomas), a section on “Antecedents” has chapters on Ancient Egypt (Cary Martin), on literacy, numeracy and the state in early Mesopotamia (Eleanor Robson) and on Linear A writing on Crete in its social and political context (Ilse Schoep). The section on Literacy in the Early Mediterranean is the most directly relevant for us, with contributions on the “speaking objects” of Archaic Greece (Flavia Carraro), on alphabets, spelling and punctuation in pre-Roman Italy (D.R. Langslow), and a comparative case study on how writing was expressed in three peripheral areas of first millennium Italy (Ruth D. Whitehouse). A chapter on Iron Age Sicily deals with different languages and scripts of the area, and the emergence of hybrid cultures (Tamar Hodos), while Edward Herring takes up a specific type of inscription in his illustrated contribution on “Priestesses in Puglia? An archaeological perspective on the Messapic *tabara* inscriptions.” The Veneto, and more generally the region of northeast Italy, are the subjects of Kathryn Lomas’s “Writing Boundaries,” which looks at this material from the point of view of literacy and identity, and of a chapter on the relationship between oral languages and the language of images that focuses on the rich imagery of Situla Art (Luca Zaghetto), while the last section, on Literacy in the Greco-Roman World, features “*Lapidarias Litteras Scio*. Literacy and inscribing cultures in Roman Venetia” (Philip Milnes-Smith).

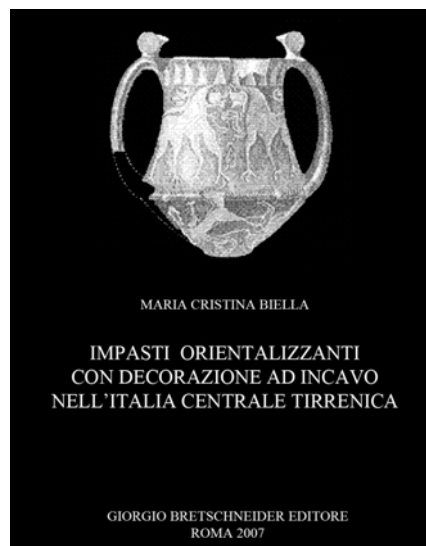
The publication of Roman official documents in the Greek East (Alison E. Cooley) takes us Eastward once more, and a final concluding chapter looks at the way writing and documents, essential to the functioning of the Roman world, affected provincial societies in Cisalpine Gaul in the Republican period and in the western provinces under the Principate.

Valentino Nizzo, *Ritorno ad Ischia. Dalla stratigrafia della necropoli di Pithekoussai. Collection du Centre Jean Bérard 26. Naples 2007.*

As Michel Gras points out in his Preface, Nizzo’s book is based on, and continues in the tracks of the remarkable “archaeological adventure” of the excavation of the 1500 tombs in the necropolis of Pithekoussai by Giorgio Buchner (1914-2005), begun in 1952 and partially published, together with David Ridgway, in *Pithekoussai I* (1993). The results of this discovery of the First Western Greeks, as David Ridgway called them in the English version of his book, “L’Alba della Magna Grecia,” revolutionized our view of the earliest Greek colonization, whose goal were the Western coasts of Italy. Now Nizzo analyzes and charts the stratigraphy and the typology of the contents of 650 carefully documented tombs, about half of the total excavated tombs whose terminus *post quem non* of around 700 B.C. provides precious evidence for the chronology of the necropolis and the life of the settlement. The book consists of close to 200 pages of statistics laid out for us in a seemingly endless series of bar graphs, pie charts and lists, and does not make for easy reading. Chapter IV (83-84), “Dalla Cronologia Relativa alla Cronologia Assoluta,” succinctly sets out the conclusions of this painstaking research, which, the author notes, furnish an independent confirmation of the traditional Greek chronology set out by Coldstream in his fundamental *Greek Geometric Pottery* (1968).

Gilda Bartoloni and Filippo Delpino, eds. *Oriente e Occidente: Metodi e discipline a confronto. Riflessioni sulla cronologia dell’Eta del Ferro italiana. Atti dell’Incontro di Studio, Rome, 30-31 October 2003. Pisa, Rome, Istituti Editoriali e Poligrafici Internazionali 2005.*

This is the publication of a conference discussing a subject that has much concerned prehistorians and classical archaeologists in Italy and in Europe in the last few years: the relative and absolute chronologies for the period roughly from 1000 to 700 B.C. Methodologies and points of view differ, with prehistorians looking for an independent chronology, based to a large extent on dendrochronological evidence, and correlations with the Urnfields and Hallstatt material, which result in a considerably higher chronology, as much as a century higher for the Hallstatt period. Classical archaeologists, on the other hand, including of course Etruscan scholars, prefer to remain with a chronology tied to the Greek Geometric period, as worked out by Nicolas Coldstream.



Maria Cristina Biella, *Impasti orientalizzanti con decorazione ad incavo nell'Italia centrale tirrenica. Archaeologica 146. Tyrrhenica 6. Rome, Giorgio Bretschneider 2007.*

The attractive Orientalizing fabric studied in this ambitious work was decorated with images and ornamental designs cut out of the polished, dark surface of brownish impasto; these were originally inlaid with a colored material — long since disappeared — so that the tableware had the appearance of precious *niello* or intaglio. The dark impasto fabric was related to the deep black bucchero from southern Etruria that so enchanted eighteenth-century craftsmen with its satiny sheen, who named it after the popular burnished pottery known as *búcaros de Indias*. The Wedgwood factory was called Etruria. More recently, scholars and collectors have appreciated the technique and designs of these vases, which were all made in a small

enclave enclosing the territory of Falerii, Capena and Narce between the Tiber and the great southern cities of Veii, Caere and Tarquinia, but are now scattered in museums and collections at home and abroad. Otto Brendel compared the style of the designs to the flamboyant Late Gothic style, while Szilágyi has seen in them fantastic aspects of some Renaissance art. Their esthetic quality is not, however, dealt with by the author, nor is their classification according to workshops or hands. The book is instead a painstaking account of the provenances, centers of production and chronology of these vases, made in the course of the seventh century B.C., principally in Falerii and Capena, whose inhabitants were thoroughly Etruscanized in their art, though they spoke different languages — Faliscan, a Latin dialect in Falerii, Sabine in Capena — and whose cultural independence is shown by their development of this peculiar artistic form. The volume includes 200 some vases, with excavation reports, sales documents, tables indicating shapes and distribution, careful drawings and photographs — my favorite is a vase with legs, its human shape indicated as female by its long braid, which however runs in front of the figure instead of on its back. Indices and a succinct chapter of conclusions complete a work organized in such a way as to make further studies possible: a real *strumento di lavoro*, as the Italians put it.

Simonetta Stopponi, ed., texts and illustrations by Filippo Capponi, Sara Ortenzi. *Museo Claudio Faina di Orvieto. Bucchero. Cataloghi Regionali dei Beni Culturali dell’Umbria. Perugia, Electa, Editori Umbri Associati 2006.*

This, the tenth catalogue to be published from the rich collections of the Museo “Claudio Faina” in Orvieto, includes 460 bucchero vases, covering a wide range of shapes and types. As was to be expected, there are few examples of the thin-walled bucchero sottile; most are the black or grey bucchero pesante typical of Orvieto and Chiusi. There are lively shapes of horses and roosters, moulded face masks, and some interesting inscriptions, among them one, practically unpublished, with the female gentilicial *apinai* (No. 349).

Simonetta Stopponi, ed. *Museo Comunale di Bettona. Raccolta archeologica. Cataloghi Regionali dei Beni Culturali dell'Umbria*. Perugia, Electa, Editori Umbri Associati 2006.

The museum of the little town of Bettona (4,000 inhabitants) reopened the collection of paintings in the Pinacoteca in 1996; this was dealt with in a previous catalogue thanks to Massimo Montella and others of the active and efficient Soprintendenza Archeologica of the region of Umbria. In the present volume Simonetta Stopponi documents the history of the collection of antiquities, which focuses on the ancient Etruscan and Roman, and the more recent history of the surrounding area. The antiquities are a varied lot: two boundary cippi inscribed *tular* and a number of funerary cippi, black glaze pottery, cinerary urns, Roman lamps and marble reliefs, and medieval and Renaissance pieces, including some lovely maiolica, some of it illustrated in color. Most numerous are the fragmentary architectural terracottas dating mostly from the second century, testifying to the existence of a variety of public and private buildings, large and small, and the artistic influence of Perugia.

