



Etruscan News



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The National Museum of Antiquities in Leiden and the Allard Pierson Museum in Amsterdam presents the fascinating world of the Etruscans to the public in a unique double exhibition. The two museums tell the tale of Etruscan wealth, religion, power and splendor, each from its own

The Etruscans In Leiden and Amsterdam: “Eminent Women, Powerful Men” Double Exhibition on Ancient Italian culture

perspective. The exhibition in Leiden focuses on Etruscan women, the exhibition in Amsterdam on Etruscan men. On display will be more than 600 pieces from the museums' own collections and from many foreign museums. The ruins of imposing Etruscan

tombs still adorn the romantic landscapes of Umbria and Tuscany. Etruscan art, from magnificent gold jewels to colorful tomb paintings, continues to fire the imagination of lovers of Italy and art. “Etruscans: Eminent Women, Powerful Men,” provides a



Left & Right: Brolio bronzes. Center: Replica of the Latona at Leiden.



detailed introduction to Etruscan civilization in a visually delightful exhibition.

The Etruscans flourished hundreds of years before the Romans came to power in Italy. Their civilization reached its height between 750 and 500 BC, Etruscan society was highly developed; women *continued on page 15*

Scientists declare the Fibula Praenestina and its inscription to be genuine “beyond any reasonable doubt”

by Daniele F. Maras

On the morning of June 6, 2011, the Prehistoric and Ethnographic National Museum “Luigi Pigorini” hosted a round table of scholars interested in the famous Praenestine Fibula, the gold pin

engraved with the earliest archaic Latin inscription. The matter of its authenticity has been a question for a long time. The purpose of the meeting, which was organized by Elisabetta Mangani and chaired by Superintendent Luigi La Rocca, was to bring to interested scholars the results of research carried out by Edilberto Formigli, the expert on ancient metalwork and a master goldsmith himself, and Daniela Ferro, physicist of the CNR (National Research Council). *continued on page 20*



XXVIII Convegno di Studi Etruschi ed Italici Corsica and Populonia

Larissa Bonfante (Corsica),
Daniele Maras (Populonia)

On the 24th of October, 2011, fifty or so members of the Istituto di Studi Etruschi met at the docks in Livorno and boarded a ferry for Bastia, on the north-east coast of Corsica. The Convegno was planned to take place in two venues in Italy and in France. This was the second time the French section had organized a Convegno outside of Italy – the first had been at Lattes in 2002 – and there was much anticipation on the part of the group, few of whom had ever been to Corsica.

The Corsica part of the Convegno took place in Bastia and Aleria. Contributions and discussions at Bastia concerned the history of Etruscan rela-

tions with Corsica and featured specific studies of Etruscan material found in the excavations at Aleria. Rich in minerals and favorably located along the navigation routes towards the coasts of Liguria and France, the island became the goal of the Ionic Greek inhabitants of Phokaia, who explored the Adriatic, Tyrrhenian and Iberian seas as far as the fabled Tartessus, beyond the Pillars of Hercules.¹ According to Greek myth, Herakles passed by Corsica on his return from the far-off Garden of the Hesperides. *continued on page 4*



LETTERS TO THE EDITORS

Dear Editors,

I am a retired prof in vegetation history partly working with Norwegian subjects, but during the last 15-18 years in the central Italian Alps, straight north of Milan in the Valle Spluga, north of Lago di Como. A lot of human disturbances have taken place, especially from late Bronze age, but most from about 600-500 BC onwards. I have "Out of Etruria" (1981) just in front of me, and have a strong feeling that Etruscans brought new ideas about farming not only into the lowland, but also at higher altitudes by establishing seasonal summer farming with sets of houses for different purposes, among others, dairy (cheese and butter) production.

The question is, do you have or know any information about a connection between Etruscan lowland and upland (treeline) economy?

Secondly, I have found an old name from Austria close to the Italian border, "Senna" or "Senn" (German "Senn-madr-steig"). It is the name for the shortest but rather steep track from the permanent farm and up to the summer farm. The local people do not know either the meaning or the origin.

I enclose one of the last papers we/I have from "our" Val Febbraro/Valle Spluga, mostly working above 1800 m above sea level.

All best from Bergen/Norway,

Dagfinn Moe
Prof. Emer. in Botany
University of Bergen

Editors note: Can one of our readers answer his questions.

Ciao Editors,

Here is something I found charming: an antique newsreel photo I found on Ebay. On the back we see a caption which the photographer wished to use with this picture. It is 1932 and the Etruscan architecture is defined as "super modern" by the photographer.....AND HE IS RIGHT. Very cool.

Anna Pizzorusso

Editors response: Super cool!! It does bring back echoes of 1930s Art Deco style. See our review on page 35 of an interesting book, A "History of Design from the Victorian Era to the Present," by Ann Ferebee.



Cathie Dunar (left) and her Etrusco-Roman clad students.

Dear Editors,

This is Cathie Dunar in Huntsville, Alabama. I am a high school Latin teacher at the Randolph School in Huntsville, AL, and a doctoral candidate in Classics at the University of Florida. Last January at the AIA meetings you gave me a stack of extra *Etruscan News* papers for my students. I distributed them to my upper level students. They read an article of their choice and did reports to the class on the different articles.

Two weeks ago my Junior Classical League celebrated AIA National Archaeology Day in my Latin I through AP Vergil classes by having a Roman fashion show. In preparation for the fashion show we studied material from *The World of Roman Dress*. We tried to be as authentic as we could. I found myself sewing my tunica, stola, and palla the night before, something I used to try to do at age fifteen rather than my current sixty-five! I am attaching some



photos to show you that Etruscan and Roman inspiration has traveled to this city of Huntsville in Alabama.

Again, thank you for being an inspiration as I struggle in the final days of juggling dissertation writing with my high school teaching.

Sincerely,
Cathie Dunar



Gilda Bartoloni and Larissa Bonfante distribute *Etruscan News* at Veii.

Dear Editors,

I am sending you two pictures of Larissa Bonfante's visit to our site at Piazza d'Armi this past summer. She distributed copies of *Etruscan News*, which the excavators were eager to read,

ETRUSCAN NEWS Editorial Board, Issue #14, January 2011

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Submissions, news, pictures, or other material appropriate to this newsletter may be sent to any of the editors listed above. The email address is preferred.

For submissions guidelines, see *Etruscan News* 3 (2003).

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The excavators at Piazza d'Armi distracted by *Etruscan News*.

as you can see. We look forward to reading about our exciting discoveries here at Veii in the next issue!

Sincerely,
Jacopo Tabolli

Dear wonderful editors of *Etruscan News*,

Daughter Kim has continued to be inspired by all things Etruscan. Thank you for publishing pictures of the tombs from Tarquinia that cover her dining room walls. Inspired by the poem, "Degli Sposi" by Rika Lesser and realizing there is still so much to learn, Kim (below on the ceiling) attempted the last lines of the poem:

"we touch, we hold, we keep one another free."

Thanks for doing so much to keep all things Etruscan alive.

Con affetto,
Barb Martini Johnson



Gentle Ladies,

At the December 1 and 2 NYU conference (Remembering Defeat) I picked up a copy of *Etruscan News*, Winter '10 issue. Such a cozy weaving of Etruscan "things" with Greco-Roman things. Outstanding job, ladies. Please, subscribe me to the so-called hard copy of *Etruscan News*. And tell me how to pay for same. Thank you.

Wishing you either Season's Greetings, Merry Christmas, whichever might be appropriate, I am

Respectfully,
Joseph F. Krupsky
13 Monmouth Ct.
Easton PA 18040-1048

Dear Editors,

At a recent "discover Italy" lecture at the Westchester Italian Cultural Center, where the subject for the evening was Tarquinia and the Etruscans, we learned fascinating things about our "not so mysterious" ancient ancestors and heard all about an area of Italy we knew little about but we will definitely visit. After a video and slide presentation by the mayor of Tarquinia and his tourism council, one of your editors was kind enough to hand out copies of *Etruscan News* and answered many of our questions about the Etruscans. He mentioned that the Metropolitan Museum of Art had two very important vases from Tarquinia on loan from Italy. A beautiful vase in the shape of a woman's head and a very large Greek wine cup with an important Etruscan inscription that refers to the sons of Zeus, Castor and Pollux. The following weekend we visited the Greek and Roman rooms at the Met. We were amazed by the Etruscan art, especially the chariot. Here is a photo (below) of that enormous Greek kylix (did they actually use this?) from Tarquinia. We wondered why Castor and Pollux, the twins, were so important to the Etruscans.

Many thanks,
Denise Fazullo



Letter to our Readers

Dear Readers,

First of all, we want to thank those of you who wrote letters to us, some of which we have printed in this issue; we encourage others to send us news, comments, ideas, experiences, and anything else that you think might be of interest to readers of *Etruscan News*. We are honored to publish brief articles and research and excavation summaries by very distinguished scholars at home and abroad, and we continue to encourage students and younger scholars to submit their research and ideas.

This year has seen many interesting conferences and museum exhibits, and this issue reflects the great interest in Etruscan and Roman subjects throughout the world. Two of the conferences were attended by editors of *Etruscan News*. The Langford Conference, "Text, Non-Text, and Context," which introduces the Sigla Project launched and presently carried out by a joint US and Italian team, was attended by Jane Whitehead and Rex Wallace. The other conference, that of the Istituto di Studi Etruschi ed Italici, attended by Larissa Bonfante, is featured on the front page of this issue. At that conference, which took place in Corsica and Populonia, *Etruscan News* 13 was distributed and received many compliments.

This issue also highlights the results of some of the many important on-going excavations of Etruscan sites. Three particularly important finds are the subjects of articles in this issue; a new inscription from Populonia, a bucchero stamp with the rare image of a crouching woman giving birth with the baby visible, and a fragment of a terracotta dog from Piazza d'Armi at Veii. One of our editors, Larissa Bonfante, visited the site of Veii last summer while the students from La Sapienza on Rome were excavating. Two photos in this issue show the results of her visit and distribution of *Etruscan News*.

Along with conferences and excavations, we feature significant exhibitions and museum reviews. The innovative Leiden-Amsterdam exhibition merits its place on the front page. We are delighted to have the review of a small museum in Tuscany which might otherwise not be known to travelers, and we encourage our readers to submit reviews of museums and exhibitions that they have visited in the course of their travels.

We are particularly grateful to colleagues who have allowed us to print in these pages material published for the first time and also to our Layout Editor who frequently excavates the World Wide Web for news items from all over the world.

We wish all our readers a happy and successful 2012.

Larissa Bonfante
Jane Whitehead

P.S.: *Etruscan News* is freely available online; those who wish to receive the paper edition are requested to send the subscription price listed in the masthead below. The link for *Etruscan News* is: ancientstudies.fas.nyu.edu/page/etruscan. We would also like to acknowledge and recommend our sister publications: the hard-cover *Etruscan Studies* and the web-based *Rasenna*.

SUBSCRIPTION FORM

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

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ARCHAEOCAT



"Opus," the archaeocat guide at the ruins of Aleria in Corsica.

POETRY

A BATTLE AT SEA

**WHAT DID HE THINK, THE SAILOR-WARRIOR
CAMPED ALOFT BRANDISHING A SPEAR
WHILE THE PIRATE-GREEKS CAME ON THROUGH THE CLEAR TYRRENE?**

**WAS IT THE PURPLE WINE THINNED TO A SUN-LIT PUCE
BY WATER FROM A HIDDEN SPRING
THAT HE DRANK IN THE COOL SHADE OF AN ARBUTUS
ON THE FLAGSTONES RINGING THE TEMPLE WALLS?**

**DID HE FEAR THE FALL TO THE PLANK DECK
OR A TWO-EDGED SPEAR POINT
EMBEDDED IN BRESTBONE BY A LUCKY PITCH
OF A HELMED GREEK A SHIPS-BREADTH AWAY?**

**HE SWAYS IN THE MIND ACROSS THE CENTURIES,
A STICK-MAN ALMOST LOST ABOVE THE BATTLE
ENDED ONE WAY OR THE OTHER IN THE FABULOUS AGO.**

**NEITHER THE SCHOLARS PARSING HIS KIND WITH A PATIENT CARE,
NOR THE POETS BUILDING A WORLD IN WHICH HE MIGHT EXIST ONCE MORE,
CAN FIND A WAY TO THE HEART OF HIS MYSTERY.
THE HUNTER, DOOMED BY A GLIMPSE, NO MORE,
BUT MORE THAN THE GODS SANCTIONED, THEN OR NOW,
OF WHAT TIME AND FATE HIDES FROM HUMAN EYES,
LEFT HIS BLOOD ON THE THESSALIAN PLAINS.
TORN BY THE HOUNDS WHO SAW ONLY THE STAG,
HE HAS BECOME THE MYTH OF AFTERWORDS. AND**

**ALL THAT REMAINS OF THE ETRUSCAN SAILOR
IS PERCHED ON THE CLAY OF THE ARISTONOTHOS CRATER.**

**NOT EVEN THE ENIGMATIC ETRUSCAN SMILE
HUMANIZES THE CHALLENGE OF THIS FORM.**

STUART JAY SILVERMAN



G. Camporeale (center) explaining about his birthday. Far left, S. Steingraber. To the right, A. Maggiani, F. Delpino, S. Rafanelli, Eve Gran-Aymerich, A. Cherici.

Convegno, continued from page 1

The battle of Aleria that took place off the coast of Corsica around 540 BC was, on the other hand, recorded by historians. At that time an Etruscan-Punic coalition met the Greeks in a battle that changed the history of the Western Mediterranean. Following a Pyrrhic victory for the Phokaians, the Carthaginians conquered Sardinia, and the Etruscans took over the Tyrrhenian coast of Corsica.

"The Etruscan phase on Corsica began at Aleria, and it also ended there. In 259 BC, the city fell to L. Cornelius Scipio, who used it at his base of operations for conquering the entire island. This undertaking would keep the Roman army occupied for a century and would cost the lives of half the population before the city became the capital of the province of Corsica."²

The high point of the Corsican part of the Convegno were the visits to the Museum and the excavations of Aleria. The excavations include habitation sites as well as an extensive necropolis. The charming museum is filled with Etruscan vases, armor, and grave goods of all kinds from the tombs in the nearby necropolis. Some of this material, such as that from rich Tomb 33, had been presented earlier at Bastia, and much of it was familiar from publications. The director of the museum spoke to the group and explained the past history of the museum, as well as future plans for a new museum that could accommodate material now filling the storerooms.

The next day, the 27th, the group took the ferry back to Livorno and went by bus to Piombino for the second part of the Convegno. The journey was remarkably short and allowed the partic-

ipants to socialize and comment on the interesting contribution of the first days. We arrived in Piombino just after lunchtime. The Italian session of the Congress immediately began with an extremely rich afternoon, full of reports and interventions. That evening we visited the splendid museum of Piombino, displaying antiquities from Populonia and its hinterland; later, dinner — "*Dulcis in fundo*" — was served in the museum, in a friendly and relaxed atmosphere.

In the two days in Piombino, October 27 and 28, the focus of the contributions moved on to the newest archaeological discoveries in Populonia. Some of the talks dealt with climatic and environmental changes from ancient times, especially those related to the extension of lagoons and movements of the coastline. New excavations of necropoleis and of the area of the ancient city were presented, as well as unpublished data about older excavations. Contributions about the relationships between Sardinia, Corsica and Etruria repeatedly featured certain objects that were among the most common finds: the so-called Nuragic bronze *farette* (quivers) and the *navicelle* or miniature bronze ships, and small "askoid" jugs. A type of impasto olla produced in Corsica with a rough untidy decoration of incised lines has also been often recorded: Cristina Chiamonte had already suggested, in Corsica, that it could be a common container for the famous Corsican honey mentioned by ancient authors.

On Thursday, October 27, a special session was reserved for the recent, amazing discovery of a new inscription from Populonia. Daniele Manacorda had announced *continued on page 11*

Aegean Lilies and the Tomb of Hunting and Fishing at Tarquinia

by R. Ross Holloway

Anomalies irritate the art historian. A progression can be charted. Innovation, as long as it produces its own train of successors, can be appreciated and praised. But the isolated deviation, for which there is no ready explanation, is an embarrassment. In all of ancient art there is no more egregious anomaly than the frescoes of the inner chamber of the Tomb of Hunting and Fishing at Tarquinia. When these paintings were made, in the last quarter of the sixth century BC, the earlier apotropaic images of Tarquinian tomb painting (lions, gorgoneia, birds, *schemae eroticae* and the like) were giving way to a convention under which scenes of the funeral celebration were painted to keep the dead company (and possibly to encourage them to stay put and refrain from molesting the living). There is some of this new convention of funeral art in the inner chamber of the Tomb of Hunting and Fishing. But the scene of conviviality has been removed to the triangular space left by the sloping roof of the tomb (what one might call a pediment or gable opening). The four walls of the chamber are given over to a continuous panorama of life along the seashore (Fig. 1). There is fishing and fowling and a swimmer in the act of diving into the water from the rocks (Fig. 2). He is followed by a companion climbing the cliff behind him. There is an abundance of wildlife, both birds and marine life. There is nothing like this in Etruscan tomb painting, with the exception of a small section of one wall of the Tomb of the Ship, of similar date.¹ And the corpus of painted tombs at Tarquinia is sufficiently large (some 200 in all) that one may with justice use the term “anomaly” in discussing the Tomb of Hunting and Fishing.

In writing about the Tomb of Hunting and Fishing modern authors can do no more than mask their embarrassment with platitudes. More acute than most who have commented on the question was Pietro Romanelli, who published the fundamental monograph on the Tomb of Hunting and Fishing and pointed out the striking parallels between these frescoes and Aegean painting. But then he cautioned, “Still

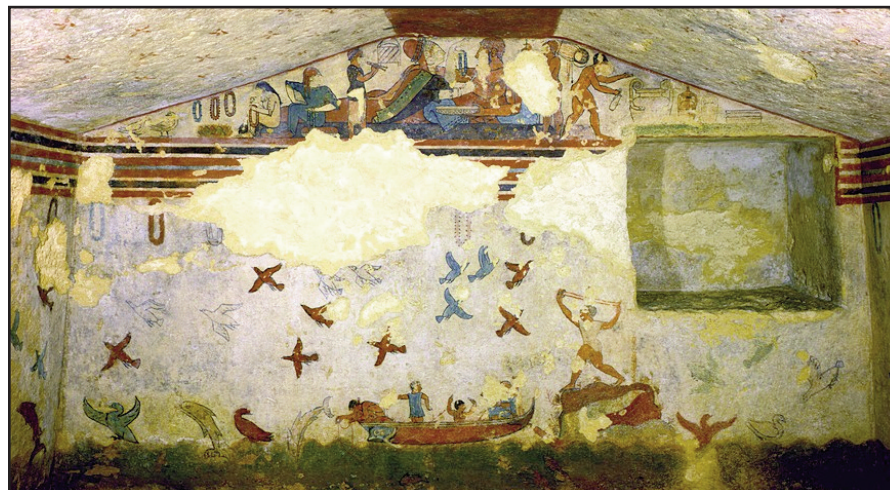


Fig. 1. Tarquinia, Tomb of Hunting and Fishing, inner chamber.



Fig. 2. Detail, diver.