Nancy Thomson de Grummond, *Corpus Speculorum Etruscorum. Great Britain 3: Oxford*. Rome, L'Erma di Bretschneider 2007.

In this volume, edited by Tom Rasmussen and Judith Swaddling, Nancy de Grummond has collected the mirrors from the Ashmolean Museum (Nos. 1-24), Claydon House (No. 25), and the Pitt Rivers Museum (Nos. 26-27). We learn from the history of the collection, to which Michael Vickers quite understandably contributed significantly, that the earliest accessed mirrors at the Ashmolean were purchased in 1871 from the dealer Alessandro Castellani, of the famous Italian family of jewelers and collectors (see *Etruscan News* 5 [2006] 9, 11); around the same time, the British Museum acquired fifteen mirrors from the same source. Several mirrors are published here for the first time. There are five mirrors with Dioskouroi, and several possible or certain forgeries. New drawings occasionally permit the correction of earlier interpretations (e.g. No. 2); so it is useful to be able to compare the four original drawings from Gerhard's old *Etruskische Spiegel* included at the end of the volume.



Maurizio Sannibale, ed. *La Raccolta Giacinto Guglielmi. II. Bronzi e Materiali Vari*. Muse Vaticani. Museo Gregoriano Etrusco. Cataloghi 4/2. Roma, L'Erma di Bretschneider 2008.

With contributions by Giancarlo Alteri, Brian Shefton, Antonella Testa, Ulderico Santamaria, and Fabio Morresi.

This is much more than a catalogue: many entries constitute specialized articles on a particular series or individual object. Two in particular stand out for this reviewer. No.5, a bronze statuette of a youth, dated to the second half of the third century, has a votive inscription running along his left side that reads *muras: arnth: thufi: suuris*. The donor, Arnth Muras, is probably the same Arnth Muras as the one buried in the back cell of the François Tomb at Vulci (for the *Mura gens*, see now Massimo Morandi Tarabella, *Prosopografia Etrusca*. I. *Corpus. Etruria Meridionale*. Rome, L'Erma di Bretschneider, 2004, 315-317). Sannibale recalls Nancy de Grummond's recent identification of Thufi with Favor, and notes the characteristically Etruscan feature of harmonizing divinities belonging to completely different worlds: in this case Thufi, a divinity of the celestial region, and Suris, from the sphere of the underworld. A longer version of the article, entitled "Tra cielo e terra. Considerazioni su alcuni aspetti della religione etrusca a Vulci," appears in a longer form in *Studi Etruschi* 72 (2007) 117-137.

Also remarkable is No. 92, a cast bronze utensil of a type long thought to be a *harpago*, or meat hook, more recently interpreted as a torch, on the basis of an Etruscan mirror in the Metropolitan Museum where it is shown being used in this way in a scene of the wedding of Admetus and Alcestis. Such objects have been frequently found in Etruscan tombs, and there are many in Etruscan collections, including those of the Metropolitan Museum and of the University of Pennsylvania Museum.

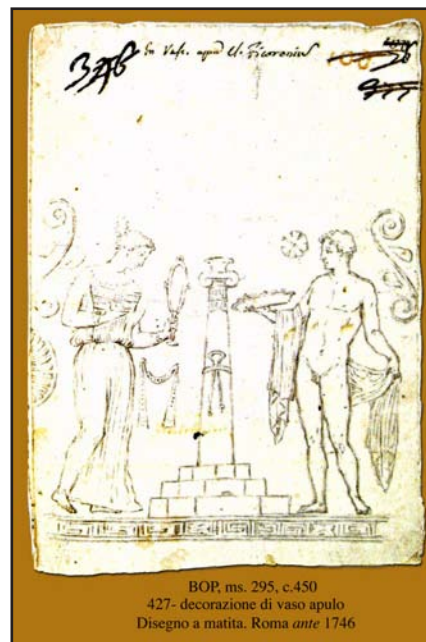
Sannibale illustrates an additional surprising interpretation in an early nineteenth century painted lunette in the Vatican's Galleria Chiaramonti, showing such objects lying on the ground, to be used as instruments of torture for the Christian martyrs in the Colosseum (Fig. 1).



Dominique Briquel, *La prise de Rome pars le Gaulois. Lecture mythique d'un événement historique*. Paris, PUPS 2008.

Some scholars held that Roman history could only be known from the fourth century on, after the destruction of Rome by the Gauls. The Gallic raid was, indeed, a historical event, but history was soon mixed with legend, and we follow the author on a fascinating journey as he traces comparisons with mythical characters, for many of which Dumézil provides a model. The comparative analysis soon reveals a pattern of destruction followed by a renaissance for the city of Rome. The writing is as engaging as is Livy's book five, with its vivid, visual scenes of barbarians marveling at the sophistication of the Urbs and its senators, and the very Roman sense of the religious power of the physical city of Rome.

Maria Emilia Masci, *Picturae Etruscorum in Vasculis. La raccolta vaticana e il collezionismo di vasi antichi nel primo Settecento*. Musei



Vaticani: Museo Gregoriano Etrusco. *Documenti e Monografie 1*. Rome, L'Erma di Bretschneider 2008.

This is the first volume to appear in a new series *Documenti e Monografie*, that will make available the riches of the Vatican archives in order to reconstruct the history of the collection of the Museo Gregoriano Etrusco. The work of G.B. Passeri, *Picturae Etruscorum in Vasculis*, prepared in the first half of the 18th century and only partly published, is now finally published, with corrections and updated bibliography.

This coffee-table size book is hardly of the coffee table variety, although it does have marvelous illustrations that reproduce in color the drawings and water colors the painter Bartolomeo Poli made, in 1734, of Etruscan, Attic and Apulian vases in the Vatican collections, often shown together with the original vases. Along with the documents lovingly collected and recorded by the author, these provide material for important chapters in the history of collecting, and allow for a re-contextualization of vases removed from their archaeological context by scholars more interested in their iconography or typology than in their value as historical documents of antiquity.

Margarita Gleba and Hilary Becker, eds. *Votives, Places and Rituals in Etruscan Religion. Studies in Honor of Jean MacIntosh Turfa. Religions in the Greco-Roman World 166*. Leiden, Boston 2009.

"Etruria offers an exceptional opportunity to probe the extent of ritual practices in the ancient world, because of the diverse range of evidence for the study of Etruscan religion." This diverse evidence is at the base of the organization of this volume, which has a unity not often found in multi-author books. The overlap between the three sections only adds to its coherence. The first part deals with votive gifts (Jean Gran-Aymerich and Margarita Gleba) and inscriptions (Dominique Briquel). The second, with places of worship, sanctuaries, temples (Hilary Becker and Gregory Warden with Poggio Colla), temples (Ingrid Edlund-Berry), and tombs (Stephan Steingraber, Iefke van Kampen). The third, on ritual, considers wine rituals (Gilda Bartoloni), ritual "suthinization" of mirrors for the grave (Nancy de Grummond), ritual dress and veiling (Larissa Bonfante, Fay Glinister), the Zagreb mummy wrap-

pings as a *liber ritualis* (L. Bouke van der Meer), cremation and comminution (Marshall Backer). The result is a Festschrift that is much more than the sum of its parts, stimulated by the splendid scholarship and curiosity of the celebrand.



Margarita Gleba, *Textile Production in Pre-Roman Italy*. Oxford, Oxbow Books, 2008.

Originally a Bryn Mawr dissertation, the book has profited from the dedication and experience of the author, who worked in the Centre for Textile Research in Copenhagen, traveled extensively to collect material, and participated in excavations. The chapters are organized from the point of view of the various kinds of evidence she has collected to arrive at a picture of the textile production in Italy between 1000 and 400 B.C.