Fig. 3. Detail, lilies.

whatever were the importance and the force of this inspiration derived from some earlier work, and what and how many may be the single elements taken from the artistic and decorative tradition, there can be no doubt that more than anything else the vision and direct observation of nature have influenced the unknown Tarquinian painter.”² There are clues in the wall paintings, however, pointing to a different story. Among the unusual elements in the scene certainly the most prominent is the coloring of the rock formation used as a platform by the diver.³ The purple, aquamarine and red of the undulating beds of stone remind one of the rock patterns of Aegean art. But how can Tarquinian painting of the sixth century be related to the art of the distant Aegean a millennium or so in the past? Let us focus our attention on the lilies that sprout from those same rocks. They are Aegean lilies, as may be seen in the comparison of the detail from the Tomb of Hunting and Fishing with the lilies of house Delta 3 at Thera (Figs. 3 and 4).⁴ How is it that Aegean lilies reappear after centuries of being buried in the dirt, whether they originally appeared on wall paintings or pottery?

Our documentation of Aegean painting comes overwhelmingly from the palaces and villas of Bronze Age Crete, from the site of Akrotiri on Thera, from the island of Melos and from the Mycenaean palaces of mainland Greece. No Etruscan painter could have been familiar with any of these long buried remains. And such places were certainly not home to the Ionian artists who are thought to have migrated to Etruria and to have been instrumental in bringing a new style of representation into Etruscan tomb painting. However, Aegean fresco painting was not limited to Crete, the islands and mainland Greece. Asia Minor was involved as well, as shown by the discovery at Miletus of a Minoan-like building and fragments of fresco painting from it.⁵ What if archaeologists were not the first to bring such buildings and their decorated walls to light? What if builders in the Greek city had stumbled on painting reminiscent of those of the West House at Thera? What if observant wall painters saw the discovery and copied elements from it, even onto *ostraka*? This string of hypotheses is not as far fetched as it may seem. And so a casual discovery of Bronze Age frescoes in

Ionia of the Archaic age may have led to the circulation of images derived from the same and brought by Ionian artists to the West. There are other cases of such “archaeological” contributions to the visual arts. The “West Slope Ware” of Hellenistic Athens showed a preference for elaborate geometric motives that could have been derived from Athenian Iron Age geometric pottery known to the Hellenistic potters from the discovery of geometric tomb groups.⁶ Renaissance “grotesques” were spawned from the frescoes observed by the sixteenth century explorers of the Golden House of Nero.⁷

Given its Aegean antecedents, the panorama of the Tomb of Hunting and Fishing may be interpreted as a distant echo of works like the marine panoramas of the West House at Thera.⁸ Viewed in this light, the Etruscan anomaly of the Tomb of Hunting and Fishing is less of an anomaly than a short-lived revival of ancient pictorial imagery that once recorded the waterborne festivals of Thera.⁹



Fig. 4. Thera, complex Delta: Room of the Swallows, detail. (All photos by author).

1. S. Steingraeber, *Abundance of life: Etruscan wall painting* (Los Angeles, 2006) 153, 2 illustrations.

2. P. Romanelli, “La Tomba della Caccia e della Pesca” *Monumenti della Pittura Antica Scoperti in Italia* (Rome 1938 15).

3. The rocks of the Tomb of the Ship are similar. The “lilies” growing from them, however, are rather rudimentary. Illustrations Steingraeber, 153.

4. Ch. Doumas, *The Wall Painting of Thera* (Athens 1992) Delta 2, 99-107 and esp. 100-105 for illustrations; the West House, 45-97, illustration esp. 68-79.

continued on page 10

Mario A. Del Chiaro: An Etruscan Classic

by Lisa C. Pieraccini

Mario A. Del Chiaro, who is being honored this year for Lifetime Achievement, was one of the first Americans to enter the field of Etruscology. He is well known for such works as *The Genuclia Group* (1957); *Caeretan Red-Figured Pottery* (1965); *Etruscan Red Figure Vase Painting* (1974); and *The Etruscan Funnel Group: A Tarquinian Red-Figure Fabric* (1974).

His story starts in California, where he lives today; he was born in San Francisco to Italian immigrants on April 22, 1925. Both parents were from Lucca in Tuscany, a land that their son Mario would honor years later. Though his father Casimiro, a stone cutter, was illiterate (Mario recalls his father practicing to sign his name), Michelangelo was a household name, and Italian was spoken in the home.

Upon his return from serving in the Army-Air Force in World War II, he attended the California School of Fine Arts in San Francisco, and worked as a sculptor's assistant for a retired priest, Father Sciocchetti. Sciocchetti, an artist and art collector, owned a considerable art collection, including two Etruscan bronze mirrors. These mirrors were the first Etruscan objects Mario had seen, and were the focus of his M.A. thesis at the University of California Berkeley ("Two Etruscan Mirrors in San Francisco" *AJA* 1955).

Mario Del Chiaro entered UC Berkeley on the G.I. bill in 1949. This was the generation of students that made UC Berkeley what it is today. "We were serious, we had matured during the war and valued our education." He entered as a studio major in UC's Art Department before transferring to Art History, where he became Darrell Amyx's prized student. He met and studied with great other Etruscan pottery experts, H.R.W. Smith and A.D. Trendall, befriended Sir John Beazley while Beazley was a Sather lecturer in 1948-1949. Mario's Ph.D. in the History of Art Department in 1956, on an Etruscan topic, was the second Ph.D. produced in the department, with a dissertation on the "Genuclia Group" (published in 1957), based on two Genuclia plates owned by Sciocchetti.

While excavating at Morgantina, Sicily in 1956, he accepted a teaching position at the University of California,



Mario Del Chiaro and Lisa Pieraccini at Berkeley.

Goleta. "What's a Goleta?" was his initial reaction to the letter. Mario had never heard of Goleta, nor had any of the maps he consulted. But it was a job offer, and he accepted. This was the beginning of the Art History Department at UC Santa Barbara, where Del Chiaro played a vital role in the department's formative years and was Chair two times.

He was awarded numerous travel grants and participated in many excavations all over the Mediterranean, including Sicily, Sardis in Turkey, Split (Palace of Diocletian), Solana in Yugoslavia and the Roman Forum in Rome. The excavations in and outside of Etruria, coupled with his years as an artist, afforded him a commanding view of Etruscan art, as shown by his prolific contributions to Etruscan vase painting, where he recognized individual vase painters and their provenience. He published articles distinguishing the difference between Faliscan and Caeretan pottery. But his knowledge of Etruscan art expanded beyond pottery, bronze mirrors, bronze statuettes, bronze cistae, stone sculpture, painted plaques as well as Roman mosaics, *terra sigillata* and Roman villas. Del Chiaro's steadfast dedication to traveling and visiting museums allowed him to identify Etruscan works all over the world, bringing to light objects from famous and not so famous museums. While at Morgantina in 1959, Mario discovered the famous Ganymede mosaic, and also met his future wife, Christina. Their long marriage ended with Christina's death in 2001.

Del Chiaro has left the field of Etruscology with an impressive legacy, comprised of well over 100 scholarly articles, 4 books, 3 monographs and 5



Mario at Morgantina in Sicily playing his guitar.

exhibition catalogs dedicated to Etruscan as well as Greek and Roman studies. Two influential figures during Del Chiaro's years at UC Berkeley were subjects of dedicatory works by him, as editor of *Corinthiaca*; these are *Studies in Honor of Darrell A. Amyx* (1986) and "An Etruscan (Caeretan) Fish Plate" in *Studies in Honour of Arthur Dale Trendall* (1979). It was Massimo Pallottino who urged Mario to publish his (then) manuscript as *The Etruscan Funnel Group* (1974). His list of grants and awards includes UC Berkeley Fellowships in the 1950s, the Rome Prize in 1958-1960, grants from the Istituto di Studi Etruschi ed Italici, the National Endowment for the Humanities, the Deutsches Archäologisches Institut, and in 1992, the Order of Merit, Cavaliere Ufficiale, awarded by the Republic of Italy. He was a regular guest lecturer for the Archaeological Institute of America from 1962-1992.

He is a great traveler and an avid guitar player, painter and sculptor — a hand painted putto adorns his kitchen ceiling. And like any good Italian, Del Chiaro loves to cook. His favorite form of exercise for many years was handball, but an artificial hip stopped him at the age of 80. He loves classical music and languages, and has learned some Chinese, Turkish and Arabic (often by auditing classes at UCSB). He spends his days today taking daily walks on the Santa Barbara beach with his beloved companion of five years, Carmela, who is a basset and beagle mix — Del Chiaro claims, "That makes her a bagel."

I had the pleasure of visiting my former professor for his 86th birthday this past April. When asked about his fondest memories of his career, he responds,

"First fieldwork — that's where I belong. I love to teach because I am a bit of a ham. I love putting things together, analysis — intellectual super sleuthing (ISS) I call it." When asked how Etruscology has changed today. He responded, "It's getting technical — more areas are covered, easier to compile information. In my day we had to rely on Italian excavation reports with no pictures!" Del Chiaro remarked on how the field of Etruscology had been marginalized in the past: "Everybody knows the Greeks and Romans. I used to irritate my Latinist friends by saying that the Etruscans had well constructed homes while the Romans were living in huts along the Tiber!" His advice for young Etruscologists today? "Get a good background — go on a dig if possible — visit all the museums you can, see as much as possible, so you can make sense of it! Stand in the topography, don't just talk about columns — look at the location of a site: was there a river, how close was it to the sea, etc?" Why did he choose to study the Etruscans? "There is an air of mystery which you can't discard. I love their art. I love the Archaic period. The Apollo of Veii is a perfect example with its characteristic Etruscan zest."

As I drove away from my visit with my former professor, I couldn't help but reflect on my days as his student at UCSB. I remembered a man who then, as now, is a world renowned field archaeologist and scholar, an artist, musician, and inspiring teacher endowed with Tuscan wit and humor and a zest all his own.

Mario Del Chiaro Fund

Chris Hallett, the Chair of the History of Art Department at the University of California Berkeley, is pleased to announce that the Mario Del Chiaro Fund for Etruscan Studies has been established at UC Berkeley's History of Art Department with a generous gift by the Etruscologist Mario A. Del Chiaro. Del Chiaro is a UC Berkeley alumnus (Ph.D. in the History of Art, 1956) and Professor Emeritus of UC Santa Barbara. The Del Chiaro Fund is intended to support the study of Etruscan art in various ways: lectures in Etruscan art by distinguished visitors and research and travel funds for students to visit archaeological sites or participate in archaeological excavations. The spring of 2012 will open with the first Mario Del Chiaro Lecturer, Stephan Steingraeber, a long-time friend of Del Chiaro's and specialist on Etruscan tomb painting.

Veii and the Terracotta Dog

by Gilda Bartoloni

Archaeological research has been conducted at Veii since the middle of the 17th century. In 1996, through an agreement between the Università di Roma, La Sapienza, and the Soprintendenza Archeologica dell'Etruria Meridionale, extensive research was initiated on two fronts: in the field, and in the editing of the old excavations. This article presents some news of the excavation of the settlement in the city of Veii, in the Piazza d'Armi (Fig. 1), conducted by students of Etruscologia and Archeologia Italica at La Sapienza with the collaboration of students from the University of Cambridge (UK), Copenhagen (Denmark), Groningen (Holland), and Ouhlou (Finland).

The recent excavation, preceded by geophysical prospection undertaken by Salvatore Piro and the team of the Istituto per le Tecnologie Applicate of the Beni Culturali of the CNR, was continued in the area of the "progetto Veio" of 1996. From the finds it seems clear that the small plain of the Piazza d'Armi, connected to the wider plain on which the city rested by a sort of isthmus, assumed from the beginning of the process of urban formation the function of *cittadella* and residence for groups that would, already from the beginning of the 9th c. BC, have played a preeminent role in the Veientine community.

From the information that has so far emerged from the analyses of the old and new excavations, one can identify at least four building phases of the Etruscan city:

1. A first phase of huts, from the 9th to the 7th century, seems to consist of groups of sparse habitations: the identifiable structures seem to be of a circular plan with a conical roof held up by a central pole.
2. To the second phase (end of the 7th to the first half of the 6th century) one can probably attribute the construction, at the center and to the north of the plain, of at least two houses of aristocratic type with roofs richly decorated with architectural terracottas, and an *oikos* temple, with at least two decorative phases with procession scenes.
3. To the third phase, the mid-6th century, can be assigned an urban organization, with a principal north-south street about 5 m. wide and minor streets perpendicular to it about 2.8 m. wide, and a large piazza with a cistern; the houses

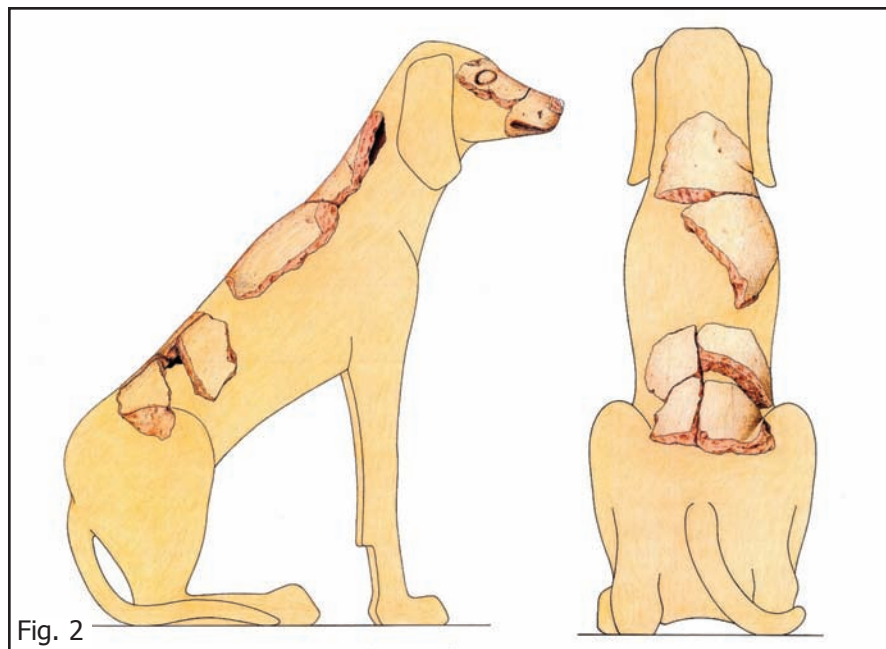


Fig. 2

with longitudinal axes seem in most cases to face large closed courtyards.

4. The fourth phase, from the end of the 6th to the beginning of the 5th c., is characterized by strong building activity on the plain, as the monumentalization of the street seems to show; this can be connected to the construction of the dipylon gate and to the appearance of porticoed buildings and artisans' structures. To this phase can also be assigned some fragments of architectural slabs with anthemion decoration from a certainly prestigious building not yet found.

In a sector chosen from a geophysical survey of the northern area of the plain, about 30 m. to the northwest of the *oikos* temple, the 2009 excavation campaign uncovered a large pit filled with compacted debris consisting of fragments of roof tiles and other elements of architectural decoration. The ceramic material dates the closing of the pit to



Fig. 1

the middle of the 6th c. or a little after, clearly consistent with the other architectural evidence of the Piazza d'Armi. One can identify roof tiles that, according to the dates assigned by Stefani and examination by Nancy Winter, do not correspond to those of the *oikos*. Moreover, a fragment from an akroterion volute and numerous elements from an akroterion group were found. The type of clay undoubtedly relates to the first phase of Etruscan terracottas, as do those found in the *oikos*.¹

A crouching dog (Fig. 2) and a standing figure with a long dress (Figs. 3, 5) are securely identifiable. The pieces already inserted into the reconstruction should make it possible to add also other pieces that have not yet been attached. The dog, 60 cm high, is of medium size and build; the forehead and muzzle, and especially the reconstructed measurements, if correct, resemble those of an actual Italian hunting dog. A fragment

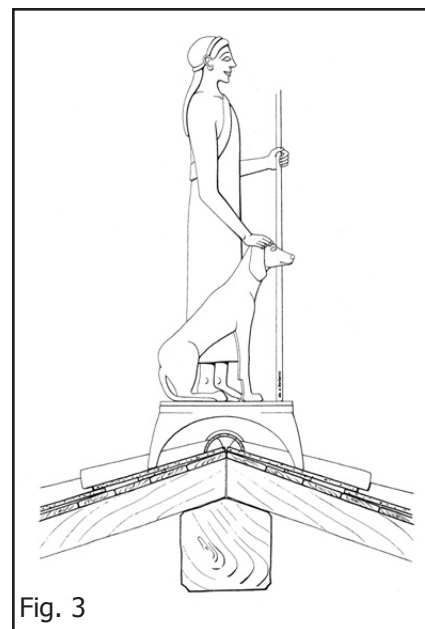


Fig. 3

with an attached left ear supports this theory. Generally, the dogs featured on Corinthian and Attic pottery (for example the Chigi Olpe), and on architectural terracottas or in tomb paintings (compare the Campana Tomb in Veii), are usually considered to be greyhounds, but here, the muzzle seems decidedly more pronounced and the ears small and on top of the head. This dog resembles instead the Cirneco dell'Etna, a breed also known from palaeozoological finds. It was previously thought that there was no evidence for this hunting breed until the Roman period.

Clearly visible on the top of the dog's head is the imprint of a human hand, which has prompted the identification of the statue as belonging to a group. The various fragments discovered in the pit, unfortunately without the roof attachments, belong to an ankle-long dress of a standing figure. It is not possible to determine the gender of the statue and even less whether it belongs to a deity.

Among the gods the dog is associated with Artemis. In Etruria the typology of Artemis, the huntress, was adopted, especially in votive figurines, relatively late. Her name in Etruria (Artumes) appears at the beginning of the 5th c. BC in the form of Aritimi, inscribed on a fragment from Veii; this indicates that already in the 6th c. she had her own cult, related to that of Minerva, and in the earlier of these representations she appears as an archer, generally in company with Aplu. Associated with Artemis is the representation of the Calydonian boar hunt depicted already on hydriae from Caere, where the theme seems to have been chosen to exalt the standing of the noble hunter.² She is consistently represented seated with a dog next to her like the Sumerian Gula, goddess of medicine (Fig. 4). With this iconography is associated also that of Asclepius and the more modern Saint Rocco, a divine figure also connected with cures. A dog's head was found among the votive objects of the Lapis Niger; images of bronze animals at Cortona and at Campo della Fiera at Orvieto are interpreted as votive offerings associated with the sacrifice of dogs.

Until now in Etruria no representations of dogs connected with divinities have been found from such an early period. In black figure pottery from the second half of the 6th c., mythological scenes of Meleager and Actaeon depict similar dogs, which generally resemble those connected with hunting and guarding. The Tomb of *continued on page 8*

Veii Dog, continued from page 7

the Dogs at Tolfa is contemporary, but not associated with a divinity.

On the revetment plaques of the *oikos* in the Piazza d'Armi, which are generally of an older type and identified by Nancy Winter as belonging to the decoration of the sloping roof, a dog is standing in front of the horse leading the second biga (Fig. 7). This presence of the dog on architectural slabs with carriage processions appears unique. Dogs do not appear on slabs of the same type in



Fig. 4

which the procession moves towards the right. The connection of the horse to the armed man who is leaving, or at any rate participating in the procession, seems beyond doubt; the first biga, on the other hand, is preceded by an armed warrior, not a dog.

This scene from the revetment plaque confirms the hypothesis of an acrotelial figure of a standing male with an ankle-length dress, perhaps a forefather, or

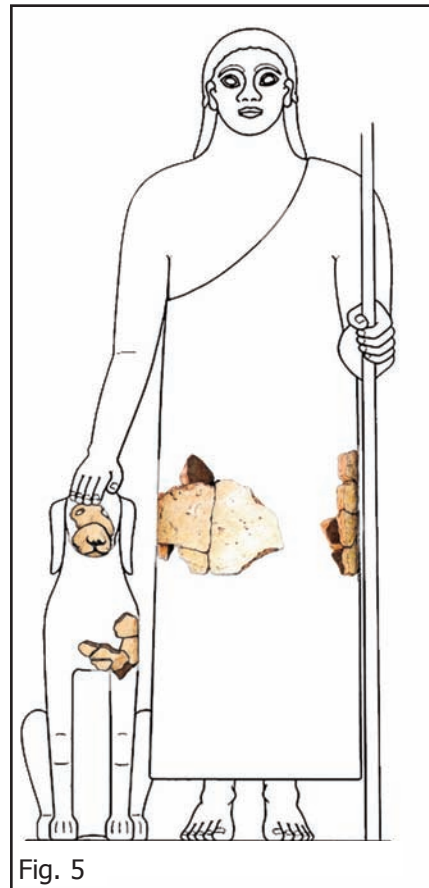


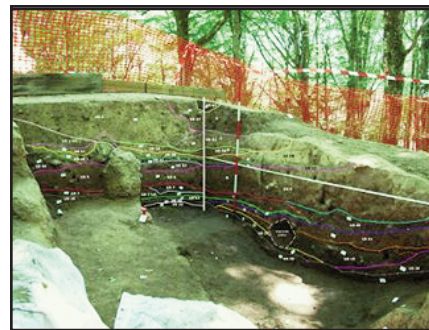
Fig. 5

someone otherwise connected with the family residing at Piazza d'Armi. The hypothesis is further strengthened by comparison to contemporary statues of horsemen and seated figures, such as those of Tuscania (Fig. 6).

Even though one cannot exclude the association of the dog with a deity, it seems to me more likely that the place



A view of Monte Cimino.



Stratigraphic sequence of Bronze Age levels, on the summit.

from fires of cult worship, clear votive evidence," because, he explains, "religious activities in the first millennium



Fig. 6

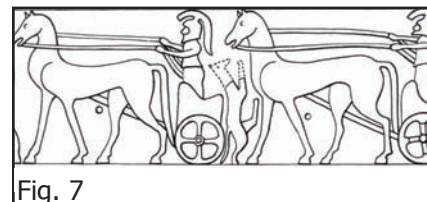


Fig. 7

of the dog is on the roof as a loyal friend of man or of the head of the household, where it functions as a guardian for the protection of the family. The presence on roofs of domestic animals beside horsemen and seated or standing figures (e.g., Tuscania and Murlo) occurs from the first half of the 6th c., for example, horses (Poggio Buco, Capua), and rams



Excavating stone enclosure wall.



Late Bronze Age impasto shard with typical corded decoration.

BC were performed involving the ritual of fire. Offerings were burnt for the gods: sacred objects, food or animals."

(Capua). Faithful companions in life and beyond, dogs are represented in banquet scenes on clay *lastre* that adorn palaces in the late Orientalizing period; they are allowed to participate at the table of the master as decorative status symbols.

We might identify the building on which the terracotta dog stood as a place of residence, in the immediate vicinity of a sanctuary/chapel connected to the aristocratic cult (Fig. 8).

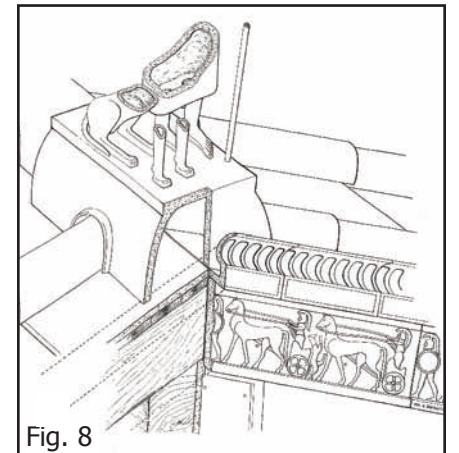


Fig. 8

1. I am grateful to all who helped me examine the various elements in this text: Valeria Acconcia, Wilma Basilissi, Elisa Biancifiori, Claudia Carlucci, Donata Sarracino, who organized and coordinated the work of students and specialists in the laboratory. All drawings represented here are the work of Sergio Barberini.

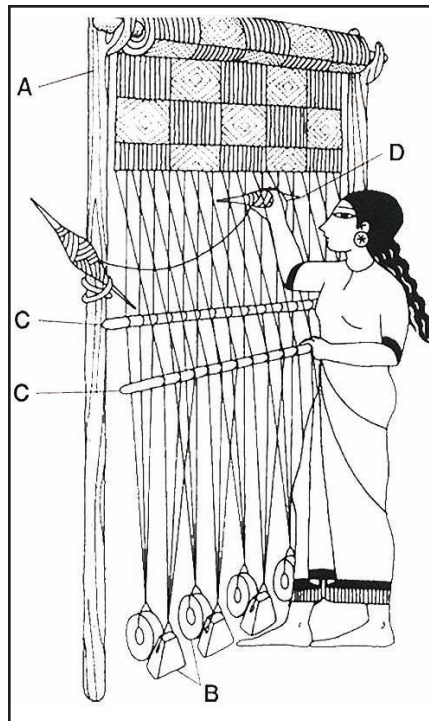
2. As amply shown by Alain Schnapp and Raffaella Bonaudo.

The excavations are also bringing out evidence of a stone enclosure wall that surrounds Mount Cimino, also dating to the Bronze Age. "There are so many questions we have raised in these excavations," says Laura D'Erme of the Soprintendenza Archeologica of Southern Etruria. "What relationship existed between the inhabitants of Mount Cimino and the nearby communities of Soriano? Was the mountain inhabited by the ruling class? Was this the religious point of reference for Etruria?"

Excited by the discovery the new Mayor of Soriano nel Cimino, Fabio Menicacci comments, "We have an area rich in archaeological remains from pre-historic times to industrial archeology. This is the third excavation campaign that we will continue to support with increasing resources. We are hoping that the finds may remain here in Soriano. My dream is to make this mountain an archaeological site that is open to visitors and can become a driving force for tourism in the area."

Fili e Tele: Dee, Donne e Case A Ritual Deposit From the Pyrgi Excavation

A recent exhibition at the University of Rome La Sapienza features a discovery made in the course of the excavations at Pyrgi, ongoing since the days of Massimo Pallottino, who first directed the excavation of the famous harbor sanctuary of Cerveteri, ancient Caere. The "Fossa with the Loom Weights" in Pyrgi was found in the new excavation area opened in 2009 immediately to the north of the Santuario Monumentale. This area was chosen, on the basis of the geophysical survey carried out by the Lerici Foundation in the 60s, in order to better understand the boundary between the sanctuary and the harbor settlement. The ritual fossa was originally carved out of the compact level by the side of the ancient road, and contained a large number of loom weights, confirming the ceremonial, sacred character of the deposit. It also contained – up to 80% of the total – fragments of roof tiles and ceramics, including part of a pedimental *kalyptra* that originally supported an



Above, Design of the loom: the frame (A); loom weights (B); heddle (C); shuttle (D). Top right, Ritual fossa deposit with loom weights among other ceramic material. Right: Terracotta loom weights.



Roman Ship found at Ostia

(ANSA) Rome, 3 May 2011: An ancient ship has emerged from the ground at the Imperial Roman port of Ostia. This is a find that Culture Minister Giancarlo Galan said "gives you goose bumps." An 11-meter section of one of the ship's sides has so far been discovered. Galan and the archaeologists said that the discovery would make experts think anew about the exact location of the port where the Roman empire's biggest fleet was stationed and through which goods travelled to and from the Imperial capital.

"This great discovery tells us a lot about the ancient coastline and what was happening about 2,000 years ago," said Galan, who rushed down to the site after the find was made public. Archaeologists said they were expecting to find something in the area, where a major road bridge is being rebuilt, and had launched a program of rescue archaeology. Site director Paola Germoni stressed that this type of work "enables us to combine the demands of conservation of ancient artifacts with the needs of the general public."

She said the discovery "would plausi-



Amazing 11 meter Roman ship emerges after months of excavation.



Well preserved coils of rope lay intact in the sandy mud.

bly move back the ancient coast line some four kilometers from where it is now." Silt and river movements have pushed back the area of the once-bustling port, which is now a major archeological site called Ostia Antica, the best-preserved ancient Roman town outside Pompeii. *continued on page 10*



Digital model of giant shipyard (Photos courtesy SBAEM).

Imperial Roman Shipyard

ROME, *Science News*, Sept. 22 (UPI): International researchers led by British archaeologists say they believe they've discovered a large Roman shipyard at Portus, the ancient port of Rome.

Scientists from the University of Southampton and the British School at

akroterion, and a small fragment of an antefix in the form of a female head. The architectural material and the vase fragments indicate a date in the beginning of the fifth century BC, which would put it in the first building phase of period of Temple A.

The title, "Threads and Textiles," indicates the focus of the exhibit, which centers on the feminine aspects of the contents of the ancient fossa, particularly appropriate in a sanctuary devoted to the worship of female divinities, as usual in harbor sanctuaries. The presence of the loom weights might indicate the location nearby of a building or area specifically devoted to weaving, possibly connected with the activity of the archaic sanctuary. In this context, an intriguing comparison can be made with the building at the Heraion della Foce del Sele, where four looms had been set up to weave the garments for the statue of the goddess.

The project was carried out by Maria Paola Baglione with Barbara Belevi Marchesini, Alessandro Conti, Laura Maria Michetti, and Claudia Carducci. The design of the exhibit was carried out by Biagio Giuliani and other members of the team.

Rome have uncovered the remains of a massive building close to the distinctive hexagonal basin or harbor at the center of the port complex, a university release said.

"At first we thought this large rectangular building was used as a warehouse, but our latest excavation has uncovered evidence that there may have been another, earlier use, connected to the building and maintenance of ships," Portus Project Director Simon Keay from the university said. "Few Roman Imperial shipyards have been discovered and, if our identification is correct, this would be the largest of its kind in Italy or the Mediterranean."

The building dates from the 2nd century A.D. and would have stood about 475 x 200 feet, an area larger than a soccer field. Large brick-faced concrete piers or pillars, some 9 feet wide and still partly visible, supported at least eight parallel bays with wooden roofs, the researchers said. "This was a vast structure which could easily have housed wood, canvas and other supplies and certainly would have been large enough to build or shelter ships in," Keay said. "The scale, position and unique nature of the building lead us to believe it played a key role in shipbuilding activities."

Menhirs Found in Wall in Sardinia

by Alessia Orban, *L'Unione Sarda*
Translated by Larissa Bonfante

A remarkable find, a wall made up of statue-menhirs, standing stelae carved with human traits. More than 3,000 fragments, a treasure trove of statues discovered in Samugheo, in an open field, at "Cucurru and Lai." The find is extraordinarily important, and could qualify the site of Barigadu as one of the greatest prehistoric sanctuaries in Sardinia, if not the greatest.

This is the gist of what Mauro Perra, Director of the Villanovaforru Museum, reported in a press conference. Mauro Perra, working with the Soprintendenza of the Beni Archeologici e Culturali of Cagliari and Oristano, the institution which directs the excavations, carried out by Emerenziana Usai, has for a number of years been in charge of the important archaeological finds in the area of Samugheo.

Perra has compared the find of the menhirs of Samugheo to that of the statues of Monte Prama in the Sinis. These menhirs thus constitute a discovery of great historical and scholarly import. They date back to the Bronze Age, in the third millennium BC; and they were torn apart between the 1940s and 1950s in order to construct a dry wall. The discovery, as explained by the Mayor of Samugheo, Antonello Demelas, and by the archaeologist, Perra, was quite accidental. Excavations begun in the 1990s, in the area of Pule Lutturi, had as their goal the "Tomba dei Giganti." Then in August of 2008 came the momentous discovery of menhirs at Curru and Lai. There were new, different motifs, never before found in the menhirs found so far at Samugheo. This year, from the begin-



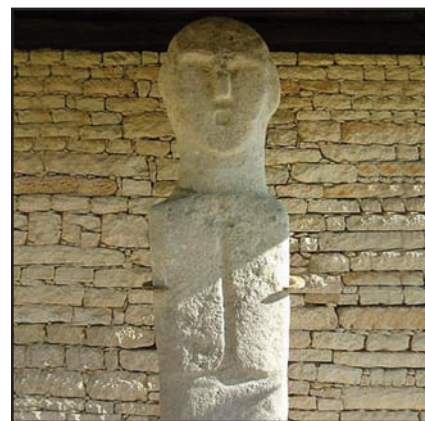
Distribution of stelae in the third millennium Mediterranean cultures.



Mauro Perra and wall of broken statue menhirs at Samugheo.

ning of June, a new excavation campaign has to date brought to light around 3,000 fragments. The team included, aside from the Soprintendenza and the archaeologist in charge, Perra himself, a group of students, Mario Olivero and Chiara Spiga of the University of Cagliari, and two Americans, Jani Vida Maro and Cameryn Clark.

"We have here a momentous discovery," explains Emerenziana Usai. "For some years we have been trying to bring the archaeological finds of Samugheo, particularly the menhirs, which are special to Samugheo, to the attention of scholars and the public. These menhirs



Statue menhir of type recovered (Photos Villanovaforru museum).

are remarkable for their motifs as well as for their number." Perra also spoke of the motifs represented on the anthropomorphic statues found at Cucurru and Lai. "Around the third millennium B.C," he explained, "anthropomorphic sculpture spreads throughout Europe. In Sardinia these statues are concentrated in certain areas – in Mandrolisai, Barigadu, Laconi and Isili. There are different symbolic motifs." The statues from Samugheo have as their special traits the motif of the face, the upside down U, and the central frieze, reticulate or herringbone pattern.

"Around the 1940s, the statues were

unfortunately broken to build the dry wall. This happened when people had not yet realized the value of these prehistoric sculptures," explained the archaeologist. In the examples from Samugheo is also found the motif of the dagger. "This is typical of the decorated rocks of the Alpine region. It is the same motif found in the menhirs of the area of Luni. This means that Sardinia took part in a broad cultural movement, it was not an isolated little island." In prehistory, Sardinia was much more closely related to the Continent and Europe than it is today."

The menhirs of Samugheo are quite different from those of Laconi. "The meaning of these mysterious symbolic motifs," continues Perra, "takes us back to what was taking place all over Europe, where these sculptures are thought to represent boundary markers." The menhirs of Samugheo vary in size: some of them are as tall as 1.20 m. The largest, best preserved pieces were used for the base of the wall, but most of them are fragments. The goal now is to have a laboratory where they could be restored. But that is not the only thing. "It is such an important discovery," says the Mayor, "that the town council wants to recognize the value of these objects by sponsoring new excavations. It would be ideal also to have a laboratory on site for their restoration."

Editors' Note: For news of the Monte Prama statues, see Miriam S. Balmuth, "Archaeology in Sardinia," AJA 96 (1992) 686. C. Tronchetti, "Nuragic Statuary from Monte Prama;" B.S. Ridgway, "Mediterranean Comparanda ..."; and L. Bonfante, "The Etruscan Connection," in M.S. Balmuth, editor, Studies in Sardinian Archaeology, vol. II. Sardinia in the Mediterranean (Ann Arbor, MI, 1986).

Aegean lilies, continued from page 5

5. B. Niemeier, W.-D. Niemeier, "Milet 1994-1995," *Archäologischer Anzeiger* (1997) 189-84; "The Minoans of Miletus," *Aegeum* 20 (1999) 543-554.
6. H. Thompson, "Two Centuries of Hellenistic Pottery," *Hesperia* 3 (1934) 311-476 esp. 441-444. See comments, however, by S. I. Rotroff, "Hellenistic pottery: Athenian and imported wheel-made table ware and related material," *The Athenian Agora*, vol. 29 (Princeton 1997) 65, to whom I owe both references.

7. N. Dacos Crifò, *La Découverte de la Domus Aurea et la formation des*

grotesques à la Renaissance, (London 1969).

8. For the West House frescoes see Doumas, cit., 99-107 and esp. illustrations, 100-105.

9. For the place of the Tomb of Hunting and Fishing in the history of Etruscan tomb art see my "The Development of Etruscan Painting to the Mid Fifth Century B.C." *Ocnus* 14 (2006) 143-155.

Roman ship, continued from page 9

Although it attracts far fewer visitors than Pompeii, many enthusiasts say it offers a similar thrill and feel of ancient life.

Anna Maria Moretti, archaeological superintendent for Rome and Ostia Antica, said "the find is a novelty because at that depth, about four meters below the topsoil, we have never found a ship, only layers (of buildings) and one single structure."

"At the moment we only have a sizeable chunk of one side (of the ship), neither the poop nor the stern." She also said there were "remains of ropes and cables" in the ship. "Restoring the vessel will be an extremely delicate operation," Moretti went on. "We're keeping it constantly covered in water so that the wood does not dry out." "The wreck must be treated with highly sophisticated

preservation techniques," Moretti said.

Several Roman ships were found during the construction of the nearby Fiumicino Airport in the 1950s and are now housed in a museum at Ostia Antica. Ancient Roman Ostia, at the since-moved mouth of the River Tiber, was built into a massive complex under the Emperor Claudius and given the name Portus, meaning port. It was expanded under successive emperors such as Trajan and Hadrian and served as a base for many of the empire's greatest expeditions. Ostia was also the depot channelling the vast wealth, grain and other supplies needed to feed the appetites of the Imperial city.

Tumolo della Regina di Tarquinia, Fourth Excavation Campaign

by Alessandro Mandolesi

In September 2011, the fourth excavation campaign on the monumental “Tumulus of the Queen,” was concluded; it was sponsored by the University of Turin, the Soprintendenza Archeologica of Southern Etruria and the city of Tarquinia, in collaboration with the Institute for Conservation and Restoration. The tomb of the Orientalizing period (seventh century BC), the largest in Tarquinia, is located in the Doganaccia, in the heart of the Etruscan necropolis of Monterozzi (UNESCO site).

The archaeological work has revealed the majesty of this princely tomb, divulging unexpected architectural and decorative features, both pictorial and sculptural. The excavations revealed an additional external feature of the structure, which would seem intended for cult worship and was originally adorned with large animal sculptures in nenfro. Also completed was the investigation of the front of the tomb revealing the presence of a large theatriform entranceway covered originally by a wooden roof. The space, periodically attended by the descendants of the prestigious founder of the tomb, was destined to host funeral ceremonies and



Wilma Basili and Rosa Lucidi excavate remains of the *calesse*; behind them, the painted plaster wall and right chamber entrance.

reunions of the powerful noble family groups who were leaders of the community of seventh century B.C Tarquinia. It is important to note that in the right corner of the vestibule were recovered the remains of a large transport vehicle, probably a “*calesse*.”