Part I provides the chronological and cultural background, Part 2 discusses the sources available, Part 3 considers extant Italian archaeological textiles, Part 4, the tools used in textile production, Part 5, the archaeological contexts and the role of this craft in ancient Italian society. Finally, Part 6 provides a survey of textile production and trade in pre-Roman Italy, while Part 7 places it in the social context of its time. As the author notes, the variety and complexity of ancient Italian textiles is already apparent from the preliminary analyses. "It is my hope that this study will draw the attention not only of textile specialists but also of excavators to this frequently overlooked class of archaeological objects, and lead towards a better understanding of ancient textile technology and the broader issues associated with it." Many of us will find it hard to put the book down, as we find recent refer-

ences for pseudomorphs, and learn that yarn in ancient Egypt was s-twisted, while in Europe the preferred direction was z: so Bouke van der Meer can say that the linen of the *Liber Linteus*, which was not spun in s-direction, would be of Etruscan, not of Egyptian manufacture (Gleba, Becker 2009, 217).

Silvia Schroer, ed. *Images and Gender. Contribution to the Hermeneutics of Reading Ancient Art*. Orbis Biblicus et Orientalis 220. Fribourg, Academic Press. Göttingen, Vandenhoeck & Ruprecht.

Silvia Schroer, a professor of Old Testament and Ancient Near Eastern Cultures at the University of Bern, has assembled a variety of contributions, all of them substantive, and many of them of great interest to classicists. Some of these are in English, like Sian Lewis's introductory essay on "Iconography and the Study of Gender," Julia M. Asher-Greve and Deborah Sweeney's on nudity and gender in Egyptian and Mesopotamian art, Julia Assante's wide-ranging "Undressing the Nude," Ulla Kreisinger's "To be or not to be a Hetaira," arguing against seeing all naked females in bathing scenes on Attic vases as hetairai, and Véronique Dassen and Sandrine Ducaté-Paarmann's "Hysteria and Metaphors of the Uterus in Classical Antiquity," which looks at various types of evidence including anatomical ex-votos. Especially interesting to this reviewer is the contribution on mothers and children by Irène Schwyn. Altogether an informative and thought-provoking collection of articles on reading images of naked females in art.

Patrizia von Eles, ed. *Ritualità funeraria in Italia tra età del Ferro e Orientalizzante*. Atti del Convegno, Verucchio 2002. Biblioteca di Studi Etruschi 41. Pisa, Rome, Istituti Editoriali e Poligrafici Internazionali 2006.

Another subject of current interest, dealt with in two recent Festschriften, the one for Jean MacIntosh Turfa, announced in this issue (Becker, Gleba 2008), and the one for Biba Terzan (*Scripta Praehistorica in Honorem Biba Terzan*. Situla 44. Martina Blečić [et al.] eds., 533-556. Ljubljana, Narodni Muzej Slovenja, 2007), in which Nuccia Negroni Catacchio reconstructs the ritual significance of the luxurious funerary female dress and jewels

in Italy in the Orientalizing period.

It was also the subject of the conference held in Vienna in December 2008 in honor of Luciana Foresti, on the occasion of the inauguration of the Austrian Section of the Istituto di Studi Etruschi (publication forthcoming). In this volume it is hardly surprising that the focus of the opening article by Maria Bonghi Iovino, as well as of several other contributions and discussions, deals with aspects of the remarkable finds from the necropolis of Verucchio, near Rimini, on the amber route from the north, excavated by the editor of the volume. As usual, Renato Peroni provides an important overview of the subject, in a chapter co-authored with Alessandro Vanzetti on the situation in the earlier period, as he traces the sociology of funerary ritual according to the spatial distribution of burials, male and female as well as family graves, in various necropoleis between the Bronze and Iron Age.

Using different evidence and with a strong emphasis on methodology, Luca Zaghetto brings out interesting points about rites illustrated in situla art, and traces the protourban, horizontal social organization reflected in the situlas of the Southeastern Alpine area in contrast with those of the area of Bologna. The wide-ranging discussion at the end is a stimulating addition to the volume, and makes it possible to look forward to further developments in the wake of new research and new finds.

***La città murata in Etruria*. Atti del XXV Convegno di Studi. Chianciano Terme, Sarteano, Chiusi. Etruschi ed Italici, P. Fabrizio Serra Editore, 2008.**

A thick volume of 538 pages makes available the many contributions to this conference held in the spring of 2005, which included a group visit to the remarkable painted chamber tomb in Sarteano, newly excavated and newly published by Alessandra Minetti. There were old friends, of course our host Mario Iozzo, and fascinating

There were talks about the walls of individual Etruscan cities, often illustrated with material from the archives, to build up a picture of the original constructions and their later history. There were also more general considerations, like Dominique Briquel speaking on the religious aspect, Torelli and Fontaine on the defensive function of the walls,

Hilary Becker on the meaning and settlement patterns of *urbs*, *oppidum*, *castellum*, *vicus*.

Steven Lowenstam, *As Witnessed by Images. The Trojan War Tradition in Greek and Etruscan Art*. Baltimore, MD, The Johns Hopkins University Press, 2008.

The book is dedicated "To Chaya and Tom, true love and true friend." Tom is T.H. Carpenter, who faithfully and ably saw the book through to publication after the death of the author in 2003. The structure of the book is very clear, with sections on Greece, Megale Hellas, and Etruria, following an Introduction that lays out the various theories on the relationship between images and Homeric texts, and capped by a Conclusion. The first section follows Snodgrass in believing that the artists represented *stories* rather than following set texts; it emphasizes that Greek art was a business, and that the representations varied with the artists, the places and the periods of production. The second section, on the vases of South Italy, takes us into a controversial territory currently much discussed by Oliver Taplin, John Oakley, Luigi Todisco and others: the relationship of Apulian vases to the theater. Illustration of Greek and Etruscan myth in Etruria is also a subject that continues to be of great current interest, as shown by the many books and articles devoted to it by Francesco de Angelis, J. Penny Small, Nancy de Grummond, Judith Swaddling and this reviewer, along with many others. Along the way, the author provides an array of thoughtful and thought-provoking ideas on such subjects as human sacrifice in Greek myth and Etruscan art, and images of Achilles as beautiful kouros or great hero.

Briefly Noted

***Le perle e il filo: A Mario Torelli per i suoi settanta anni*. Venosa, Osanna Edizioni, 2008.**

An interesting collection of articles that does credit to the loyalty of his students and to the work of this scholar, whose published work, brilliant lectures and charismatic personality have deeply influenced a generation of Etruscan scholars, ancient historians and classicists in general, in Italy and abroad. We expect much more to come, as he continues to stimulate our thinking in person and in print with his ground-breaking books and articles.

Françoise-Hélène Massa Pairault, ed. *L'image antique et son interprétation. Collection de l'Ecole Française de Rome 371. Ecole Française de Rome, 2006.*

The topic of ancient images and how to read them is one that is currently of great interest, and this collection adds much to our understanding of the varieties of available materials and methods.

Brief Book Reviews

Thesaurus Linguae Etruscae. I. Indice lessicale. Second edition, revised from the first 1978 edition by Massimo Pallottino. Edited by Enrico Benelli, with the collaboration of Maristella Pandolfini Angeletti and Valentina Belfiore. CNR, Istituto di Studi sulle Civiltà Italiche e del Mediterraneo Antico. Pisa-Rome, Fabrizio Serra Editore, 2009.

The first edition of volume I of the *Thesaurus Linguae Etruscae*, an Index containing all the Etruscan then known to scholars, owed its existence to the courage and dedication of Massimo Pallottino. It was sponsored by the Istituto di Studi Etruschi ed Italici e dell'Istituto di Etruscologia and the Antichità Italiche dell'Università di Roma. Since the 1960s, however, it was financed as is the present edition, by the Consiglio Nazionale delle Ricerche.