Thanks to the Institute for the Preservation and Restoration we have been able to recover the remains of rare,



Ceremonial entrance platform originally covered by a wood roof.



Pompieri remove heavy stone door from sealed right chamber. (Photos Manuela Nigiotti).

intact plaster, of alabaster gypsum - influenced from the Near East, likely Cyprus - that covered the walls of the great entrance hall and the two side chambers. The research has confirmed the presence of traces of painted decoration in red and black (the colors of the oldest tomb painting in Tarquinia) represented by bands of double stripes that highlight the main architectural ele-

Convegno, continued from page 11

the discovery in the popular magazine, *Archeo* (see page 21), and then immediately entrusted Enrico Benelli with its presentation at the Convegno. This long, sacred inscription comes from the sanctuary in the Forum and dates from the first half of the second century BC. Unfortunately it was found out of context within the ruins of a wall of the late Republican phase.

What remains is a fragment of text from a wider whole that once was a monumental gift inscription to a god whose name, in the genitive case, has a *-urnz* ending. The following word, *cvera*, is an Etruscan term for “sacred,” known from other votive inscriptions.

After some other words of obscure

Above, Roman forum at Aleria. Left, the Via Sacra of Populonia. Right, Giovanni Camporeale toasts conference co-organizer Dominique Briel.

(Photos by M. Nielsen).



ments of the walls and even more complex figural representations of uncertain meaning, possibly religious. New research, however, has allowed us to clarify the dating of the paintings. They represent one of our first examples of exterior decoration in Tarquinia: created outside, painted for the living, dominated by a broad flight of steps that welcomed the participants to the aristocratic ceremonies.

The excavations were supported by the Lazio Region, Fondazione Cassa di Risparmio di Civitavecchia, by the Kostelia and Maninter Europa Groups, by New Holland Construction and the Civita Association. The work has seen the determined participation of private sponsors without whom the resources in the field would not have been sufficient.

The combination of the university and its students, professional archaeologists, volunteers and private investors has been a testing ground for a new “business” formula that could become the basis upon which to develop archaeological research in the coming years. Tourism and cultural activities, collaboration with local offices for the dissemination of research initiatives, theatrical performances directly on the site: these are the solutions for finding resources in order to reduce dependence on increasingly scarce public funding. The archaeological site has been enhanced by the website the “Via dei Principi” (www.viadeiprincipi.it).

meaning, a proper name occurs (*her-sume*[—]), and in the last rows, perhaps a negation (*ei*[—]), and the Etruscan word for “writing” (*zix*). It is hoped that new discoveries will provide further fragments of the inscription. In consideration of its possible, as yet unconfirmed chronology, it could have been related to the first phase of the sanctuary, perhaps even to its foundation.

Finally, those who remained for the last day, Saturday the 29th, enjoyed a remarkably informative visit to the excavations in Populonia, blessed with perfect weather. In most cases those who had carried out the individual excavations explained the finds and their relevance for the history of Populonia.

¹ From Luigi Donati’s account of Etruscan-Corsican relations and of the excavations at Aleria, “The Etruscans on Corsica,” in G. Camporeale, ed. *The Etruscans Outside Etruria* (2004) 274-279.

² Donati, 279.

MUSEUM NEWS

Giacometti and the Etruscans

The Pinacothèque de Paris presents from September 16, 2011 to January 8, 2012 a never-before seen look at the work of the sculptor Alberto Giacometti. Experts and fans of the artist have waited over fifty years for an exhibition of this nature, entitled *Giacometti and the Etruscans*.

Giacometti's interest for primitive figures is found very early in his work, but Etruscan art in particular caused a considerable upheaval in the artist. He discovered this brilliant civilization in the archeology department of the Louvre, during the exhibition of art and civilization of the Etruscans in 1955 in Paris.

This strange and mysterious people created an art form unique in quality, richness and beauty, composed mainly of carved sarcophagi and powerful warrior figures. The Etruscans also developed a sculptural form of carved slender



Letter from Volterra The Leaning Tower of Volterra

by Larissa Bonfante

This summer I was in Volterra, one of my very favorite Etruscan cities, and I stopped in at "Rossi Alabastro," the alabaster workshop of Piero Fiumi. He is the son of Enrico Fiumi, the psychiatrist-archaeologist who excavated Volterra's beautiful Roman theater using the patients from his mental institution — a wonderful example of archaeological ergotherapy. Piero, who is as devoted to the city as his father was, carries on the ancient Etruscan tradition of working the alabaster found in the nearby quarries — this was the alabaster from which ancient craftsmen carved the

der figures. The shock was such to Giacometti that he wished to go further in the understanding of these people and their art. This revelation is one of the essential keys to understanding his way of creating the best known and strongest work: the representation of long vertical figures.

The artist went to Tuscany to further his research on this ancient civilization. It was at Volterra that he discovered the iconic Etruscan sculpture, "*Evening Shadow*." The famous figures of Giacometti, the series of women and the Venice Walking Man, can not be understood without reference to that slender and powerful sculpture.

The Pinacothèque de Paris presents for the first time this very special union. *The Evening Shadow* will be accompanied by more than one hundred Etruscan objects, mostly from the Guarnacci Museum in Volterra and some from the Archaeological Museum of Florence, exhibited together with about thirty sculptures by Giacometti.

While the Ombra della Sera seduces Paris, improvements are underway at the Guarnacci

The Guarnacci museum has conquered Paris. It has seduced the prestigious Pinacothèque directly with the stellar exhibit "Giacometti and the Etruscans." "I was impressed to see Paris with all the posters that advertised the show and then we, too, joined the long line of visitors that had formed in front of the museum," said Volterra's cultural assessor Lilia Silvi, abroad for the inaugura-



most beautiful of the decorated Hellenistic ash urns of Volterra, Chiusi and Perugia. Seeing this ancient tradition at work is one of the joys of Volterra, a city that enjoys the isolation of its location — one has to take a winding road to reach the top, and find its



tion with her colleague Gratian Gazzarri. "To see the urns of Guarnacci flooded with light creates a feeling that you can not describe," she says, and she makes a small self-criticism, a sign of an administration that sees the current limits of the Etruscan museum and plans to take action. "Here each piece is remarkably displayed, from the most well-known to those which, among many others that constitute the assets of the Etruscan Museum of Volterra, are not always 'at home.' They successfully shine in their full beauty," and again, "At last, in a shrine at the center of a room, with a play of light raining down from the ceiling creating the shadow effect, here is the *Evening Shadow*, flanked on his side by two Giacometti statues, which seem to be his bodyguards."

Satisfied and enthusiastic, the administrators of Volterra return home full of good intentions. Meanwhile in the museum building which is heavily crit-

icized for the bad conditions in which it frames its priceless heritage, patches of black plastic have disappeared and some parts of the floor were re-covered. "We are waiting for new labels from the Superintendency that are presently being prepared, and soon we will have more funds for improvements." On the drop in visitors from last year: "The data show that it is not so much a problem of individual visitors, but a drastic decline in the number of school group field trips."

famous arch, its steep streets (they remind me of San Francisco), and lovely medieval piazze. Once there, you can speak to the loyal inhabitants, who would never want to live anywhere else. One of them once explained to me proudly, "We don't eat at noon, we eat at one o'clock." By which he meant that they were not factory workers, who slavishly obeyed the twelve o'clock lunch whistle, but free craftsmen who voluntarily take their break for their *pranzo* at one.

At Piero Fiumi's I was told about a recent project that involved the alabaster workers of Volterra. Under the guidance of the President of the Associazione Arte in Bottega of Volterra, Renato Casini, a group of craftsmen made a scale model of the Leaning Tower of Pisa. A booklet (photo) explains the

project. Piazza dei Miracoli, in Pisa, and the Leaning Tower are wonderful, it says, but you are not able to see all the details of the Tower. This Leaning Tower, built on a scale of 1:25, three meters high, and consisting of 25,000 different parts, was completely built by hand, using traditional tools and methods. The bells and all the other metal parts are made of silver, the tiny mosaic is made of six different colored stones, all from local quarries.

It is a very moving example of Italian craftsmanship, a feature that many modern Italians have inherited from the ancient Etruscans, along with the land and the sense of beauty that informs Italian design.

The Tower was on exhibit at the Ospedale Civile, Volterra, from April 20 to September 15, 2011.



Museo Mario Guarnacci, 1761.



Museo del Mugello

by Rebecka Lindau, Rome

When traveling this summer, I came upon an interesting and exceptionally well-organized museum in Tuscany. The Archaeological Museum of Mugello and Val di Sieve is located at Dicomano, a town in the mountainous region north-east of Florence. Recently inaugurated after years of arguments reflecting competing interests among Florence and various local, provincial, and regional authorities, the museum is located in the Palazzo Comunale in the town's Piazza



Fig. 2. Stele di Londa.

della Repubblica. The artifacts represent thirty years of archaeological research by the Soprintendenza of Tuscany at Poggio Colla (Vicchio), "I Monti" (San Piero a Sieve), San Martino a Poggio (Dicomano), Coiano-Podere Massapaia (Vaglia), Ortali-Mantigno (Palazzuolo sul Senio), Borgo San Lorenzo, and Cafaggiolo.

The museum's show pieces are the so-called Fiesole stelai found in this area, elaborate stone markers that were most likely placed on Etruscan tumuli to mark important graves or funerary monuments in a necropolis, and to mark as well the importance of the *gens*. Their significance, however, is not entirely clear since no stone has been found in its original location. Ten stelae and cippi are exhibited in display cases forming



two semicircles (Fig. 1, above).

The stelae and cippi were found in the areas of Londa, Frascole, and Sandetole. These large trapezoidal or tear-drop shaped stelae are made of sandstone and date from the Archaic period (530-480 BC). They are decorated with reliefs. Several of the stones have plant motifs such as a palmette on top, and preserved bases have wedges to situate them better. The first stele was discovered at Londa, in the area of San Leolino, in 1871 (Fig. 2). One side features a seated female figure with pronounced head and chin; she holds a twig with three pomegranates in her right hand. The other side features a sphinx. The stelae generally have two sides, with only one side decorated with figures, the sole exception being the Londa stele.

Another stele, found in 1959 near the Church of San Martino at Frascole in the township of Dicomano (Fig. 3) depicts a bearded figure, possibly an augur holding a lituus in his right hand. In addition to the stele, Frascole has revealed the foundations of a large rec-



Fig. 3. Stele di Frascole.

tangular Etruscan structure (32x11.5 m., with a wall measuring 1.60-2 m). The finds range from the 5th c. BC to the 1st c. AD. The building may have been a temple or possibly the fortified residence of the gens Velasna, with a family chapel.

A remarkable stele was discovered in 2000 at Sandetole in the area of Travnoli, at Pontassieve (Fig. 4). Three metopes decorate the large trapezoidal stele, each featuring a unique subject. Above is a symposium scene, with two figures lying on a kline, attended by a female figure and a youth. In the lower portion are birds, possibly chickens. The middle panel features a dance scene with three figures, one playing an aulus. The lower panel features two lions attacking a deer. Another stele was found in a field at Aiazzini, close to Sant'Agata (Fig. 5). It is a trapezoidal stone with an armed man in profile, carrying a lance and a shield, who has been identified as Italic rather than Etruscan because of his stocky proportions.

A cippus discovered at Il Piano where the streams Stura and Lora meet.



Fig. 5. Stele di St. Agata.

Dated to 600-560 BC, it features geometric and plant (especially lotus) patterns, and a female chorus with raised hands. The style resembles Archaic sculpture from Chiusi.

Of particular interest to readers of *Etruscan News* is the material from the ongoing excavation at Poggio Colla near Vicchio di Mugello directed by Gregory Warden of Texas A & M, sponsored by Southern Methodist University, Franklin and Marshall College, and the University of Pennsylvania Museum of Archaeology. (See elsewhere in this issue for the latest remarkable find.)



Fig. 4. Stele di Travnoli

For those interested in exploring this Etruscan region further, a booklet, *Sulle vie degli Etruschi*, describes some paths to follow. Suggestions include starting from Contea and passing through Sandetole to il Poggio di Frascole or from Dicomano to Poggio Giovi or from Londa to Petroio and Maestà di Tizzano. The booklet, which is free, can be found in the museum, and at the public library in Londa, situated by the town's charming lake. The site of Frascoli, excavated since 1978, most recently under the direction of Luca Fedeli of the Soprintendenza della Toscana, has a long and steep approach but the climb is well worth it. Museo Archeologico Comprensoriale del Mugello, Alto Mugello, e Val di Sieve. Piazza della Repubblica n.3 50062 Dicomano. Tel. 39-055-838-5407/8.

Politics and Leaders in Latium at the time of Aeneas

Museo Nazionale Preistorico
Etnografico

“Luigi Pigorini,” Rome

18 November 2011-15 January 2012

This exhibition and its catalog present archaeological documents of great importance for the reconstruction of the initial developmental phases of primitive Lazio and Rome, and makes much clearer the framework of the period that begins with the emergence of the Latin cultural identity at the last phase of the late Bronze age (11th-10th c. B.C., the 1st Latian period) to the traditional date of the foundation of the city of Romulus (ca. 750 BC). Exhibited are tomb groups from the sites of Colli Albani, Grottaferrata, Marino, and Rocca di Papa, and recently discovered burials from the northwestern slopes of the Colli, at Santa Palomba and Quadratus Torre Spaccata.

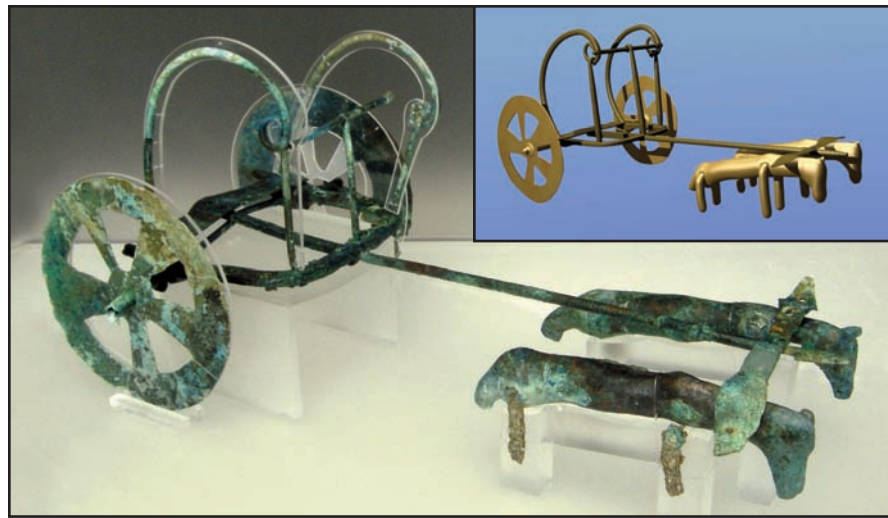
Particularly interesting are the results of recent excavations by Anna De Santis in area of Santa Palomba 20 kilometers from the ancient via Ardeatina, a privileged transit point in connections between Rome, the Colli Albani, and the coastal centers of Ardea, Lavinium and Satricum. Evidence from the pre-historic period consists of groups of both burial and cremation tombs covering the entire sequence of Latial culture from the first period to the Orientalizing period (11th to early 6th century BC.) The traditional ritual of Latian incinera-

The Defensive Walls of Bolsena: New discoveries

by Enrico Pelligrini (SBAEM)

A comprehensive review of the development of the defensive walls of Bolsena — after the many excavations conducted by R. Bloch of the École Française de Rome between 1946 and 1949, and two important chance discoveries in 1957 (a section of wall on the via Orvietana) and in 1960 (Porta Capite) — has recently been undertaken. It was the result of an archaeological excavation required by the SBAEM in preparation for the construction of housing units in loc. La Pescara, a residential neighborhood of Bolsena, on the shores of the lake.

Here, in fact, two excavations between 2003 and 2009 (see *Etruscan News 13*) have brought to light two sections of a



Bronze chariot model from Tomb 1 and digital reconstruction (inset).



Tomb 2, the presence of the miniature knife and double shields indicates a priestly role.

tion is reserved for personages who held a more important social role: political-military heads and priests.

The distinguishing elements of these functionaries are present in grave goods, miniature in form but faithful in every detail to real objects: a knife, double shields, and a statuette that reproduces the deceased in an attitude of offering to



Tiny bronze sword and sheath with remains of ivory finial.

the gods. These are the indicators of a priestly role, while the sword indicates the role of military-political leader.

Of particular interest among these tomb groups are those of Tombs 1, 2 and 6, in which the burial of a chariot constitutes the oldest documentation of a funerary practice that in pre-Roman Italy continued until the beginning of the 5th century BC.



Upper wall section Via Orvietana.

wall built of square blocks of tufo, interrupted by the base of a corner tower. The “dry” construction technique and the use of two different types of tufo, as well as the presence of signs and letters engraved on a few blocks of the wall, establish a close link to the walls investigated by R. Bloch. These factors suggest that the walls of Bolsena were designed and built with a unified plan,



New wall section on Via Pescara.

and that for defensive reasons they came right up to the shoreline; they completely closed off this sector of the lake, as illustrated at the IV International Seminar for the Study of Polygonal Walls held at Alatri in 2009.¹

The chronology of the pottery found during the excavation dates the walls to around the beginning of the second century BC, the same date proposed by

The best preserved example is from Tomb 1, which, including its tiny yoked horses, is only 10” long. The chariot has sides curved forward and terminating in curls. The platform was of braided leather, of which fragments remain. The axle is set at the rear of the chassis and the wheels have five spokes. Traces remain also of the leather straps that bound the pole to the yoke, which is of the so-called neck-yoke type. The horses have bodies of cast bronze and feet of tin, inserted laterally.

The chariots equipped with railings with curled terminals on the parapet (*antyx*) have long been the focus of specialized studies, which focus on finds in Italy as well as representations in Italy across the Alps. On pages 60 and 61 of the catalog, Adriana Emiliozzi states that the best known chariots with curled railings in Italy come from the tombs of Warrior A and Warrior B at Sesto Calende, which are much later (ca. 600 and 575-550 BC); these are comparable to depictions from Cerveteri, Castro at Vulci, Chiusi, Montefortini-Comeana and in the art of the *situlae*. All these vehicles differ from the chariots of Santa Palomba in the placement of the platform, which is balanced on the axle.

The huge chronological gap between the miniatures in question and later representations leads one to think that the Santa Palomba type evolved over the centuries, and adapted to enable the chariot to carry two people standing one behind the other.

The catalogue was prepared by Anna De Santis (Rome 2011). Microcosm publisher, 72 pages, 46 figures in text.

Bloch for the upper wall circuit of square-cut tufo blocks on Poggio Moscini.

The excavation took place with difficulty because of the high water table, which required the constant use of a water pump to expose the totally submerged structures. Because of this situation, and given the precarious state of the blocks of tufo, for the future preservation of these structures and in the interests of the Soprintendenza Archeologica, the best solution was to re-bury the walls and impose alternative requirements for the construction of housing units, so that the construction did not affect the walls in any way.

1. E. Pellegrini, F.T. Fagliiri, Z. Buchicchio, E. Severi, *La cinta muraria di Bolsena* (Atti del IV Seminario Internazionale di Studi sulle mura poligonali).