Giovanni Lido. Sui segni celesti, edited and introduced by Ilaria Domenici; translated by Erika Maderna. Milan: Medusa, 2007. [Reviewed by Jean MacIntosh Turfa, BMCR 2008.07.14]

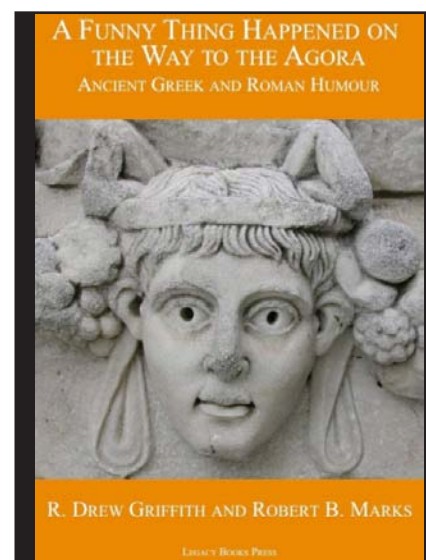
Resurgence of interest in the antiquarian works of Late Antique and Byzantine authors will be well rewarded by the Etruscan (and other) treasures that lie embedded in such texts. The beautiful cover of this small volume, reproducing Rafael's *L'Astronomia* from the Vatican Stanze, is a good omen of the jewel of a text that lies within, a very accessible and useful Italian translation of one of Lydus' treatises on pagan religion, *Peri diosēmeiōn*, usually cited by the Latin title *De ostentis* ("On signs in the heavens").

Johannes Lydus ("John the Lydian") was one of the few civil servants in 6th-century Constantinople who qualified as a Latin secretary, and many Classical texts must have crossed

his desk that are lost today. The treatise *De ostentis*, like his others written in then-contemporary Greek, made otherwise obscure works by Latin writers available once again for the scholars of his day. It seems to have been published without any of the difficulties that accrued to some other experts on pagan topics (heresy), for Lydus was honored with the chair of Latin Philology at the palace school. As Domenici points out (11-12), his conviction that what one learns from the past is valid for the present could have been seen as confirmed when such events as the solar eclipse of 512 and the comet of 540 AD seemed to presage, respectively, the revolt of Vitalianus and the destruction of Antioch by Khosru of Persia. Born in Lydia under Byzantine rule, he saw himself as Italian, and saw the power of Constantinople as the logical development of Roman culture that had itself grown from Etruscan roots.

The text of Lydus' *De ostentis*, in Italian translation, is just 88 pages (47-135); explanatory material and notes comprise the introduction and final section of this book. Lydus claimed to have translated classic divinatory manuscripts word-for-word, and there is no reason to question the authenticity of his selection. For Etruscan Studies, *De ostentis* 27-38 (81-98) is the most important, for embedded here is Lydus' Greek translation of a lost document, the Brontoscopic Calendar that had been translated from Etruscan into Latin by Cicero's friend P. Nigidius Figulus, in the mid-1st century BC. Obviously, the Etruscan original no longer survives, nor does the Latin, so this third-hand document is particularly precious.

Central to the authority of the once-Etruscan text of Figulus is its reference to Tages, the *puer senex* who appeared from a furrow in the earth, prophesied or dictated the *etrusca disciplina* and then disappeared. The authors reproduce (157-158) and discuss (20-27) the Greek text of the relevant sections. This reference to divine authority through a supernaturally transmitted text, at the core of Roman religion yet mocked by Cicero (*De divinatione* 2.23.50-51; 2.38.80), would be crucial to the debates between Christianity and paganism. (See D. Briquel, *Chrétien et haruspices. La religion étrusque, dernier rempart du paganisme romain* [Paris 1997], cited by Domenici.)...



R. Drew Griffith, Robert B. Marks, *A Funny Thing Happened on the Way to the Agora: Ancient Greek and Roman Humour*. Kingston: Legacy Books Press, 2007.

(Reviewed by Timothy Saunders, University of Tromsø, BMCR 2008.06.36)

In this witty and winning book, R. Drew Griffith and Robert B. Marks have pulled off the remarkable, and strangely pioneering, feat of making ancient humour seem, well, actually rather humorous. Engagingly written and greatly enlivened by a wealth of clear and entertaining illustrations, *A Funny Thing Happened on the Way to the Agora* is a book to be enjoyed and chuckled over in the classroom, the armchair and the bathtub alike (to mention just three of the venues that spring immediately to mind) and should appeal to anyone with either a professional or a general interest in antiquity, humour or simply in enjoying a good fun read. With the evident aim of being as inclusive as possible, the authors quote generously from a wide range of sources and translate all passages in a style that is nothing if not modern and lively. (I don't recall too many translations of the Bible, for instance, that represent Sarah reacting to the news that she and her senior citizen husband Abraham are soon to have a child with the exclamation "Yeah right!" [58])...

... we can begin to discern certain key differences between ancient and modern senses of humour. "It is very interesting," they suggest, "that English describes a humorous situation from the perspective of the individual; 'he or she is humorous, i.e. has an imbalance of humours,' while the ancients describe it from the perspective of society, 'he or she is ridiculous, i.e. we laugh at him or her' (8).

In the Journals

Oscar Muscarella, "On Publishing Unexcavated Artifacts. A Review Article," *Journal of Field Archaeology* 11 (1984) 61-66.

This important article, written twenty-five years ago, takes on the very current, very sensitive, and very controversial issue of the initial publication of unprovenanced antiquities. "To get to the heart of the matter: is it possible to reconcile unambiguous opposition to the plundering of tombs and mounds with acceptance of the publication and citation of the material derived from that activity? The answer I suggest is that no matter how long or arduously one wrestles with this emotionally and scholarly charged problem one is ultimately forced (however reluctantly) to acknowledge the *necessity* of accepting the reconciliation. A moral paradox indeed, but archaeologists and art historians study the past, which, *inter alia*, means they are concerned with the artifacts made by ancient man. By the very nature of archaeological inquiry, which encompasses in theory a regard for the totality of the available data, exclusion of individual or classes of objects is not possible. To choose to exclude from examination those objects that legitimately disturb us because of the process by which they come to our attention would signify incompleteness of the data, and consequently incompleteness of cultural conclusions. A scholar might choose to refer in his studies only to excavated artifacts and include unexcavated ones: but I would argue such exclusion would be archaeologically valid only for provenience, not when one is concerned with the corpus of artifacts. In this sense, those concerned with provenience *must* ignore unexcavated objects, those concerned with typology and quantification *must not* ignore unexcavated objects: they exist and are data to be disinterestedly examined."



Helen Nagy, Larissa Bonfante, and Jane K. Whitehead, “Searching for Etruscan Identity,” *American Journal of Archaeology* 112 (2008) 413-417. With articles by Nancy T. de Grummond, Richard de Puma, Ingrid Edlund-Berry, Rex Wallace, Julie Laskaris.

A bibliographic essay by Helen Nagy, Larissa Bonfante, and Jane K. Whitehead serves as an introduction to five papers on Etruscan archaeology originally presented at a panel presented at the 2007 Annual Meeting of the Archaeological Institute of America, on the occasion of the award of the Gold Medal for Distinguished Archaeological Achievement to Larissa Bonfante (413-417). Organized by Helen Nagy, the panel included five papers: “Moon Over Pyrgi: Catha, and Etruscan Lunar Goddess?” (419-428), an article by Nancy T. de Grummond on the imagery of Etruscan lunar divinities; Richard de Puma’s study of an Etruscan tomb group from Bolsena in the Metropolitan Museum of Art (429-440), “The Language of Etrusco-Italic Architecture: New Perspectives on Tuscan Temples,” Ingrid Edlund-Berry’s article on some of the intercultural complexities of Early Roman/Italic architecture (441-447); Rex Wallace’s study of dedicatory inscriptions from Murlo, “*Muluvarice* Inscriptions at Poggio Civitate (Murlo)” (449-458); and a comparative study of the use of mother’s milk in medicine in different societies, by Julie Laskaris, “Nursing Mothers in Greek and Roman Medicine” (459-464). Antonia Rallo’s paper on the procession scene in the Murlo revetment plaques, also presented at the session, will be published at a later time.

Ronald S. Hendel, “Biblical Views: Forgers and Scholars—Unlikely Bedfellows.” *Biblical Archaeology Review*, May/June 2008. Abridged.

The dance between scholars and forgers goes a long way back, with many fascinating byways. It can even be argued that modern historical scholarship — including Biblical scholarship — owes some of its most important practices to the pursuit of forgeries. In other words, the scholars and the forgers are codependent (to use a trendy term), not only in the commission and detection of crime, but in the very practice of historical inquiry. This is why the Renaissance scholar Anthony Grafton calls the forger “the criminal

sibling” of the historical critic (Anthony Grafton, *Forgers and Critics: Creativity and Duplicity in Western Scholarship* [Princeton 1990]).

The most famous moment in the rise of historical criticism in the Renaissance was Lorenzo Valla’s unmasking of a forged text known as the Donation of Constantine. In this text the emperor Constantine (fourth century A.D.) purportedly donated a large part of his empire to the pope. By carefully scrutinizing its Latin usage, Valla showed that this text had not been written in Constantine’s time, but was a medieval forgery...



Inscribed bucchero aryballos, New York University Collection (from L. Bonfante and B. Fowlkes, eds., *Classical Antiquities in the Collections of New York University* [Rome 2006]).

David Ridgway, “An inscribed bucchero aryballos (with an Appendix by Wim Regter),” *JRA* 21 (2008) 248-54.

A miniature bucchero aryballos with a well-known inscription, *mi larthaia telicles lechtumuza*, “I am the little lekythos of Larthai, the daughter of Telicle,” was first published in 1930, at which time it was in a private collection. Even though it was thought to be lost, it has appeared in all the major collections and discussions of Etruscan inscriptions. In 1999 it appeared in the sales catalogue at Christies, joined the antiquities collection of the Classics Department of NYU thanks to an anonymous donor, and was published in the catalogue of the collection by Larissa Bonfante. In this article Ridgway reaffirms the correct seventh-century date for the vase, and points out

that in the decoration of the aryballos — as in the original owner’s name — Greek and Etruscan elements are seemingly combined. Though its archaeological context is irretrievably lost, Colonna’s attribution of the aryballos to Caere is confirmed by Wim Regter’s Appendix on the fan decoration of the surface. Its shape and decoration, finally, lead the author to suggest that Larthai’s Etruscanized Greek father, Telicle, was either an immigrant himself, or the son or grandson of an immigrant from the Bay of Naples who modified his name from Greek Teleklos (or Telekles) to the Etruscanized Telicles. Exciting experiments could take place in this new and wonderfully open Orientalizing world of Italy, where craftsmen from different cultural backgrounds met and exchanged technical and stylistic practices and had the freedom to work out their own individual styles.

“The practical ways in which Corinthian ‘inspiration’ affected bucchero production in Etruria are not easy to determine. In the case of aryballoi, however, the presence from the late 8th c. of considerable numbers of imported examples in the cemeteries of Euboean Pithekoussai and Kyme on the Bay of Naples cannot reasonably be regarded as coincidental. In addition, Neeft has attributed a number of EPC globular aryballoi to a small group of expatriate Corinthian potters and painters who were active in two Pithekoussan workshops; it must be assumed that by the time of their *floruit* the volume of local demand had risen to a level that justified the not inconsiderable logistic implications involved in importing immigrant specialists, embedding them in the pre-existing community, and incorporating their activities in the local processes of production and distribution. Of the 39 specimens listed by Neeft as produced at Pithekoussai, only three come from centres other than Pithekoussai itself and Kyme: Suessula in Campania; Caere in Southern Etruria; and Bologna north of the Apennines.”

Shanna Kennedy-Quigley, “Visual Representations of the Birth of Athena/Menrva: A Comparative Study,” *Etruscan Studies* 8 (2008) 65-77.

“The myth of Zeus’s miraculous propagation of Athena is the subject not only of such Greek poetic masters as Hesiod, Homer, Aeschylus, and Euripides, but a favorite as well among

Archaic and Classical Greek artists, eventually coming to occupy the East Pediment of the Parthenon. Perhaps through the importation of such portable artworks as painted vases, the Etruscans were exposed to the legend, the fundamental iconography of which they assimilated and transformed. The purpose of this study is to demonstrate that Etruscan deviations from Greek archetypes for representing the birth of Athena exemplify Etruscan cultural attitudes toward women, which differ significantly from those of their Greek contemporaries. This study will examine Etruscan representations of the myth, noting Etruscan departures from Greek archetypes and demonstrating that these variations reflect the comparatively liberated status of women in Etruria. By considering the myth in terms of distinct cultural convictions regarding women, the implicit objective of this study is to dispel persistent philhellenic prejudices: Etruscan deviation from Greek originals does not devalue the Etruscan artistic tradition. Rather, as the result of artistic choice, Etruscan interpretations provide evidence of local mores...”

***Antiquité tardive* is a series dedicated to Late Antiquity. Volume 15 (2007)** has just been released by Brepols Publishers, Belgium.

Dossier: Games and Spectacles: *Jeux et spectacles dans l’Antiquité tardive*: Table ronde internationale, Paris, INHA, 19-20 novembre 2007, organisée par Christian Landes (INHA); Jean-Michel Carrié (Antiquité Tardive, CNRS); Fabienne Dugast (CNRS);

Chr. Vendries, “L’enfant et le coq. Une allusion à la gladiature sur la mosaïque ‘des enfants chasseurs’ de Piazza Armerina;”

R. Lizzi Testa, “Christian emperor, vestal virgins and priestly colleges: reconsidering the end of Roman paganism;”

P. Castillo, “In ecclesia contra ecclesiam: algunos ejemplos de disputas, violencias y facciones clericales en las iglesias tardo-antiguas hispanas;”

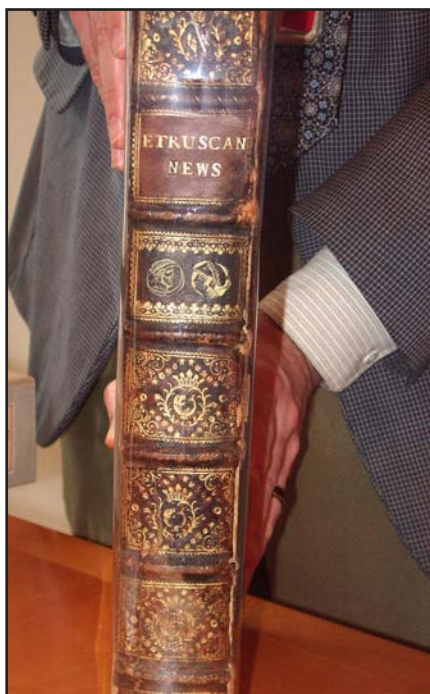
M. Formisano, “Towards an aesthetic paradigm of Late Antiquity.”

Carlo de Simone, “Alcuni termini chiave della Tabula Cortonensis: vina, suthiu (sve), Tarchiane(si). Rasenna: Journal of the Center for Etruscan Studies 1 (2007) Article 1.

This new text has so far been interpreted in two apparently irreconcilable

ways, as a legal text, or as a *parentatio* or funerary text. Rather than attempting to provide a “global” interpretation, therefore, he author limits himself to a discussion of three individual words in the inscription, focusing on three words in particular that, given the fluidity of the current situation, cannot be given a general translation. 1. The first is *vina* (A1-2), usually translated as “vineyard.” He points out that one must be cautious in accepting this translation based on mere formal similarity to Latin *vinaria*. 2. The second word is *sutiu(sve)*. The author argues that the word cannot mean “storehouse, repository,” as it is generally translated. The derivational history of the word, related to *suthi*, “the grave,” points to meaning along the lines of “funerary practices.” 3. The final word is *Tarkhianesi*. It appears in the problematic phrase *peshs Tarkhianesi*, which remains without a convincing analysis or translation. The author interprets the word as place name, with the suffix *-ane*, commonly found in ethnic names, and notes the existence of the modern toponym *Tarciano*, near Poggibonsi, province of Siena. This interpretation may be correct, but, as the author notes, it does not bring us any closer to a satisfying interpretation of the phrase in which the word is embedded.

This is the first article in the first issue of *Rasenna*, the new journal of the Center for Etruscan Studies: <http://scholarworks.umass.edu/ces/> *Rasenna* is the first link under Electronic Resources.



Coming soon, first edition volume of *Etruscan News*, index

Movie Review



The Etruscan Kills Again (1972)

Directed by Armando Crispino
Reviewed by Lisa C. Pieraccini

Shot mostly at the Banditaccia necropolis at Cerveteri, this 1972 thriller places a melodramatic love story against a haunting Etruscan demon, who (we are led to believe) is resurrected from the tomb and goes about murdering young couples.