Leiden, continued from page 1

enjoyed equal status to men, both in the socio-cultural sphere and in religious roles.

Etruscan women, priestesses and goddesses, the exceptional social position of women, plus their role as wives and mothers, their beauty ideals, fashion and jewelry, are central themes in the Leiden exhibition. The Amsterdam exhibition presents the Etruscans from a male perspective, with attention to Etruscan men's wealth and mercantile spirit, displays of power by military leaders, the prophetic skills of priests and the luxurious lifestyle enjoyed by the aristocracy. This will be the first exhibit in the Allard Pierson Museum's new and considerably enlarged exhibition space.

Highlights of the exhibitions are the objects found in the sumptuous grave tombs, gold jewelry and bronze weapons, figures of gods and goddesses, characteristic cinerary urns, polychrome frescoes and richly decorated ceramics, accompanied by spectacular 3D reconstruction of the famous Regolini-Galassi Tomb, architectural models and films.

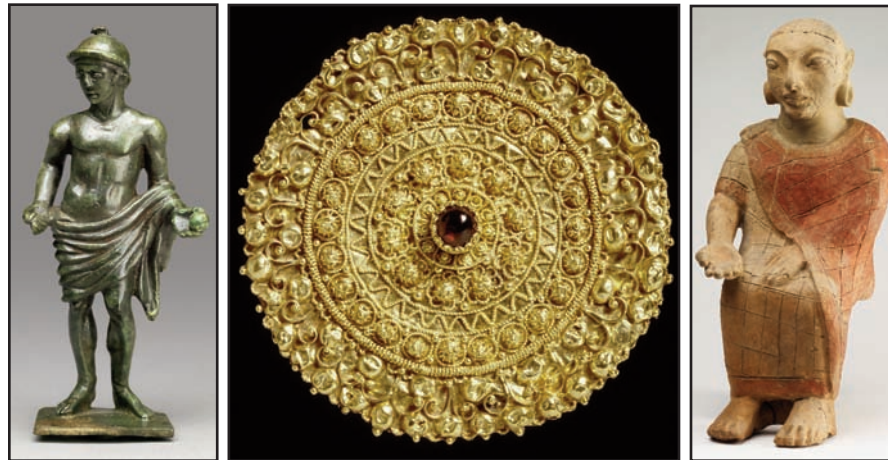
The exhibition will be accompanied

Granulated gold cuff, detail.



The Etruscanning 3D project

The Etruscanning 3D European project was initiated as part of the research for the exhibition "Etruscans. Eminent Women, Powerful Men". It is directed by the Allard Pierson Museum and is a collaborative enterprise involving various museums and research organizations in the Netherlands, Belgium and Italy. *Etruscanning 3D* is exploring the possibilities for three-dimensional reconstruction and visualization of Etruscan tombs, which can encourage new, scholarly insights into Etruscan funerary culture and furnish valuable new archaeological information. Minute scanning of Etruscan tombs and re-examination of all the finds from these tombs are combined to develop an inter-



Above, Tomba del Triclinio (oil) G. Mariani, 1895. Left, Bronze Turms. Center, Granulated gold brooch. Right, Terracotta seated female.

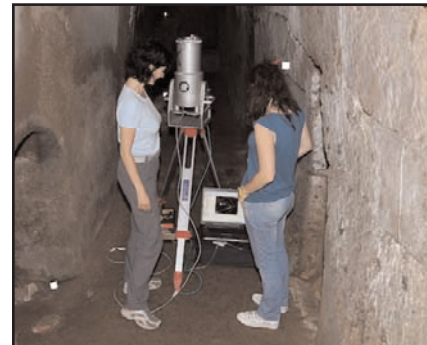


active 3D reconstruction that responds to the motion of individual visitors, creating the impression they are actually walking through a tomb (photo above).

3D scanning of Etruscan tombs

The famous Etruscan tomb, the Tomba Regolini-Galassi, has been reconstructed in 3D especially for the exhibition in Amsterdam and Leiden (photo above). This tomb, from 670-650 BC, is named after Archbishop Alessandro Regolini and General Vincenzo Galassi, who discovered it in 1836. The aim of the *Etruscanning 3D* project was to reconstruct the original context of the tomb, in order to show the public how it originally looked. The tomb was therefore scanned in its present state and compared with old excavation reports, plans and archaeological objects.

Various techniques were combined for



the 3D reconstruction. The basis for this reconstruction was a laser scan that provided a three dimensional point cloud. Photogrammetric data were used to determine the form and dimensions of the image. Computer graphics and a geographical information system (GIS) incorporated spatial data and information on geographical objects.

The Tomba Regolini Galassi

Recent research has clearly demonstrated that this was an elite tomb for a man and a woman, an Etruscan prince and princess. It was initially thought that the tomb was for three people. The tomb consists of a long entrance passage (dromos), cut from the rock, leading to an elongated main chamber (cella). On either side of the dromos are two small side chambers. The cella housed the interment of a woman, covered with

by a richly illustrated catalogue both in Dutch and in English, plus a varied program of activities, including lectures, guided visits, courses, secondary school educational material and Etruscan tours through Tuscany and Umbria. The exhibition features more than 200 works of art on loan from the National Archaeological Museum (Florence), the Villa Giulia (Rome), the Capitoline Museums (Rome), the Vatican Museums (Vatican City), the Archaeological Museum of Bologna, the Archaeological Museum of Verucchio, the British Museum (London), the Ny Carlsberg Glyptotek (Copenhagen) and the Royal Museums of Art and History (Brussels).

The exhibition has been organized with the support of the Italian Cultural Institute (Amsterdam), the Italian Embassy (The Hague), the Mondrian Foundation, the Prince Bernhard Culture Fund, the European Union Directorate-General for Education and Culture, the SNS Real Fund, the Stichting Charema - Fonds voor Geschiedenis en Kunst, the Friends of the Allard Pierson Museum, RoMeO (Friends of the Rijksmuseum van Oudheden) and the BankGiro Loterij.

Bronze urn hunting scene, detail



precious gold jewellery. Around her were a throne, silverware and two bronze cauldrons. In the right side chamber was a cinerary urn with the cremated remains of a man. The left side chamber housed silverware. In the section of the dromos immediately before the main chamber were a bronze bed and a wealth of grave goods, including bronze shields, bucchero ware and ivory implements.

The contents of the tomb have spent the past 150 years in the Vatican Museums, in the Museo Gregoriano Etrusco, which was specially fitted out to accommodate these treasures. A number of these actual objects can now on view in the Rijksmuseum van Oudheden and the Allard Pierson Museum. Two of these artifacts are incorporated in the 3D reconstruction of the tomb.

NEWS FROM THE FIELD

Archaeological Sampling around the Baths at Carsulae

by Joanna C. Mundy,
Emory University

The sixth excavation season at Carsulae extended from June 7 to July 23, 2011, in preparation for the construction of a roof to cover and preserve the bath complex. Before it could be undertaken, 2 meter by 2 meter units had to be excavated in twelve areas, which will contain the foundations for the roof supports. As we excavated these areas, the placement of the units also afforded us the opportunity to survey areas of the site in the immediate vicinity of the baths that had not been



Fig. 1. Coin of Trajan Decius, AD 249-251, obverse.

previously excavated.

The bath sits below the city on a shelf of land slanting from a high point near the cliffs to a low point south of the baths. The six north units rest on the high area of soil, and the six south units sit almost 3 meters lower, closer to the elevation of the bath. This depth discrepancy suggested at the beginning of the season that the south units were more likely to come down on any architectural structures relating to the bath, as was the case. This report will focus on the south units.

The south units showed similar stratigraphic features. The majority of stratigraphic layers consisted of four discard layers from earlier periods: two modern layers, above an earlier dump, and finally a possibly ancient discard layer. The refuse material extended significantly deeper on the west end, which we had to excavate because the roof construction required that all the south units reach the same absolute depth below the datum point. Units S1 and S2 reached 1.75 m. below the top soil, and



Fig. 3. Wall in square S6 crossed by a *coppa*, roof tile, used as a drain or flue.

did not extend below the discard layers, whereas on the east end, in S6, ancient structures lay 0.3 m. deep, below the dump material.

The top two discard layers contained evidence of modern excavation. The top soil of all units displayed the elements commonly found elsewhere on the site in modern dumps from the excavations of Umberto Ciotti in the late 1950s.¹ Glazed pottery continued to be found in the subsequent layer over a meter below the surface.² Below the top two layers was a dense clay layer, which contained similar rubble, such as fragments of architectural brick, tile and stone, though largely more worn than the rubble in the two previous layers. This wear indicates that this third dump is from a different deposition, more likely due to rain wash than to excavation. The deepest layer of rubble may have been completely ancient. The soil showed little change from the layer above, but in the bottom 20-30 cm. of squares S2 to S5 the soil contained no modern materials. The datable items at this level were largely coins: notably, two coins of Trajan Decius, datable to between September 249 and July 251 from the Rome Mint (Fig. 1).³ The large number of small items, including multiple bone hairpins, and the decrease in architectural debris may indicate that the drain for the baths released water in this direction. The late date of the coins indicates that we reached only the top layer of this flow area, deposited in the final years of the bath's use.

Higher strata contained two coins of Constantine, one of Maxentius, one of the deified Romulus, and a fourth possi-

bly identifiable as Valens. The mintmark dates the coin of Maxentius between 308 and 312; that of Romulus dates from between 309 and 312, and the coins of Constantine (Fig. 2), from the early 4th c.⁴ These dates reaffirm the current theory that Carsulae was inhabited well into the 4th c.⁵ The presence of these later coins in the most disturbed layers may indicate that they were on the surface when the inhabitants abandoned the site. The latest date found, between 364 and 378, on the Valens coin suggests a late 4th c. abandonment of Carsulae.⁶ The coins confirm that the disturbed soil, whether slide from nearer the cliff or debris from earlier excavations, only consists of soil from contexts at the end of the bath's occupation.

Excavations discovered two walls this season, one of which was in S4. This wall consists of *opus-vittatum*-sized stones connected in a short line. Because it consists of only one course, it may be a foundation. The wall appears to be located beneath the second modern dump layer, at the level of the clay dump soil. It may have been left exposed in late ancient times, and debris slowly covered it from the north. This wall will be preserved from destruction when the plinth is placed for the roof.

The wall found in S6 was best preserved, a well-constructed wall of *opus vittatum* that was crossed by a terracotta drain or flue (Fig. 3). This wall, while previously unknown to excavators, lay only about 0.3 m below the surface, and thus had been exposed for a long time, making the context of its finds difficult to assure.⁷ Excavators found two large amphora fragments on the south side of

the wall, while they found the majority of the other small finds in the area excavated on the north side of the wall, in the north corner of the square. The presence of the drain signifies a relationship between this wall and the nearby bath complex, and the wall's alignment indicates a relationship to the Imperial period cistern, which is located about 50 m. to the northeast. The drain angles slightly downward toward the north side of the wall, which had been coated with hydraulic plaster, scant traces of which remain against the northern face.⁸ This angle either indicates that the drain released water to the north or that this pipe is a flue, releasing heat outward to the south.

The large number of small items found on the south side of the baths in the deepest stratum supports the conclusion that the drain from the central bath area was oriented toward the south.



Fig. 2. Coin of Constantine, Alexandria mint, obverse.

This season also helped clarify which areas surrounding the baths contain dumps from previous excavations and to date these discard heaps to the latest period of the baths. The depth to which these dump layers extended calls into question the ancient topography of the bath area. It has always appeared that the bath sat on a small shelf above a *fossa* to the south and below the cliff, which forms a natural *agger* to the north.⁹ The post-ancient accumulation of soil, however, reached depths possibly equal to the ditch, previously identified as the *fossa*. Thus the *fossa* may be a later addition to the landscape, and therefore needs to be reassessed in the bath area. This stratigraphy provides new information on the life of the site, and the structures discovered will guide future seasons' excavation.

¹ Whitehead, "Preliminary Report of the Excavation of the Baths at Carsulae," *Etruscan News* 9, Winter (2008) 4.

continued on page 18

Ancient Images of a Mother Giving Birth Found

by Rossella Lorenzi
Discovery News

An international team of archaeologists has unearthed what might be the earliest representation of childbirth in western art, they announced October 19, 2011. The unique find shows the head and shoulders of a baby emerging from a mother. The intimate scene was found on a small fragment from a ceramic vessel that is more than 2,600 years old. It was excavated by William Nutt, a graduate student in anthropology at the University of Texas at Arlington who is legally blind.

About 1-3/4 x 1-1/4 inches (4 x 3 cm), the fragment was part of a vessel made of bucchero, a typically Etruscan black pottery. The image shows the head and shoulders of a baby emerging from a mother. Portrayed with her face in profile and a long ponytail running down her back, the woman has her knees and one arm raised. The image could be the earliest representation of childbirth in western art, according to Phil Perkins, professor of archaeology at the Open University, in Milton Keynes,

Digging it up

by William Nutt

Over this summer my wife Hannah and I had the distinct pleasure of attending our first archaeological field school. As graduate students in the discipline, we were seeking to expand our knowledge and experience in an exciting setting. With the recommendation of a professor, we applied to study in Italy with Dr. Gregory Warden, excavating the Etruscan sanctuary site of Poggio Colla.

Initially I was trepidatious. As a blind individual, I wanted to fully participate in the dig without compromising the integrity of the excavation. Dr. Warden was encouraging and in concert with Cameron Turley, my trench supervisor, helped my wife and me create several stratagems with which to approach the problem, focusing primarily on careful excavation techniques and adaptive technology for field recording. These fears were unfounded; as soon as we arrived on site, the remarkable staff worked to encourage teamwork and cooperation among the students, which I feel greatly enhanced all our experiences.



Detail of Poggio Colla fragment.

England. “Such images are rare in ancient and classical art. A few, much later Greek and Roman images are known, but this one dates to about 600 B.C.,” Perkins, who first identified the scene, told *Discovery News*.

Poggio Colla is one of the few sites offering insight of the Etruscan life in a non-funerary context. It spans most of Etruscan history, being occupied from the seventh to the second century B.C. Centering on the acropolis, a roughly rectangular plateau, the site was also home to a sanctuary: numerous votive



PC 41 Trench team, l-r Christina McSherry, Cameron Turley, Margaret Green, Matt Warden, William Nutt, Bailey Minehart. Lower right: The fragment.

On July 5, the second day in our assigned trenches after a week of preparation and rotation between assignments, our trench was exposing and beginning excavations on Stratum 5, a black layer with a clay-like consistency which was rich in pottery. The day before our team had uncovered numerous small pieces, but that day I exposed two sherds with incising, one of a feline and the other which appeared to be quite the mystery. After mapping the spot, several guesses were taken as to the



Lastrone a scala from Tarquinia.

deposits indicate that for some part of its history, it was a sacred spot to a divinity or divinities.

The abundance of weaving tools and a stunning deposit of gold jewelry discovered in previous excavations, have suggested that the patron divinity may have been female. In this view, the ancient depiction of childbirth becomes even more interesting, according to Greg Warden, Professor and Associate Dean for Academic Affairs at the Meadows School of the Arts at SMU and a director of the Mugello Valley Archaeological Project. “Might it have some connection to the cult, to the kind of worship that went on at the hilltop sanctuary?” Warden wondered.

Perkins speculated that the woman giving birth could be a representation of

scene, with speculation ranging around a figure possibly enthroned.

I would not hear about the piece again for several days, and it indeed slipped my mind, having been consigned to a mental category of interesting finds. However, that next week we were told that, after cleaning, the piece might have greater significance than initially thought. With the expert examination of Dr. Phil Perkins, the small fragment gained surprising import as it appeared to contain a birth scene, unique in Etruscan art.

With this revelation I found myself simultaneously exhilarated and grateful. The find is one that has reaffirmed my chosen career path and shown that we still have much to learn even from the smallest finds. I feel deeply indebted to Dr. Warden for giving me the opportunity for discovery, my wife for supporting me through my worries and frustrations, and not least of all to Cameron for assigning me to excavate that fortuitous location.

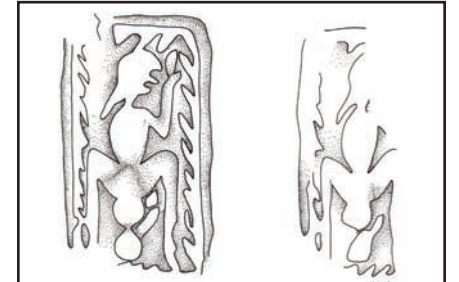
While I did not handle the fragment again, Dr. Perkins included it in our lecture on bucchero later in the season. I truly hope that as our understanding is increased through the study of this arti-



CVA Heidelberg (2) Deutschland, XXIII, 1089, PL 54:6

an Etruscan goddess, suggesting that Poggio Colla was the location of a cult-site for an Etruscan fertility goddess. “She would represent a new Etruscan myth, as we know of no Etruscan goddess who gives birth in Etruscan mythology,” Perkins said. The find, which will be detailed at the annual meeting of the Archaeological Institute of America in Philadelphia in January, is “a most exciting discovery” according to Larissa Bonfante.

Editors' note: See pictures above of Etruscan comparisons on a lastrone a scala from Tarquinia with an image of a crouching woman, though without a baby. Another stamped image, from a Caeretan redware brazier also dating to 600 BC, shows a figure squatting over an object (perhaps a child?).



Drawing by Morgan Burgess.

fact and that, through some small part, I have contributed to this learning. Although we tackled weeks filled with hard work, I have left Poggio Colla enriched as a person. True adventures such as this seem distant until they are actually occurring, and I am grateful for all the people, both staff and students, who made this one possible.



An Etruscan Temple in San Lorenzo Nuovo (VT)

by Enrico Pelligrini

On Monte Landro, the highest peak of the Monti Volsinii above the northern shore of lake Bolsena (elev. 2000 ft.), Enrico Pelligrini (SBAEM) and Adriano Maggiani of the University Ca' Foscari of Venice have begun to excavate an Etruscan sanctuary hitherto virtually unknown. The site was discovered and recognized as a place of worship by Dr. Pietro Tamburini. Now, however, a campaign of systematic excavation already in its first phase (May-June 2011) has achieved noteworthy scientific results.

The survey area extends just below the summit of the hill, on a wide open terrace overlooking lake Bolsena. It is surrounded by an imposing wall of tufa blocks, which both serves as a containment wall and defines the borders of a sacred space. At the center of this area stood a rectangular building built with foundations of carefully squared tufa blocks. The ratio of the building's length to its width (3:4) corresponds perfectly to the requirements that Vitruvius gives the Tuscan temple. It can therefore be affirmed that the structure found is an Etruscan temple of a canonical plan.

The building, which had walls of unfired mud-brick with a supporting structure of wood, was covered by a richly embellished tile roof. The excavation has recovered two types of shell-shaped antefixes, one with the image of a satyr wearing a *leontes* (lion-skin cap) and one with a female face; both retain much of their original lively polychrome. Found together with the antefixes were many fragments of architectural plaques made to be nailed onto the

Carsulae, continued from page 16

- ² This was in S1. Glazing technology reached Italy around the beginning of the 13th c. *Luzi and Tuscia, Museo della ceramica della Tuscia* (Viterbo Italy: Sette città, 2005) 13.
- ³ The Victory on the reverse identifies the coin found in S3, object 12. See number 40 and 41, plate 77 in Robertson. For the other Trajan Decius from S6, object 17 (fig. 1), see number 48, plate 78 in Robertson. Robertson, *Roman imperial coins in the Hunter Coin Cabinet, University of Glasgow* (London: Published for the



View of lake Bolsena seen from the plateau of Monte Landro.