Jason Porter (played by Alex Cord) an alcoholic archaeologist (have we seen the alcoholic archaeologist before?) discovers a tomb with a fresco of the Etruscan demon Tuchulka. Soon after two young lovers jump the fence at the Banditaccia necropolis at Cerveteri (something which still occurs today), they hide from one of the guards and enter a tomb on the famous intersection on the Via degli Inferi. As they attempt to make love in the tomb, they are brutally murdered and their bodies arranged on the funerary beds. The murders continue in the “Tuchulka” fashion, couples are bludgeoned to death, accompanied by heavy breathing on the part of Tuchulka and Verdi’s Requiem. Outside of the heavy breathing of Tuchulka, the only part we see of the Etruscan demon is part of an arm covered by a black glove (worn by Ercole Zanicchi of the Museo Nazionale Cerite, a long time excavator at Cerveteri).

As the murders continue, detectives race to solve the mystery, the archaeologist Jason Porter being one of the foremost suspects. While under

suspicion for murder, he struggles for the affections of his former girlfriend, Myra (Samantha Eggar) who has become the wife of a paranoid conductor named Nikos (played by John Marley, who woke up to a horse’s head in his bed in *The Godfather*, 1972).

Although the movie shows a good portion of the Banditaccia necropolis at Cerveteri, there is little dialogue that attempts to explain the cemetery, or the Etruscan civilization. The movie opens with Jason Porter surveying the necropolis from a plane, while he states, “The Etruscans, they came, they stayed for a while, and then they disappeared,” a premise that was already being refuted in the 1970s Italian academic world. The only interesting line in the entire film is when the detective asks Jason Porter (the prime murder suspect), “Have you ever mistaken a Greek pot for an Etruscan one?” For which the detective answers his own question, “Well, I have.” The plot unravels a complex string of murders consisting of an Etruscan demon, a pipe for probing the earth in order to locate tombs, and high heel shoes left at several of the crime scenes as evidence. As Jason drives his beat-up car through the Medieval towns of Italy (Civitavecchia, Spoleto), the crimes continue until he realizes that the killer is Igor, Nikos’ son, who assisted him on the day he uncovered the tomb with the fresco of Tuchulka.

One of the most memorable scenes shows Jason entering a new tomb (hybrid Hollywood version) where he spots two corpses laid out on funerary beds. As he nears, the two Etruscans evaporate into thin air. Certainly the scene was inspired by Fellini’s *Roma* (1972). The dialogue and the technical aspects of the film make it difficult to enjoy, but the type casting of the Etruscans and of the archaeologist make it worth examining. Jason Porter embodies several cliché characteristics of archaeologists in popular culture, namely, he is an adventurer, an unstable/alcoholic loner, and he opens up the tomb that causes doom to young couples.

What does this thriller and entangled love story have to do with the Etruscans? Nothing. The Etruscans are used as a backdrop for the story, something common in the numerous films about ancient Rome. But it is this backdrop that sends a subtle and important message. The demonification of the Etruscans, through Tuchulka’s murders,



Alex Cord and Samantha Eggar at Banditaccia necropolis ,Cerveteri.

stereotypes a brutal side of the Etruscans at a time in 1970s Italy when the general public still viewed them as a “mysterious” and therefore forbidding people. The 1970s also saw the *giallo* film genre reach its zenith with Directors like Dario Argento (a contemporary of Crispino’s). What is more interesting is that the necropolis is viewed as a crime scene, a place where you can risk your life simply by entering a tomb...as the saying goes today, “*e’ facile entrare in una tomba, piu’ difficile uscire.*” For the *giallo* fans of 1970s Italy, this film would have either piqued curiosity of the necropolis, or instilled fear.



Carsulae, continued from page13 Conclusions

the rainy start to the season, this year’s excavation has been one of our most productive and has changed our understanding of the history of the site. We can now hypothesize a pre-Roman presence at Carsulae that may have attracted the Romans to found a city there. The fact that the massive archaic walls align with the baths suggests this, and further suggests that Carsulae’s healthful water was the connecting link.

The elegance and refinement of these baths, now hard to envision because they have been denuded of their mosaics and sculptures, is attested by the large pane of window glass that was found this year. The delicate quality of the exposed remains, however, needs more protection. In July we interviewed three companies and invited estimates for building a roof over the baths.

1. Vitruvius, 6,4,1; and 5,10,1. Also Faventinus, *De diversis fabricis architectonicae*, 16.

LAST MINUTE NEWS

FERRARA CONFERENCES
Valerio Massimo Manfredi inaugurerà

“I venerdì al Museo Archeologico Nazionale di Ferrara”,
ciclo di conferenze sugli Etruschi e Spina,
20 febbraio, 2009

Sala delle Carte Geografiche del Museo Archeologico Nazionale di Ferrara. via XX Settembre 122 (tel. 0532/66299), l'ingresso è gratuito.

Per otto settimane, con inizio alle ore 17, studiosi ed esperti di varie discipline tratteranno da diversi punti di vista gli aspetti di questo popolo affascinante che ha lasciato a Spina testimonianze di eccellenza assoluta. Con il sostegno della Fondazione Cassa di Risparmio di Ferrara.

appuntamenti:

- venerdì 20 febbraio:

“L'origine degli Etruschi. Mito, mistero e realtà”

con Valerio Massimo Manfredi, giornalista. Il celebre docente di archeologia e scrittore introduce il problema della civiltà etrusca, con tutti i risvolti ben noti al grande pubblico. Esiste un mistero delle origini fin dell'antichità, storici e archeologi si interrogano su questo problema: venivano dall'Oriente o sono originari della nostra penisola?

- venerdì 6 marzo:

“Gli Etruschi al nord: la nascita della civiltà urbana nella valle del Po”

con Daniela Locatelli, archeologa della Soprintendenza per i beni archeologici dell'Emilia-Romagna

- venerdì 13 marzo:

“Spina e i commerci in Adriatico”

con Paola Desantis, archeologa della Soprintendenza per i beni archeologici dell'Emilia-Romagna

- venerdì 20 marzo:

“Etruschi a Spina: scrittura, lingua e società”

con Giuseppe Sassatelli, Professore ordinario di Etruscologia e Archeologia Italiana dell'Università degli Studi di Bologna

- venerdì 27 marzo:

“Il Po tra Etruschi e Veneti”

con Maurizio Harari, docente di Etruscologia e Archeologia Italiana all'Università degli Studi di Pavia

- venerdì 3 aprile:

“I nuovi scavi di Spina: la fine della città”

con Luigi Malnati, Soprintendente, e Caterina Cornelio, archeologa della Soprintendenza per i beni archeologici dell'Emilia-Romagna

- venerdì 17 aprile:

“Il mare adriatico prende il nome dal porto di Adria, città degli Etruschi”

con Simonetta Bonomi, archeologa della Soprintendenza per i beni archeologici del Veneto

- venerdì 8 maggio:

“La necropoli di Spina attraverso alcuni dei suoi più significativi contesti”

con Fede Berti, archeologa della Soprintendenza per i beni archeologici dell'Emilia-Romagna.

Mostra **Alle origini di Livorno:** **dall'età Etrusca a quella Romana**

Granai di Villa Mimbelli
dal 28 febbraio al 17 maggio 2009.

Livorno 21 febbraio- Livorno indaga sulle vicende più antiche del proprio territorio e lo fa attraverso la mostra “Alle origini di Livorno. L'età etrusca e romana”. Promossa dal Comune di Livorno e dalla Fondazione Cassa di Risparmio di Livorno, l'esposizione intende offrire un quadro, il più possibile completo, della storia di Livorno e del suo territorio nel corso del periodo etrusco e dell'età romana imperiale, prendendo in considerazione, sia i materiali di antico ritrovamento, sia la serie dei rinvenimenti effettuati negli ultimi anni nell'area della città e nelle immediate vicinanze.



Modena, Trovato Scultura leonina di età augustea

La statua di un leone a grandezza quasi naturale, ricavata da un unico blocco di calcare bianco, che con una o forse tre sculture speculari “presidiava” un sepolcro monumentale, distrutto in antico, che sorgeva lungo l'antica via consolare Aemilia. E' questa la straordinaria scoperta archeologica fatta nei giorni scorsi a Modena, in località Fossalta, a circa due metri di profondità dal piano di calpestio, durante i lavori di ampliamento di un fabbricato.

Statue di questo tipo sono attestate nell'architettura funeraria di età romana, soprattutto tra la seconda metà del I sec. a.C. e i primi decenni del I sec. d.C. Questo leone e il quinto trovato (a Modena ce ne sono altri quattro, tre riutilizzati nel Duomo e un quarto esposto nel Lapidario Estense).

L'animale in buono stato di conservazione, è reso in posizione frontale,

Exhibit **Signori di Maremma: gli Etruschi di Populonia e Vulci in mostra a Grosseto**

“Lords of the Maremma: the elite Etruscans from Populonia to Vulci” will be on display from June 6 to October 18, 2009 at the Museo Archeologico e d'Arte della Maremma in Grosseto.

Over 200 extraordinary and rarely seen objects, mostly conserved at the Museo Archeologico Nazionale in Florence, narrate the life and death of the Etruscan elite “Principes” during the height of the Orientalizing period, between the 7th and 6th centuries B.C. The exhibit features material from five areas of the Maremma: Populonia, Vetulonia, Marsiliana d'Albegna, PoggioBuco-Pitigliano and Roselle.

Among the the tomb groups that will be reunited include the famous Tomb of the Flabelli at Populonia and the Tomba del Duce at Vetulonia.

con la testa girata di tre quarti, priva della faccia; mancano anche gli arti posteriori e la zampa anteriore destra.

Questo ritrovamento è avvenuto nella stessa zona dove, otto anni fa, era stata scavata una necropoli tardoantica, databile tra la metà del III e la fine del IV sec. d.C. Gli scavi recuperarono alcuni frammenti provenienti da monumenti più antichi, riutilizzati per la copertura delle tombe. Uno in particolare, decorato con un gladio appeso a un chiodo e semicoperto da uno scudo, indicherebbe che la tomba sia appartenuta a un graduato dell'esercito romano o comunque a un eminente personaggio. Se tutti questi frammenti, come sembra, appartengono allo stesso monumento funerario di cui faceva parte il leone appena recuperato, si potrebbe tentare un'ipotesi ricostruttiva dell'intero manufatto. (vedi foto qui sotto) (SBAER)



21 Marzo 2009
Museo Civico Archeologico di Verucchio

ore 16.00
Saluto del Sindaco
Saluto del Soprintendente per i Beni Archeologici

ore 16.30
Patrizia von Eles
Necropoli Lippi: Campagne di scavo 2005-2008
Primi risultati dello studio e dei restauri
Il calco dei cavalli sacrificati

ore 18.00
Gianluigi Savioli
Raytalk International sponsor tecnologico del Museo di Verucchio

ore 18.30
aperitivo offerto da Raytalk

Sarà molto gradita la Sua presenza

Soprintendenza per i Beni Archeologici dell'Emilia Romagna
Comune di Verucchio
Raytalk International s.r.l.

OBITUARIES & REMEMBERANCES

Cornelius C. Vermeule III, a Curator of Classical Antiquities, Is Dead at 83

by Douglas Martin

(*New York Times*, December 9, 2008) Cornelius C. Vermeule III, who over four decades as curator of classical antiquities at the Museum of Fine Arts in Boston, built a reputation for astute acquisitions, prodigious scholarship and exuberant eccentricity (his office had a working model of Cyprus's national railroad), died on Nov. 27 in Cambridge, Mass. He was 83.

The cause was complications of a stroke, his daughter, Emily Dickinson Blake Vermeule, said.

Dr. Vermeule (the last syllable is pronounced "mule") took charge of Greek and Roman art in 1956 and breathed life into a classical department then rivaled in the United States only by that of the Metropolitan Museum of Art in New York. He added new lighting, new cases and a new, eager staff; dreamed up popular exhibitions like "Romans and Barbarians," acquired hundreds of treasures; and even donated important artifacts himself.

"He blew through those musty old galleries like a fresh wind," Michael Padgett, curator of ancient art at the Princeton University Art Museum, said in an interview Thursday.

In an interview Friday, Carlos A. Picon, head curator of Greek and Roman art at the Met, lauded Dr. Vermeule's success in working with his staff to produce what he called an unmatched body of literature on Boston's classical collection. Dr. Vermeule's own bibliography listed 800 works and filled 60 printed pages.

As a collector, Dr. Vermeule landed prizes like an exquisite Minoan gold double-ax, and two large fifth-century B.C. kraters, a type of ancient Greek jar. Jerome J. Pollitt, a professor of classical art and archaeology at Yale, said Dr. Vermeule had understood the provenance of art in uncanny detail, especially that from England's country homes.

"It was almost as if he had been alive since the 17th century," he said in an interview Friday.

In his later years, Dr. Vermeule was part of one of the biggest controversies surrounding museums: accusations that



Cornelius Vermeule at work at the Museum of Fine Arts, Boston.

they stole art from other countries, or failed to check whether it was stolen. He acquired items so obviously looted that the Museum of Fine Arts, like other museums, gave some back to Italy in 2006.

His explanation, one echoed by museum officials elsewhere, was that the rules of a competitive, obscure business had shifted fundamentally, but that he had tried to exercise "due diligence."

Dr. Vermeule's personal style bristled with an idiosyncrasy reminiscent of those old-style gentlemen curators who intimately knew their entire collection, hobnobbed with museum trustees, courted rich donors and disdained talk of trivialities like salary. (He drew the line at disdaining pay, explaining that he had too many mouths to feed, particularly those of his Dalmatian dogs, each named for a Roman emperor or empress.)

He favored a single frayed suit, a tie depicting Mickey Mouse as a pharaoh and beat-up white sneakers with black spots in honor of his Dalmatian pack, numbering a half dozen at its peak. He jolted Brahmins by scraping from ancient vases paint that had covered images of penises.

Dr. Vermeule's own gifts to the museum, including a significant Etruscan statue, were often given under pseudonyms, one being Sir Northwold Nuffler.

Cornelius Clarkson Vermeule III was born on Aug. 10, 1925, in Orange, N.J. He started collecting ancient Roman coins at 9. He interrupted his studies at Harvard to serve in the Army

as a Japanese interpreter, then returned to earn his bachelor's degree in 1949 and master's in 1951. The University of London awarded him a doctorate in 1953.

That year, Dr. Vermeule met Emily Dickinson Townsend, an archaeologist, at the 75th anniversary of the Archaeological Institute of American in Boston, according to The Washington Post. They married in 1957.

She went on to write what many consider her generation's textbook on the Bronze Age, *Greece in the Bronze Age* (1964). The couple formed a dashing team at digs around the world. She died in 2001.

In addition to his daughter, Dr. Vermeule is survived by his son, Cornelius Adrian Comstock Vermeule, and two grandchildren.

Dr. Vermeule was twice acting director of his museum. He retired in 1996 so that it could use his salary for employees facing dismissal in a cost-cutting campaign.

For a curator of old things, Dr. Vermeule had a knack for popping up in the news. In 1982, both *Time* and *Newsweek* heralded his discovery in the museum basement of a long-lost statue for which Bette Davis had modeled. The sculptress was Dr. Vermeule's great-step-aunt.

When a life-size statue of the Roman emperor Hadrian, a notoriously cruel ruler of ancient Judea, was found in Israel in 1975, *The New York Times* asked Dr. Vermeule for a comment. He said it was like finding Hitler's limousine under the floor of a synagogue.

A Boston Red Sox fan, he was similarly vivid in telling National Public Radio the meaning of a home run hit by the Yankee shortstop Bucky Dent to beat the Red Sox in the 1978 game that decided the American League championship.

"You saw it eroding," he said of the team's season, "like a hero in the Trojan Wars, dying and the blood flowing out."

Ridgway, continued from page 32

Raisonné of Etruscan Wall Paintings (1986), and giving a new lease of life to Brendel's classic *Etruscan Art* (2nd ed. 1995) with her vital bibliographic essay covering the years 1978-1994. This kind of work, undertaken from a deep conviction that scholarship is an important matter and the field of enquiry is



Sally Anderson Immerwahr (1914-2008)

(Adapted from obituaries by Mary C. Sturgeon and Richard F. Liebhart)

Sally Anderson Immerwahr died on June 25, 2008, in Chapel Hill, North Carolina. She was 93.