Above, Satyr head antefix. Below, Measuring the temple foundation blocks.



Ridge tile with a floral motif.



Above, Bronze triens, ca. 275 B.C. Below, The tufa block retaining wall of the temenos.



- University of Glasgow by the Oxford University Press, 1962) 238-43.
- ⁴ The Maxentius coin, found in S1, shows his bust on the obverse and has a reverse showing the Ostia mintmark (MOSTP.) and figures of Caster and Pollux, see Sear no. 3776. The Constantine from a high depth in S6 shows a bust on the obverse, with a Sol Invictus on the reverse. The second Constantine (fig. 2) from the balk in S1 at the lower dump layer has the Alexandria mintmark, ALE. Sear, *Roman coins and their values* (London: Seaby, 1988) 46-8, 324. The coin of Divus

- Romulus, Romulus the son of Maxentius, would have been posthumous from between 309, his death, and 312, and is a standard type. Sear, *Roman coins and their values*, 47, 318-9.
- ⁵ Whitehead, "The Baths at Carsulae. Excavations and Survey 2004-2008," *FOLD & R* 187(2010) 5.
- ⁶ The coin presents a bust with diadem with the text D N VAL visible, and on the reverse has the text SECURITAS REIPUBLICAE with an advancing victory. Pearce, *Valentinian I-Theodosius I* (London: Spink and Son, 1951) 116-23.

wooden vertical elements (the lintels and the slope of the tympanum); these are decorated with plant motifs interspersed with the heads of Silens and youths. Completing the series are beautiful waterspouts that retain a lively painted decoration of palmettes and lotus flowers; these protruded from the roof and could be have seen from below.

The decorative terracotta group from the temple on Mount Landro finds its precise comparison in the production from Orvieto, in particular that used in the temple of the Belvedere, except that it appears in its formal features to be a little more recent, dating back probably to the beginning of the third century BC. Consistent with this dating are also the few votives so far collected on the site. These include a clay model of a club, evidence of a cult to the god Hercle (the Roman Hercules); small stone bases that originally held votive bronzes; pieces of cast bronze (aes rude) and coins, offered very commonly in sanctuaries; and a loom weight inscribed with a *siglum*, a possible clue to the worship of a female divinity.

If the moment of greatest flourishing of the shrine was in the third century BC, it perhaps coincided with the establishment of the new Volsinian city after the deportation of the population from its original settlement at Orvieto to Bolsena, but the life of the sanctuary and the temple was not limited to this period. Evidence suggests that this site was frequented from the seventh century BC at least into the second century AD, as evidenced by a bronze coin of Antoninus Pius. The abandonment of the temple and its destruction, probably with special rituals, must have occurred around 200 AD, as attested by the pottery collected among the temple's architectural terracottas.

- While the coin could match Valens, Valentinian I or Valentinian II, the date range remains AD 364-378 due to the periods in which all three produced this type. Sear, *Roman coins and their values*, 345-7, 9-51.
- ⁷ It is not found on Ciotti's plan of the baths. Whitehead, "The Baths at Carsulae. Excavations and Survey 2004-2008," 3.
- ⁸ Personal correspondence with Dr. Whitehead.
- ⁹ Whitehead, "The Baths at Carsulae. Excavations and Survey 2004-2008," 1.

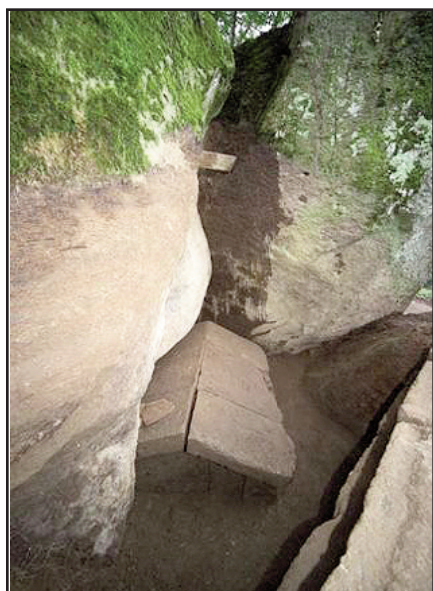
A rock-cut sanctuary dedicated to Demeter (Vei/Ceres)

Vetralla, Macchia delle Valle
by Maria Gabriella Scapaticci

The natural surroundings

A rescue-archaeological excavation, carried out by the Soprintendenza per i Beni Archeologici dell'Etruria Meridionale (SBAEM) in Vetralla (Vt) at "Macchia delle Valle" in May and June 2006, following a carabinieri report of illegal activities, has identified an Etruscan-Roman sanctuary, until now completely unpublished.

The area is highly interesting because of its natural setting, deep in a forest of oak trees, which even today evokes

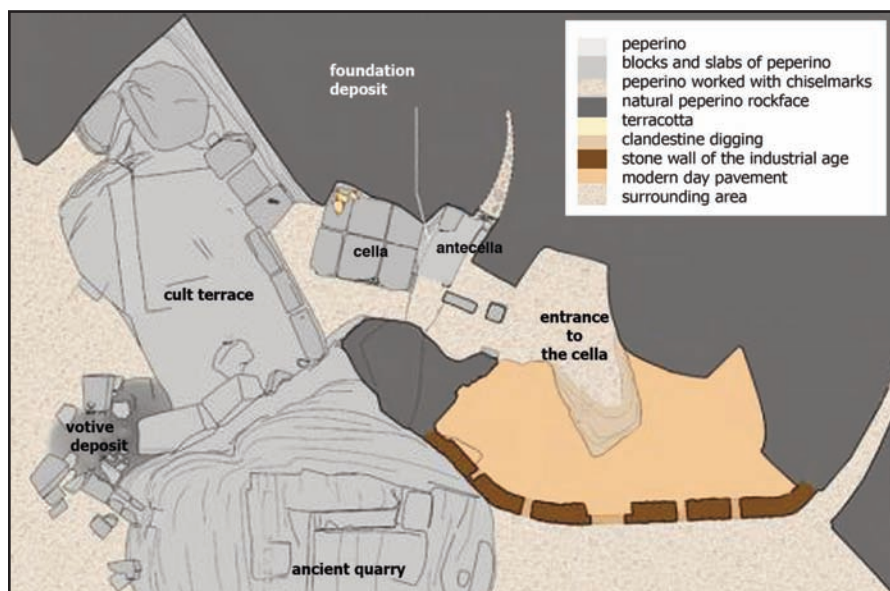
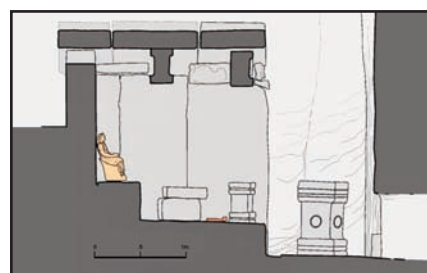
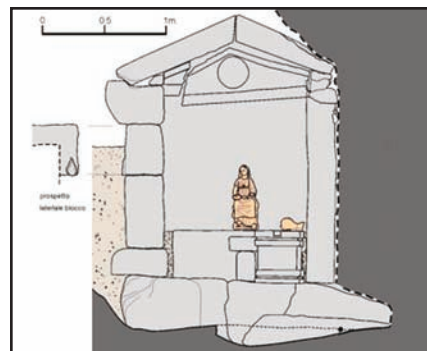


Stone gable roof of the cella.

strong emotion. It had been used continually over the centuries as a quarry for peperino: hence the name "Pietrara" given to the small town nearby. Evidence of that same activity emerged from the excavation, where the remains of quarry cuts probably dating back to ancient times came to light.

The site still retains the ancient roadbed leading toward the sacred area; in fact, still very evident are the traces of a typical Etruscan road cut into the bedrock along the town road that connects the hamlet of Pietrara with a fountain called "Fontana Asciuma." The ancient road is still used to this day, to reach a spring that is located further downstream.

The proximity to a water source is in itself a very important element in the reading of the history of an area, since water has always attracted a human presence and has always conferred sacredness to caves where it is present.



The grotto entrance, enclosed by a stone wall in the last century.
(Photos and drawings courtesy SBAEM).

Furthermore, in the Classical period around the Mediterranean, water is linked to chthonic cults.

The narrow natural fissures in the rock walls of this sanctuary site impart to it a special charm; it is a natural environment rich with suggestions that it was a privileged place for communication with a deity.

The sanctuary

The plan of the sanctuary complex is divided into sections, which lie partly in the open and partly in the grotto. At the

entrance is a wall constructed in the industrial age to make the space into a sheepfold; in fact, the cave has formed a natural shelter, utilized by humans at various periods.

The most striking discovery of the archaeological excavation was the cella of a female deity, whose statue with the cult furnishings was found still *in situ*, in exceptional condition, virtually just as the structure was left in antiquity. The goddess is identified with the Greek Demeter, assimilated by the Etruscans

to the goddess Vei, who was venerated by the Romans as Ceres.

The very small cella with a gable roof, constructed of peperino blocks and oriented according to the cardinal points, was built outside the cave, but hidden very well in between the cave walls,

The cult statue of Demeter/Ceres/Vei was found inside the cella resting on a simple monolithic bench of peperino, on which was also found a female head thought to represent Demeter's daughter, the Greek Kore/Persephone, whom the Romans called Proserpina.

Outside the cave it has been possible to establish the existence of a cult terrace from which libations for the cella were poured into the ground.

Also found was a votive deposit offered for fertility and for the healing



Cella from top, Demeter in situ.

of diseased body parts; it consists of anatomical votives and fragments of Hellenistic and Roman ceramic molds. The sanctuary saw at least three centuries of use and, for reasons unknown, was deliberately abandoned at the beginning of the second century AD. So that it would never be violated, it was sealed under a considerable, homogeneous layer of debris from the ancient quarry.

The cult statue of Demeter enthroned

The terracotta sculpture of small proportions, represents a female figure wearing a chiton with a high waist and a cloak that covers her head. In her right hand she holds a *patera umbilicata*; her left hand has an ancient break and lacks the first three fingers. Perhaps they were represented as holding a bunch of wheat, a clear reference to the fertility of the earth. The work is typical of the Hellenistic period, from the late third to the early second century BC.

LANGUAGE

Fibula, continued from page 1

The event was noteworthy: new analyses give final evidence that the gold fibula as well as the inscription are authentic, and date from the Orientalizing period, in the first half of the seventh century BC. This statement arrives after over a century of debate, ever since the first official presentation of the fibula at the German Archeological Institute in 1887. Its importance is clear, since many scholars doubted the genuineness of the inscription until that fateful day of June.

It will be worthwhile to chronicle the amazing tale of the fibula, a genuine archaeological find whose origin was shrouded in such mystery that its falsification was often considered a solution.

First, some words about the object itself. A fibula was an element of dress used by both men and women to fasten together the edges of a garment or of a mantle. Basically it was a decorative brooch or safety-pin, with a long pin fixed by means of a catch and with a decorated back designed to remain visible. The Fibula Praenestina belongs to a type known as a *drago*, characterized by a long catch and a twisted bow with short lateral knobs. It is a piece of jewelry, but it was not necessarily given as a brooch on its own. I believe that such pieces of jewelry, found unattached in the tombs, though surely most valuable and elegant, were part of a whole costume and belonged to a particular robe or a decorated and precious garment, along with other elements of dress that have not left any archaeological evidence. This is a point that we should keep in mind when evaluating the meaning of the rests of funerary equipment within the grave goods.

The value of the Fibula Praenestina is enormously increased by the long archaic Latin inscription engraved on its catch. This records the gift of the object by a *Manios* to a *Numasios*:

MANIOS : MED : FHE:FHAKED :
NUMASIOI

“Manios made me for Numasios”

The meaning of the verb is actually “he made”: but this is almost surely no goldsmith’s signature. It is rather the name of the rich donor: a sort of “signature” of the gift, which probably implies that the production of the jewel, or of the robe it belonged with, had been realized within the household of the donor himself.

The Fibula Praenestina was publicly presented for the first time in 1887 by Wolfgang Helbig (1839-1915), archaeologist and learned scholar, expert of Etruscan antiquities and collaborator of Theodore Mommsen, who was the acknowledged master of humanities in the 19th century.

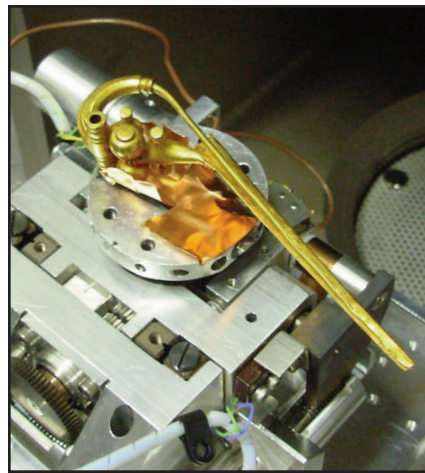
News of the discovery caught the attention of scholars from all over the world, especially because of the importance of the inscription, which was immediately recognized as the most ancient known document of the Latin language. At that time the jewel was owned by Francesco Martinetti, an antiquarian from Palestrina who some years earlier had been among those who discovered and excavated the famous Bernardini Tomb of Praeneste, modern Palestrina, where the rich grave goods included several other fibulae of the same type as the Fibula Praenestina. There was therefore soon a suspicion that the Fibula had originally come from the Bernardini Tomb, and already in 1898 Georg Karo indeed stated this hypothesis, on the grounds of confidential information by W. Helbig himself.

That is why two years later Luigi Pigorini transferred the fibula from the Museum of Villa Giulia – where it had been since 1889, listed as a “special gift by Cavaliere F. Martinetti” – into the National Prehistoric and Ethnographic Museum, where the Tomba Bernardini was on display. However, officially neither Helbig nor Martinetti ever confirmed the supposed origin of the fibula, which – if proved true – would have meant a charge of theft for the latter, who had had in his hands part of the findings after their discovery.

As a consequence, further publications dedicated to the Tomba Bernardini did not include the Fibula Praenestina, condemning it to isolation, with the result that in 1960 it appeared as separate from the rest of the tomb goods when these were transferred to the Museum of Villa Giulia, where they still remain.

Later, in 1979, Margherita Guarducci, the great scholar and expert in epigraphical matters, cast a terrible shadow on the authenticity of the fibula, suggesting that it had been realized by Wolfgang Helbig himself, who had enough knowledge and competence to create a believable fake.

Her authoritative sentence was released in front of an even more authoritative assembly: the Accademia dei Lincei in Rome. So Prof.



The Fibula mounted in the scanning electron microscope (CNR).

Guarducci’s articulated and well-justified doubts about the Fibula Praenestina, together with the suspicious and almost conspiratorial behaviour of Helbig and Martinetti concerning the origin of the jewel, convinced a many scholars that the inscription of the Fibula should be excluded by studies on Latin language.

Then a long and hard debate began. Especially favorable to the hypothesis of the fibula’s being a fake were some linguists, such as Aldo Luigi Prosdocimi and Marco Mancini in Italy, or Eric P. Hamp in the US. Others, such as Gerhard Meiser or Philip Baldi, did not take a stand. Archaeologists and another group of linguists, on the other hand, stood up for the authenticity and for Helbig’s trustworthiness: Giovanni Colonna, Carlo de Simone, Annalisa Franchi De Bellis, but also Rudolf Wachter, Heikki Solin and Markus Hartmann and others.

In the early 80s, scientific analyses carried out by Edilberto Formigli to verify M. Guarducci’s hypothesis and the response came out for the authenticity of the jewel; but some doubts remained about the inscription, which could have been added on a genuine ancient object. This was the final conclusion of Prof. Guarducci until her death in 1999.

Important new evidence in favor of the genuineness of the text came from a new Etruscan inscription of the Orientalizing age published by Massimo Poetto and Giulio Facchetti in 2009. In fact the long inscription scratched on the body of an Etrusco-Corinthian aryballos shows a gentilicium, *Numasiana*, which provides confirmation of the genuineness of the name *Numasioi* on the Fibula Praenestina, often regarded as suspicious by the supporters of the theory that it was a forgery. Though this piece of evidence seemed to many decisive,

some doubts still remained of its relevance and somebody could even paradoxically imagine that the text of the fibula could have been a copy of a genuine inscription, which had since been lost (and actually in the past somebody did suggest this!).

So we come to the new scientific evidence of the research team of Edilberto Formigli and Daniela Ferro, whose optical, physical and chemical analyses have finally won the day. On June 6, 2011 they showed the results of their research to a public among which were many of the scholars who were most interested in the matter, Aldo Prosdocimi, Carlo de Simone, Giovanni Colonna, Annalisa De Bellis and others. As had already been shown by the earlier analyses, the Fibula is authentic; even an ancient repair, a restoration that had been regarded as modern, has now proved to be as ancient as the jewel.

But there is more: recent analytic techniques allow scientists to take into consideration smaller scraps of the surface of the object than they were able to do in the 80s. Specific observation by means of SEM (Scanning Electron Microscope) and consequent detailed physical and chemical analyses on the surface of small areas within the track of the incision showed the existence of micro-crystallization of the gold-surface: a natural phenomenon that can have place only in the course of centuries after the fusion. That is to say, the Fibula Praenestina as well as its inscription are genuine, and the marks and spots detected on the surface are the result of clumsy operations of cleaning and restoration realized by unskilled hands after the discovery of the jewel. There is no way that a 19th century forger could have realized such a forgery.

This much at least is what an archaeologist like me, not trained in the exact sciences, could understand of this exciting announcement. A detailed report of the new data and their scientific meaning will soon be published in a special issue of the *Bullettino di Paleontologia Italiana*, together with comments and impressions of the scholars who were present at the event. By now we can be sure that the inscription has been definitively brought back, and made available once more for further linguistic and archaeological research. We can expect a period of renewed efforts to understand the meaning of the fibula, and to track back the history of its discovery and its original context — was it really the Tomba Bernardini after all?

An Important New Etruscan Inscription found on the Populonia Acropolis: A magnificent gift of ancient recycling

by Maria Letizia Gualandi and
Daniele Manacorda

The wonderful part of Italy that cradles the remains of ancient Populonia continues to yield to us documents of its amazing history. The promontory of Piombino has seen the rise and the fall of the only major Etruscan city built on the coast, its port, its metallurgical industries, and its temples, monumentalized when Rome - between the third and second centuries BCE - extended its influence over the community, before incorporating it permanently into its empire.

For years, the Soprintendenza for the Archaeological Heritage of Tuscany has coordinated, under the direction of Dr. Andrea Camilli, a large research project at ancient Populonia involving several universities. The excavations on the Acropolis, which are currently underway, are the work of teams from the University of Pisa and Rome Tre. This research is sponsored by funding from the Bank of Savings of Livorno and the support of the City of Piombino.

A fragment of a stone slab incised with an extraordinary epigraphic text in the Etruscan language was recovered during excavation of a collapsed wall (probably built in the late Roman period), which extends to the rear section of the so-called Temple C. The uniqueness of the find is that the inscription, although fragmentary, has a long text, composed of 14 words (54 letters) separated by punctuation marks and distributed in seven rows. Because the text is religious in nature, it is one of the longest sacred inscriptions ever discovered incised on stone.