Sally had a long history of association with Bryn Mawr and with the American School of Classical Studies at Athens. She studied at Bryn Mawr with Mary Hamilton Swindler, worked with Hetty Goldman at the joint Bryn Mawr/Harvard excavations at Tarsus in Turkey, and wrote her dissertation on "The Mycenaean Pictorial Style of Vase Painting in the 13th century BC." She taught at Wellesley College, 1942-46.

She was a Regular Member from 1938-1939 and Fellow of the American School from 1939-1940, serving as acting Librarian, and first met her future husband in Athens in 1939, when Henry came to the School as a member. She returned in 1970-1971 as Senior Research Scholar at the Agora Excavations, being assigned the publication for Neolithic and Bronze Ages which culminated in her book, XIII of the Agora series, *The Neolithic and Bronze Ages*, published in 1971.

After teaching in the Art Department at the University of North Carolina in Chapel Hill from 1964 to 1971, she returned to the School as the Director's wife and Senior Research Fellow from 1977-1982, organizing trips and museum sessions for the academic program. Her book, *Aegean Painting in the Bronze Age* (1990), is the most comprehensive survey of the subject.

A volume entitled *Essays in Honor of Sara A. Immerwahr*, edited by Anne P. Chapin appeared as *Hesperia* Supplement 33, 2004.

worthy of wide dissemination, offers little personal kudos but is gratefully appreciated by the academic community.

(*Etruscan News 10* published an obituary for Francesca Ridgway on its front page.)

For Norman Roberson

by Mary Ellen Bryngelson, Rome

For Norman, heaven was following in the footsteps of George Dennis, literally. That meant his purchase of military maps of Etruscan zones to prepare for hikes, either with a group or alone. It meant walking on paths overgrown with wild flowers in the Marta River valley, railroad tracks, or, near Falerii Novi, crossing a fenced farm. At the sight of a fierce-looking sheepdog Norm barked "Sit down! He won't hurt us!" — one of Dennis's pieces of advice — but had to make for the fence, and got over it just in time.... Near Volterra, where he had led a small group through a cowpen with an irritable-looking bull, he had to be coaxed not to tease it with his red wool scarf. The child in him, wonderstruck and naughty, was always just below the surface.

Norman Roberson was born in Rochelle, Illinois, October 15, 1941. His childhood, with three brothers, was spent in Florida. At 19 he joined the Marine Corps, did two tours in Viet Nam where, at the port of Da Nang, he learned shipping. This knowledge was put to good use later, when he was employed by a Florida shipping company and sent to Iran in 1975. In '78, the fall of the Shah, he was one of the last Americans to escape. With friends he started and directed a new shipping company in Alexandria, Egypt, which went bankrupt. In 1982, following a visit to his daughters at school in England, Norman came to Rome where he remained, in love with the city, for the next 25 years. While working at the American Academy of Rome as gatekeeper, where he was affectionately called "the Mayor of the Academy," he wrote for *The Rough Guide*, and had a collection of his articles on Etruria published with Mary Jane Cryan's, in a volume called *Affreschi: Exploring Etruria*.

He is survived by three daughters, three grandchildren and three great-grandchildren in Texas.



Norman Roberson at the American Academy in Rome.

Norm Roberson

from Norma Goldman

Dear Norm:

I would follow you anywhere. Since you have now tried some new paths into new areas, I expect to have you waiting for me at the pearly gates, just as you have always done at the AAR. And I expect that you will have already charted some new paths that none of us have ever heard of. You will have found the best sites, the best accommodations, and the best people to meet: old friends, new friends.

Your book on Etruria is a treasured part of my library, and I have willed it to my heirs so that they can follow your paths of adventure. They may not be as willing to walk in the same paths, and at 86, I am not sure that I can do so either. But you have given all of us who love ancient sites and eternal beauty, people at the Academy and in the community, a guide and an example of how to live the good life.

It will not be the same when I arrive this fall without you there to hand me my manila envelope with the keys inside, but I know that the rest of your confreres at the gate will try their best to live up to the model of hospitality and friendship that you have always provided. You were a fine man to represent what the Academy is all about: friendship and scholarship. You will be missed. We send our most heartfelt thanks to your friends and family for having produced a man like you.

Just have my envelope ready for me with the celestial keys inside, please.

Norma W. Goldman

Francesca Romana Serra Ridgway

Appreciation by
Tom Rasmussen

Francesca Serra Ridgway, a graduate of Rome University and one of many distinguished pupils of Massimo Pallottino, was a leading scholar of Etruscan and Italic archaeology. She was based in Scotland for many years where she was Honorary Fellow in the Department of Archaeology (later, Classics) at Edinburgh University, where her husband David Ridgway also taught. Retiring from Edinburgh they both moved south and in 2003 became Associate Fellows of the Institute of Classical Studies in London.

Francesca Ridgway's death, on 7 March 2008, ended not only a long marriage but also a long working partnership. There had been close collaboration on many projects. For years "Ridgway and Ridgway" had meant the big jointly edited book of 1979 (*Italy before the Romans*), which has introduced innumerable students to aspects of early Italy, and which encompassed so much that both editors passionately believed in: in particular, getting important new scholarship to a wide academic audience, which here entailed securing the services of knowledgeable and sympathetic translators to render into impeccable English the detailed original, mainly Italian, texts. The fourteen chapters, many of them specially commissioned, took the reader through the whole peninsula, from the Bronze Age to Roman rule, and included the first account in English of Etruscan Corsica. One of the chapters, written by Francesca herself, is an important statement on the Este and Golasecca cultures of the north. Another, by Giuliana Riccioni, is still the best introduction in any language to Etruscan Vulci, a famous but still somewhat enigmatic site (because so little mentioned in ancient sources). More recently Francesca as editor had collaborated with Riccioni in the production of a book on the finds from early twentieth-century excavations at the same site (*Vasi greci da Vulci*, Milan 2003).

It was only natural that when it was time for a Festschrift it should have been to the honour of both Ridgways: *Across Frontiers: Etruscans, Greeks, Phoenicians and Cypriots* (London, Accordia 2006), has articles by fifty scholars fully reflecting David and Francesca's wide concerns, with espe-

cially important contributions in two areas, on the early Greek colonial settlement on the island of Pithecussae (Ischia) where they had for many seasons collaborated in studying and publishing the great series of tombs excavated by Giorgio Buchner, Francesca taking on the later burials; and on Sardinia, her family's area of origin and where she and David had longstanding interests especially in the field of native (nuragic) metalware on which both published several papers.

Although the Ridgways have worked in similar fields, they have each had their individual enthusiasms and lines of enquiry. Early on, Francesca had been one of a team working on the material from Pyrgi, the Etruscan harbour and sanctuary area close to Caere (Cerveteri), on which she published at different times, notably in 1990 with a wide-ranging article for the compilation *Greek Colonists and Native Populations* (ed. Descoeudres). She also had a long and productive association and friendship with Lucia Cavagnaro Vanoni and Richard Linington, both of the Lerici Foundation which had been involved in locating and excavating Etruscan cemeteries at Tarquinia. This resulted in her collaboration with the former on a presentation of some of the Etruscan painted pottery recovered (*Vasi etruschi a figure rosse*, 1989), with the latter on the publication in 1997 of the Fondo Scataglini necropolis (Linington directed the excavation but died in 1984), and in her own monumental study of the contents of these tombs, published in two volumes in 1996. These are all definitive works of enduring value. They not only demonstrated her expertise with all kinds of material, including pottery, metalware and engraved mirrors, but they also put Tarquinia, best known for its lively archaic tomb painting, firmly on the map as a centre of culture in the later periods, from the fourth to the second centuries BC. Francesca was also a sensitive iconographer - some of the Scataglini tombs too have painted interiors - and wrote penetratingly about Etruscan tomb painting.

Francesca Ridgway, like David, was always eager to promote the scholarship of others, among much else with her many reviews and review articles for *Classical Review* and other organs, helping to edit the English language version of Steingraber's *Catalogue*

continued on page 31