What makes this find truly exceptional is that its great historical and scientific importance will not fail to draw the attention of specialists, epigraphists, linguists and scholars of civilization Etruscan. In order to make sure that news of the discovery was circulated widely, the scientific community and the public were informed about it within days.

We are delighted to publish a photograph of the inscribed stone in its original condition as well as a first attempt at



The stone fragment measures 23 x 25 x 26 cm. and 5.5 cm. thick. Below right, the site at Val di Cornia Archeological Park.

a transcription of the text. The entry, which must be read from the right to the left, is:

```
[---]urnzl.cvera.[---]
[---]u.sulicletram[---]
[---]ntu.hersume[---]
[---]ianišerc.θ[---]
[---]u.rinuχ.ei[---]
[---]l.ziχ[---]
[---]θ[---]
```

We refrain here from a substantive discussion of the content of the text, which will require additional study, given the difficulties with the interpretation of the Etruscan language, attested here by some words hitherto unknown. We simply note that the form of the letters point to a date in the late Hellenistic period (II-I century BC), which is the period of the increasing Romanization of Populonia. The presence of a few linguistic clues, such as the term *cvera* (sacred offering), places the interpretation within the religious sphere. It is therefore possible that the inscription originally came from the area of the sanctuary that in the Etrusco-Roman period housed three great temples, and which can be seen in the Archaeological Park of the Acropolis.

The stone was probably inserted in a base, perhaps an altar, which was itself the offering or the support for an object dedicated to a divinity. We will have to

wait for the text to reveal the name of the god who was the recipient of the offering, the nature of the offering, the name of the donor and the circumstances surrounding the dedication.

In the penultimate line we read the term *zilch* [---], which refers to the act of writing, or better, to the act of incising the text. The word for "offering" may be indicated by the term *sulicletram* at the end of line 2. The name of the donor follows in line next line. The term *cletram*, thought by some to mean "basin" or "basket" may appear here as part a new compound noun that could refer to a particular quality or function of this type of container. But the interpretation of *sulicletram* is controversial; it could have a totally different meaning. The name of the deity should precede the word *cvera*. We expect, then, the genitive of a theonym that indicates the divinity to whom the object was dedicated. And it turns out that the final part of a name in the genitive (-l) precedes *cvera*. Genitives ending in -l are characteristic of the names of various deities, such as, for example, Fuflungs, Nethuns, Selvans. But we do not know the name of a divinity whose final syllables correspond to *urnzal* in line 2 of the text. We still know little about the religious cults on the acropolis of Populonia. Pliny speaks of the existence of a Temple of Jupiter, which is thought to be recognized as Temple B. For many years a



Massimo Dadà, it's discoverer. Top, the inscription as found.

series of clues of various kinds have led to the assumption of the existence in this place of a shrine dedicated to the cult of Aphrodite-Venus, the great Mediterranean patron goddess of seafarers. It would be nice to have epigraphic evidence for this hypothesis.

But the interpretation of this new text could go, or quite possibly does go, in a completely different direction. The new inscription may reveal, in fact, the name of a heretofore unrecognized deity. We leave it to specialists to analyze the text and evaluate the possible interpretations, which we await with great anticipation.

We hope that Val di Cornia Archeological Park, which was opened in 2007, continues to surprise us with fascinating archaeological finds. And we acknowledge the splendid work of students at the site, who, even in distressing times for archaeological research in Italy, generously give of their time and labor, thus demonstrating their belief in the value of our historical and cultural heritage. (Photos, *Archeo*)



Early Etruscan Thrones in Olympia

by Ingrid Ström

In several Greek sanctuaries we have examples of early Italic/Etruscan bronze objects that probably were from clothing offerings, and military equipment such as horses' harnesses, lance heads, swords, helmets, greaves, and – in great numbers -- shields with stamped decoration. The majority can be dated between ca. 750 and 650 BC. Until now Etruscan arms and armour were found in only four Greek sanctuaries, including the Panhellenic sanctuaries of Delphi and Olympia. Often the bronzes are regarded as dedications by Greeks, and the warriors' equipment as spoils of war or the result of trade.

However, a few Italian scholars with whom I fully agree (Gilda Bartoloni, Mauro Cristofani, and Cristiano Iaia) interpret the warriors' equipment as dedications by upper class Etruscans. For one thing, they are to a great extent prestige objects unfit for military use; this applies e.g. to the helmets of impressive size and the thin bronze shields which never had the backing necessary for protection. Also, they present a picture closely resembling that of the aristocratic warriors' burials in Central Italy in the 8th and the 7th centuries BC, where the military outfit signifies the rank of the deceased person, a member of the ruling elite class. Objects of such venerated character would hardly be subject to mercantile transactions, but might well be given as votive offerings, of which there are a few examples in Etruria.

Three early Italic/Etruscan objects in Olympia stand out from the prevalent donations. One is a bronze tripod censer, presumably of Apulian origin and dated to the second quarter of the 7th century BC; definitely of religious character, it is possibly an official dedication. The two others are Etruscan thrones, of which the most well-known was given to Zeus in Olympia by King Arimnestos. It was still seen by Pausanias in the second century AD, and since he considered it the earliest foreign dedication in Olympia, it can hardly be later than the early Archaic period. According to Giovanni Colonna, the root of the name Arimnestos points to an inland Italian axis, northwards reaching the Verucchio-Rimini area, where the name may specifically belong. An observation by the German scholar, Thomas Völling, seems convincing to me: that



the Arimnestos throne may be a counterpart to the well-known wooden throne with intaglio decoration in the aristocratic tomb of Verucchio, Fondo Lippi Tomb 89, dated to the first half of the 7th century BC (Fig. 3). Its venerated preservation in Olympia for centuries indicates an exceptional object of art.

The second Olympia throne is preserved only as a fragment of a thin bronze plate, measuring 19.6 cm. in width and 5.7–7.12 cm. in height; its relief decoration with incised details consists of two partly preserved, curving friezes of double arcs and palmettes, respectively, separated by a relief line, ca. 42 cm. in diameter (Fig. 1). A former identification with an early Etruscan shield can be rejected, because their ornamentation was always with stamped motifs. The fragment shows a curvature in the horizontal as well as in the vertical direction. Its outer diameter

Fig. 1. Top: fragment, Olympia Museum Ol. IV 1007.

Fig. 2. Left: throne from Chiusi Area. The British Museum.

Fig. 3. Below: throne from Verucchio, Tomb Lippi 89.



cannot be estimated, but the plate definitely formed part of an object of considerable size. Only two possibilities for identification come to my mind, either part of a two-wheeled chariot (its high curved back or the semi-curved side of its foot-board) or the fragmentary back of a barrel-shaped throne (Fig. 2). Against the former suggestion speak its lack of any sign of fastening to another material as well as its double curvature, features which, however, perfectly fit Etruscan barrel-shaped bronze thrones with flaring back. Obviously a South Etruscan Orientalizing product, the throne back has its closest stylistic parallels around 650 BC.

In the tombs of the Chiusi area, small, barrel-shaped thrones functioned as seats for the urn, placed in front of a

table, which presumably held the funerary meal. However, in other parts of Etruria and especially in South Etruria, the barrel-shaped thrones were large and free-standing. They are found in tombs with military prestige objects of the above-mentioned types as well as with other objects which not only indicate a high social status, but also a religious-political sphere as e.g. a scepter or a lituus, the curved staff that signified a ruling member of the society performing ritual functions. In early Etruscan figurative art, the same kinds of religious-political symbols were carried by persons seated on barrel-shaped thrones, which therefore most likely should be conceived as prerogatives of members of the ruling family. On the basis of several examples in Veii of the symbolic objects connected with the barrel-shaped thrones and of one fragmentary statue of a person seated on such a throne, I am inclined to conclude that the Olympia throne came from Veii, an important South Etruscan town with an early bronze production of high quality -- objects from which appear also in Greek sanctuaries -- and a town known for its independent Near Eastern relations.

In part, the two Olympia thrones of the 7th century BC must be viewed in the light of the earlier established tradition, where upper-class Etruscans dedicated prestige objects symbolizing their social status to Greek sanctuaries. However, the barrel-shaped throne as a symbol for an Etruscan ruler initiates a new tradition of Near Eastern origin. Apparently the custom of dedicating thrones to the most important Greek sanctuaries commenced around 700 BC with the throne given to Apollo in Delphi by King Midas of Gordion in Phrygia; this was presumably a wooden throne with inlaid decoration like the wooden furniture in late 8th century BC Gordion tombs. As pointed out by Oscar Muscarella, the gift by King Midas ought to be viewed in terms of political interests. Correspondingly, each of the two Etruscan thrones in Olympia, the one given by King Arimnestos and the other possibly by the King of Veii, should presumably be interpreted as an official diplomatic gift to the principal sanctuary of Zeus, and at the same time an announcement of the supreme political-religious status of its donator.

Bibliography: *Proceedings of the Danish Institute at Athens* III (2000) 67–95, and VI (2009) 122–123, 133.

Discover Bologna with "Apa the Etruscan"

Apa is the first 3D stereo HD movie created for an Italian museum. Its goal was to tell the story of Bologna with a historically valid animated film, a 3D short in which viewers of all ages can enjoy a journey through 2700 years of Bologna's history.

The film, which premiered on April 21, 2011 at Bologna's Future Film Festival, is entitled "Apa, alla scoperta di Bologna" and grants a new life to an Etruscan ancestor through the magic of 3D.

When on a casting search for a protagonist for the lead role, the film's director, Joshua Boetto Cohen, visited the Museo Archeologico Civico di Bologna, and there on the famous "Situla della Certosa," a bronze vase of the seventh century B.C, he met his man: a portly little musician playing his pipes and jamming with his buddy on the lyre. Shortly after, he was hired for the gig as the star of the 14-minute film, which leads the visitor through the history of Bologna from its origins as Etruscan "Felsina," through the Roman,



Apa explains Villanovan Felsina.



Apa jamming with his buddy before he was "discovered."



Apa at the Museo Civico Archeologico di Bologna.

Medieval, and Renaissance periods, up until the eighteenth and nineteenth centuries. The "guide," of course, is "Apa," the funny character found on the bronze vase in the Archaeological Museum of Bologna. The art designers have given him an interpretation true to his nature. He is a small man with a big belly, short legs and a kind of sombrero. He was given a name, Apa ("father" in Etruscan), and a voice, none other than that of Bologna's own singer-song writer, Lucio Dalla.

The film's historical reconstructions were achieved with rigorous scientific technology by CINECA and Lilliwood. It will permanently run in the newly restored Palazzo Pepoli to inform and entertain visitors as part of the Bologna's future Museum of the City of "Genus Bononiae." The film's director considers that "this is a pilot program, not only for Bologna but for the entire Italian peninsula. I do not rule out this type of project for other important Italian museums, with whom we have been talking."

Adapted from an article by Emanuela Giampaoli for *La Repubblica*, Bologna. (Photos courtesy CINECA)

Exceptional Etruscan man joins the Louvre

by Jean Turfa

An exceptional Etruscan votive sculpture has been acquired by the Louvre, using its right of preemption to keep the object in France (at a cost of 250,000 Euros): it is now on display in the Louvre's Denon gallery. The terracotta model is a half-statue of a young man fully draped in a mantle; it terminates below the groin. In relief upon his abdomen is an almond-shaped section revealing, as if through a surgical incision, a stylized set of internal organs. Dr. Pierre Alexandre Joseph Découflé had purchased the model in Paris in 1960 from dealer Charles Ratton, who "certified" that it had been found at Canino, a site in the territory of Vulci, where several Hellenistic-era votive deposits are attested. The Etruscan model did not remain in France, however: Découflé, in his second career as a physician and surgeon, was practicing in Dakar, and took the model back to Africa with him, returning with it to France in 1984; he died in 1971. In Summer of 2011, one of his children put it up for auction by the Rouillac firm, at Cheverny Castle (on the web is a video

of the procedure, including fashionable Parisiennes with tiny dogs examining the sculpture).

Dr. Découflé shared his treasure with scholars and public, allowing visitors to see it, and corresponding with researchers, eventually publishing a lengthy study of the anatomical votive phenomenon in central Italy. He believed that the (relatively rare) mod-

els, all in terracotta, depicting polyvisceral plaques (arrays of many internal organs arranged in simplified anatomical order) and internal organs displayed in relief on nude, headless torsos or draped, complete or half-statues, were actually medical illustrations used for the training of healers. Most such models (at least those with known provenance) have come from sanctuaries in

the region of Vulci or Veii, with another set found in the Sanctuary of Diana at Lake Nemi; another well known source is the sanctuary at Tessennano, between Vulci and Tarquinia, with examples now in the Villa Giulia and Medelhavsmuseet, Stockholm. In all, the organs shown are extremely stylized and rationalized according to the principles of Classical art: they are symmetrical and often reduced to simple, geometric forms. Enrico Tabanelli found that most polyvisceral compositions could be derived from butcher's displays of beef, pork or fowl. The purpose must surely have been devotional, as thank-offerings for healing of affected parts. (Models of a pregnant uterus with the waves of third-stage labor contractions must represent primate, thus human, anatomy, but are greatly stylized and probably denoted healing of complications from childbirth. Very few torsos with organs in relief are female, but some do include a similar, oval uterus in the visceral display.) Such sculptures, tokens of Etruscan worship and vows, do imply that Etruscan medicine differed in outlook and understanding from the philosophical constructions of Hippocratic Greek medicine. The Découflé model has not ceased to be instructive for archaeologists and historians of ideas.



All guts and finally some glory.

CONFERENCES

XXVIII Convegno di Studi Etruschi ed Italici: Corsica and Populonia

Bastia, Aleria, Piombino, Populonia
25 – 29 October 2011

(See article on page 1.)

25 October, Bastia

- Giovannangelo Camporeale, “Un convegno di Studi Etruschi in Corsica.”
Dominique Briquel, “La Corse et l’Étruscologie française.”
Giovanni Colonna, “Il processo di etnogenesi dei Corsi.”
Daniele Maras, “*Populus ex insula Corsica*: on the foundation of Populonia.”
Luigi Donati, “Il simposio ‘all’etrusca’ ad Aleria.”
Michel Gras, “La Corsica nel mar Tirreno.”
Marine Lechenault, “L’età del Ferro in Corsica. Il materiale metallico del sito di Cagnano.”
Carmine Ampolo, “I Romani e la Corsica nel contesto tirrenico tra VI e IV secolo a.C. (Theophr. H.P. V,8, i primi due trattati tra Roma e Cartagine e le testimonianze epigrafiche).”
Stephane Verger, “Une paire de *cnémides* archaïques de la nécropole d’Aléria.”
Alessandra Coen, “Rapporti commerciali di Aleria attraverso le analisi delle oreficerie.”
Piera Melli, “Una sepoltura a tumulo all’Acquasola: rapporti tra Etruria e Genova nel VII secolo a.C.”
Eliana Piccardi, “Liguria e Corsica. Settlement and economy.”
Jean Paul Morel, “La ceramica a vernice nera tra Etruria e Corsica.”
Laura Ambrosini, “Nuovi dati sul tema dell’*adligatus* in Etruria e il cratere del Funnel Group dalla tomba 33 di Aleria.”

26 October

- Jean Gran-Aymerich, “L’Etrurie méridionale, Aléria, Marseille et la Gaule.”
Kewin Pêche-Quilichini, “Affinités toscanes dans la production céramique protohistorique de Corse.”
Maurizio Harari, “*Auriga parvulus delphini*. Lo stamnos con putti su delfini del Museo Carcopino.”

- Raimondo Zucca, “La rotta fra la Sardegna, la Corsica e Populonia.”
Cristina Chiaramonte Treré, Lucia Mordeglia, Giorgio Baratti. “Ceramiche corse da tombe ellenistiche di Buche delle Fate (2004-2007) e i dati dagli ultimi scavi dell’Università di Milano nel golfo di Baratti (2008-2011).”

27 October, Piombino

- Fulvia Lo Schiavo, Mario Cygielman, Matteo Milletti, Lucia Pagnini, “Populonia e Vetulonia tra Corsica e Sardegna.”
Valentina Belfiore, “Il nome di Populonia.”
Gilda Bartoloni, “Populonia e le isole del Tirreno centrale fra VIII e VII secolo a.C.”
Adriano Maggiani, “L’Elba in età ellenistica.”
Gruppo “Aithale” (M. Benvenuti, F. Cambi, L. Chiarantini, A. Corretti, A. Dini, S. Ducci, M. Firmati, F. Lo Schiavo, L. Pagliantini, P. Pallecchi, C. Principe), “L’isola d’Elba tra Populonia e la Corsica: controllo del territorio e sfruttamento delle risorse minerarie tra l’età arcaica e la romanizzazione.”
Stephan Steingraber, “Le tombe a falsa cupola di Populonia e dell’Etruria settentrionale.”
Marisa Bonamici, “La metallurgia del ferro a Populonia.”

28 October

- Andrea Camilli, Folco Biagi, Tommaso Magliaro, Matteo Milletti, Sara Neri, Federica Pitzalis, “Populonia, San Cerbone.”
Lorella Alderighi, “Rotte commerciali nel distretto minerario tirrenico tra VI e IV secolo a.C.: materiali dalle tombe a sarcofago e a cassone di Populonia.”
Folco Biagi, Sara Neri, “Populonia, sepolture in località Ficaccio.”
Matteo Milletti, Federica Pitzalis, “Populonia, sepolture in località Casone.”
Pierluigi Giroladini, “Tra la campagna e il mare. Sviluppo e contrazioni del popolamento tra VII e V secolo a.C.: il caso dell’*hinterland* popoloniese.”
Stefano Bruni, “Un reimpiego a Sant’Antimo di Piombino. Contributo alla scultura tardo-arcaica di Populonia.”
Antonella Romualdi, “Populonia e la

Corsica nel V secolo a.C.”

- Luciana Drago, “Populonia e l’Etruria meridionale. Riflessioni, ipotesi e progetti per una ricerca interdisciplinare.”
Luca Cappuccini, “Laghi, lagune e antiche insenature: aspetto del litorale tirrenico a sud di Populonia in epoca etrusca.”
Armando Cherici, “Populonia, le tombe con armi.”
Giandomenico De Tommaso, “Tra Silla e Augusto: nuovi dati da Populonia e dal territorio.”

Worlds of Sacrifice: Exploring the Past and Present of Gifts for the Gods

16-17 April 2011
SUNY Buffalo

Conference Organizer:
Dr. Carrie Murray

Sacrifice is central for many societies—past and present—in cultural, religious, political, and economic terms. Important parameters of social hierarchy determine what is sacrificed, how it is enacted, and by whom it is performed. The interdisciplinary nature of this conference brings together scholars from anthropology, archaeology, classics, and religious studies, whose work encompasses the Mediterranean and Northwest Europe. The diverse forms of evidence, cultural contexts, and approaches allow participants to create new insights on the interpretation of sacrifice within social context.

April 16

Session 1

- Philips Stevens, Jr. (SUNY Buffalo): *The Anthropology of Sacrifice.*
Åsa Bergren (Lund University): *A View from a Fen: A Critical Perspective on the Concept of Sacrifice in Archaeology.*
Christoph Huth (Universität Freiburg): *Gifts from the gods: A new look at some weapons and vessels from the metal ages.*
Samantha Hurn (University of Wales, Trinity Saint David): *Post-domestic Sacrifice: Exploring the present and future of gifts for the gods.*
Discussant: Jan Bremmer (Internationales Kolleg Morphomata, Cologne)

Session 2

- Andrea Zeeb-Lanz (Generaldirektion Kulturelles Erbe Rheinland-Pfalz, Speyer): *Human sacrifices as crisis management? The case of the early Neolithic site of Herxheim, Palatinate, Germany.*
Andrew Reynolds (University College London): *Anglo-Saxon non-funerary weapon depositions: a consideration of purpose and meaning.*
Enriqueta Pons Brun (Museu Catalunya, Girona, Spain): *The Slaughtering of Dog as a Prestigious Animal in the Protohistoric Site of Mas Castellar de Pontós (Empordà – Spain).*
Thomas G. Palaima (University of Texas, Austin): *The Pervasiveness of Sacrifice in Protohistoric and Historic Greek Society and the Use of Sacrifice in Reinforcing Social Ideology.*
Discussant: Vance Watrous (SUNY Buffalo)

April 17

- Guinevere Granite (SUNY Buffalo): *Understanding the Burial Placement and Reason for Death of Northern European Bog Bodies.*

Session 3

- Roger Woodard (SUNY Buffalo): *Sacrificing the Sign: The Alphabet as an Offering in Ancient Israel.*
Michael Gagarin (University of Texas, Austin): *Ancient Greek Laws on Sacrifice.*
S. Mark Heim (Andover Newton Theological School): *In What Way Is Christ’s Death a Sacrifice? Theories of Sacrifice and Theologies of the Cross.*
Discussant: Barbara Kowalzig (New York University)

Session 4

- Mary-Ann Pouls Wegner (University of Toronto): *Every Good and Pure Thing: Sacrifice in the Egyptian context.*
Jeffrey Schwarz (University of Pittsburgh): *The mythology of Carthaginian child sacrifice: A physical anthropological perspective.*
Philip Kiernan (SUNY Buffalo): *Staging Roman Sacrifice.*
Nancy de Grummond (Florida State University): *Etruscan Human Sacrifice: The state of research.*
Tyler Jo Smith (University of Virginia): *The Art of Ancient Greek Sacrifice: HIERA KALA Revisited.*
Discussant: Alan Shapiro (Johns Hopkins University)

XVIIth International Congress of Ancient Bronzes

The Art of Bronzes in Anatolia and the Eastern Mediterranean from Protogeometric to Early Byzantine Periods (10th century B.C. to 7th century A.D.)

May 21-25, 2011
Izmir, Turkey

This congress encourages dialogue among Turkish, European, and north American scholars in bronze archaeology of the Eastern Mediterranean, and proposes to offer a firm base for future research on bronzes in Turkey. Contributions by scholars and graduate students from disciplines related to the subject of issues concerning ancient bronzes in the Mediterranean basin.

Contact Addresses:

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XIX Convegno Internazionale di Studi Sulla Storia e l'Archeologia dell'Etruria

Il Fanum Voltumnae e i Santuari Comunitari dell'Italia Antica

Orvieto Palazzo dei Congressi
16-18 December 2011

16 December

Simonetta Stopponi, Università degli Studi di Perugia, "Il Fanum Voltumnae: dalle Thuschva a San Pietro."

Claudio Bizzarri, Parco Archeologico e Ambientale dell'Orvietano, "Gli inizi del santuario di Campo della Fiera: la ceramica greca."

Claudia Giontella, Università degli Studi di Macerata, "Una prestigiosa

offerta da Campo della Fiera: donna o dea?"

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

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

17 December

Francesco Roncalli, Università degli Studi di Napoli "Federico II," "Il prestigio del Fanum Voltumnae e Volsinii."

Aldo Prosdocimi, Università degli Studi di Padova, "Cose divine, cose sacre: il sistema dei nomi."

Giovanni Colonna, Università degli Studi di Roma "La Sapienza," "I santuari comunitari e il culto delle divinità catactonie."

Laura M. Michetti, Claudia Carlucci, Università degli Studi di Roma "La Sapienza," "Considerazioni sul regime delle offerte nel santuario emporico di Pyrgi e nei grandi santuari suburbani di Veio-Portonaccio e Falerii-Celle."

Adriano Maggiani, Università degli Studi di Venezia, "Le fontane monumentali nei santuari etruschi."

Armando Cherici, "La valenza politico-militare dei santuari federali."

Giovannangelo Camporeale, Università degli Studi di Firenze, "Sulla sacralità delle porte urbane in Etruria."

Maria Bonghi Jovino, Università degli Studi di Milano, "I santuari di Capua preromana."

Carmine Ampolo, Scuola Normale Superiore, Pisa, "I santuari federali dei Latini: per un confronto."

Filippo Coarelli, Università degli Studi di Perugia, "Il santuario dei Latini a Nemi."

18 December

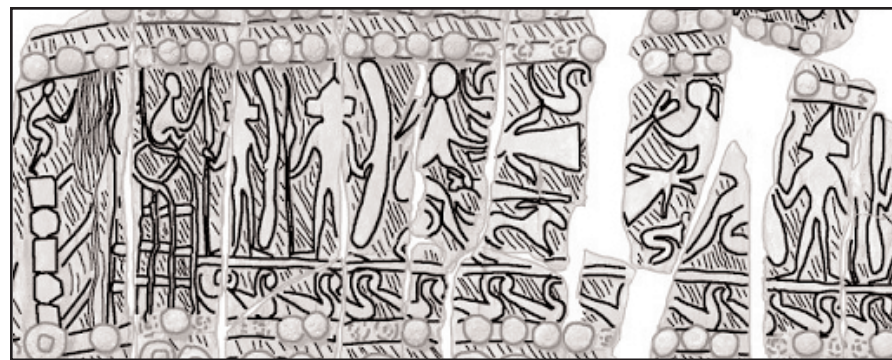
Massimiliano Di Fazio, Università degli Studi di Pavia, "I luoghi di culto di Feronia: ubicazioni e funzioni."

Simone Sisani, "I rapporti tra Mevania e Hispellum nel quadro del paesaggio sacro della Valle Umbra."

Gianluca Tagliamonte, Università degli Studi di Lecce, "Il santuario del Monte San Nicola a Pietravairano (CE)."

Adriano La Regina, Università degli Studi di Roma "La Sapienza," "Il santuario di Pietrabbondante nel Sannio."

Enrico Pellegrini, Soprintendenza per i Beni Archeologici, dell'Etruria Meridionale; *Adriano Maggiani*, Università degli Studi di Venezia, "Scavi e scoperte nel territorio volsiniese. Il santuario etrusco di Monte Landro: Nuove ricerche."



Immagini di uomini e di donne dalle necropoli Villanoviane di Verucchio

Convegno di Studi dedicato alla memoria di Renato Peroni
Verucchio, 20-22 April 2011

20 April

Esposizione dei restauri della Tomba Lippi 12 /2005 Antonella Salvi, Istituto per i beni Culturali e Naturali Regione Emilia-Romagna
Patrizia von Eles, Direttore Scientifico Museo di Verucchio
Presentazione progetto per il Parco Archeologico di Verucchio

21 April

Chair: Filippo Maria Gambari
Patrizia von Eles, "La Necropoli Lippi di Verucchio. Il gruppo sociale nel tempo, nello spazio e nei rituali funerari alla luce delle campagne di scavo 2005- 2009."

G. Orofino, F. Finotelli, "La necropoli Lippi. Aspetti geomorfologici e topografici."

Laura Bentini, Angiola Boiardi, Gaelle Cerreti, Giorgia Di Lorenzo, Sara Di Penta, Patrizia von Eles, Lorenza Ghini, M. Ossani, Elena Rodriguez, "Tra simbolo e realtà. Identità, ruoli, funzioni a Verucchio."

Claudio Negrini, Lisa Manzoli, Paola Poli, "Legami di vita oltre la morte: casi di deposizioni doppie o plurime."

Marta Mazzoli, Annalisa Pozzi, "I troni a Verucchio tra archeologia e iconografia."

Patrizia von Eles, Tiziano Trocchi, "Artigiani e committenti: officine locali e produzioni specializzate a Verucchio tra VIII e VII sec.a.C."

Chair: Annette Rathje

L. Reader Knudsen, A. Stauffer, "Dress and Identity: the men's dress from Verucchio."

Alessandra Giumlia Mair, Patrizia von Eles, "Metalli esotici: la metallurgia

One of the carved scenes on the wooden throne in Tomb 89/1972 Lippi, the Tomba del Trono.

di Verucchio e dei centri Villanoviani dell'Emilia-Romagna nell'età del ferro."

Albert Nijboer, "Cremated human bones, radiocarbon dates and the Iron Age in Italy"

Pietro Baraldi, Marco Marchesini, Mauro Rottoli, "Indagini scientifiche dalle necropoli di Verucchio. Analisi chimiche e botaniche: risultati e prospettive di ricerca."

Micol Siboni, Virna Scarnecchia, Monica Zanardi, "Restaurare per conoscere...conoscere per restaurare. Esperienze sui materiali di Verucchio"

Marco Casagrande, "La tecnica e le modalità di lavorazione di un tipo di fibula in ambra e bronzo da Verucchio"

22 April

Seminario di studi sullo studio dei resti cremati: esperienze a confronto

Chair: Fulvia lo Schiavo

Nicoletta Onisto, Melissa Marzi, "Lo studio antropologico dei resti cremati di Verucchio: problemi di metodo tra archeologia e antropologia."

Fabio Cavalli, Elsa Pacciani, "Le nuove tecnologie radiologiche come supporto nell'indagine e nel recupero del contenuto dei cinerari: applicazioni sui cinerari orientalizzanti di Cortona (Arezzo), Rio Loreto."

Domenico Mancinelli, Flavia Trucco, Rita Vargiu, "Scavo recupero e studio dei resti cremati: l'importanza della integrazione tra antropologia e archeologia."

Claudio Cavazzuti, "Resti cremati dalla necropoli dell'età del ferro di Borgo Panigale."

Emmanuele Petiti, "Data loss and recovery: proposta di una nuova scheda per la catalogazione e lo studio dei

continued on page 26

resti cremati.”

Elena Bedini, Francesca Bertoldi, Emmanuele Petiti, “Primo tentativo di interpretazione sistematica dei rituali di cremazione in Piemonte tra la medio-tarda età del Bronzo e l’età del Ferro.”

Filippo Maria Gambari, Marica Venturino Gambari, “‘*Non semper eodem modo.*’ Spunti per l’interpretazione di rituali funerari particolari in necropoli a cremazione dell’età del Bronzo e dell’età del Ferro in Piemonte.”

Tavola Rotonda “Verucchio Nel Quadro Della Protostoria Dell’Italia Centrale”

Chair and Conclusions: David Ridgway

Participants:

Giovanna Bergonzi, Anna Dore, Patrizia von Eles, Filippo Maria Gambari, Maurizio Harari, Giovanni Leopardi, Fulvia Io Schiavo, Alessandro Naso, Marco Pacciarelli, Annette Rathje

Download papers:

“Il gruppo sociale nel tempo, nello spazio e nei rituali funerari” (P. von Eles) (0.7MB)

“Artigiani e committenti: officine locali e produzioni specializzate a Verucchio tra VIII e VII sec. a.C.” (P. von Eles, T. Trocchi) (0.1MB)

“Tra simbolo e realtà: Identità, ruoli, funzioni a Verucchio” (L. Bentini, A. Boiardi, G. Di Lorenzo, P. von Eles, E. Rodriguez, G. Cerruti, S. Di Penta, M. Ossani, L. Ghini) (0.2MB)

“La necropoli Lippi. Aspetti geomorfologici e topografici” (F. Finotelli, G. Orofino) (0.14MB)

“Legami di vita oltre la morte: casi di deposizioni doppie e plurime” (L. Manzoli, C. Negrini, P. Poli) (0.16MB)

“Metalli esotici tra tecniche di lavorazione e status symbol nell’Emilia-Romagna dell’età del ferro” (A. Giunlia-Mair, P. von Eles) (0.14MB)

“Lo studio antropologico dei resti cremati di Verucchio: problemi di metodo tra archeologia e antropologia” (N. Onisto, M. Marzi) (0.14MB)

“I troni di Verucchio tra archeologia e iconografia” (M. Mazzoli, A. Pozzi) (0.12MB)

“Dress and Identity – Men’s Dress from Verucchio” (abstract) (A. Stauffer, L. Raeder Knudsen) (0.12MB)



BAIR Conference Berkeley

Ancient Italy Round-Table,

October 21-22, 2011

University Of California, Berkeley

Friday, October 21

Keynote Lecture: *Erich Gruen*, Professor Emeritus, Department of History, University of California, Berkeley, “Did Romans have an ethnic identity?”

Saturday, October 22

Conference Session 1: Ethnicity In The Ancient World

Chair: *Emily Mackil*, Department of History, University of California, Berkeley

Christopher Hallett and Lisa Pieraccini, Department of History of Art, University of California, Berkeley, “Etruscans on the Bay: Mario del Chiaro and Etruscan Studies at UC Berkeley.”

Sandra Gambetti, Department of History, The College of Staten Island-CUNY, “Apollo in Italy, or the art of Adaptation.”

M. Shane Bjornlie, Department of History, Claremont McKenna College, “Law, Property and Taxes between Romans and Barbarians in Late-Antique Italy.”

Session 2: Rome: Upheaval And Response

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

Michele Renee Salzman, Department of History, University of California, Riverside, “Elite Contestations, Space and Ideology after the Sack of Rome in 410.”

Michael J. Taylor, Department of History, University of California, Berkeley, “The Roman ‘Tax Revolt’ of 187 BC.”

Session 3: Ancient Sicily

Chair: *Giovanna Ceserani*, Department

of Classics, Stanford University
Claire Lyons and Alexandra Sofroniew, J. Paul Getty Museum, “Between Greece and Rome: Exhibiting Classical and Hellenistic Sicily.”
Shelley Stone, Department of Art, California State University, Bakersfield, “The Early Chronology of East Sicilian Medallion Cups.”
Randall Souza, Graduate Group in Ancient History and Mediterranean Archaeology, University of California, Berkeley, “Gaius Aurelius and Tiberius Claudius: Roman authorities and incipient provincial administration in western Sicily.”
Laura Pfuntner, Graduate Group in Ancient History and Mediterranean Archaeology, University of California, Berkeley, “The changing urban landscape of Roman Sicily.”

2011 Langford Conference Texts, Non-Texts and Contexts:

On the Varieties of Writing Experiences in the Ancient Mediterranean World

February 25-26, 2011
Florida State University (Tallahassee)

The conference focused on work in progress on non-verbal and non-literary usages of writing in the ancient world. Organized by Nancy T. de Grummond of Florida State University and Giovanna Bagnasco Gianni of the University of Milan, it provided a frame for their recent research as directors of the International Etruscan Sigla Project.

February 25

Session I: Etruscan Sigla

“Introducing Etruscan Sigla (“Graffiti”) and the International Etruscan Sigla Project (IESP),” Nancy T. de Grummond, Florida State University
“The Function and Role of Objects with Sigla in Early Italy: Methodologies and a Case Study,” Giovanna Bagnasco Gianni, University of Milan.

“Identifying Categories of Space and Symmetry on Sigla of Early Italy,” Alessandra Gobbi, University of Pavia.

“Letters and Symbols incised on Locally Produced Objects from Etruscan Poggio Civitate (Murlo),” Anthony Tuck and Rex Wallace, University of Massachusetts, Amherst.

Session II: Sigla and Inscriptions in Italy, Africa and Cyprus

“Who was the *uhtur*? Evidence from the Iguvine Tablets and other Umbrian Inscriptions,” Francis Cairns, Florida State University.

“Text and Context: Roman Stamped Amphoras from Three African Provinces,” David Stone, Florida State University.

“Marked Pottery in the Late Bronze Age Eastern Mediterranean Littoral,” Nicolle Hirschfeld, Trinity University.

Poster Session by undergraduate researchers, Florida State University, of the International Etruscan Sigla Project.

February 26

Session III: Sigla (or Semata) and Inscriptions in Greece and Crete

“Potmarks of Geometric Greece,” John Papadopoulos, University of California, Los Angeles.

“Literacy and Writing in Archaic Crete: A Review,” William West, Professor Emeritus, University of North Carolina, Chapel Hill.

“Marks on Altars at Epidauros,” Christopher Pfaff, Florida State University.

“Summation and Questions for the Future,” Nancy T. de Grummond, Florida State University, Giovanna Bagnasco Gianni, University of Milan, Lynn Roller, University of California, Davis.

Session IV: Computer Workshop for Members of the IESP.

“IESP: An Interactive System for Managing Information on Etruscan Sigla,” Stefano Valtelino, University of Milan.

“Developing a Website for the IESP,” David Gaitros, Florida State University.

North European Symposium for Archaeological Textiles NESAT XI

May 10-13, 2011, Esslingen (Germany)

Program

May 10: Methodical Principles – The Humanities

“Bildliche Quellen als Informationsträger:” *Annette Schieck*, Curt-Engelhorn-Stiftung für die Reiss-Engelhorn-Museen, Mannheim.

“Schriftliche Quellen und ihre Korrespondenz zu realen Funden:” *Robert Fuchs*, *Doris Oltrogge*, Cologne Institute for Conservation Sciences, Köln.

“Dokumentation von Bodenfunden:” *Christina Peek*, Landesamt für Denkmalpflege, Esslingen.

“Faserstoffanalyse:” *Sylvia Mitschke*, Curt-Engelhorn-Stiftung für die Reiss-Engelhorn-Museen, Mannheim.

“Farbstoffanalysen:” *Ina Vanden Berghe*, Brüssels.

“Isotopenuntersuchungen:” *Corina Knipper*, Johannes Gutenberg-Universität Mainz.

“Studying Creativity in Bronze Age Textiles: A HERA Project:” *Lise Bender Jørgensen*, *Antoinette Rast-Eicher*; *Lena Hammarlund et al.*, Norwegian University of Science and Technology, Trondheim.

“The Gunnister Man Project: Researching and Reconstructing a Late 17th Century Garment Ensemble:” *Carol Christiansen*, Shetland Museum and Archives, United Kingdom; *Martin Ciszuk*, School of Textiles, University of Borås, Sweden; *Lena Hammarlund*, Göteborg.

“The Early Migration Period Textile and Leather Finds from the Chieftain’s Grave in Poprad-Matejovce, Slovakia: Discovery, Retrieval, Conservation and New Results of the Laboratory Examination:” *Tereza Štolcová*, Slovak Academy of Sciences; *Gabriele Zink*, Archäologisches Landesmuseum, Stiftung Schleswig-Holsteinische Landesmuseen.

“Grundlagenforschung im Rahmen des Projektes DressID - Römische Textilien aus Österreich:” *Karina Grömer*, Naturhistorisches Museum Wien.

May 11: Natural Sciences

“Virtual Technological Analyses of Neolithic Textiles:” *Ingrid Wiesner*, *Nicole Ebinger-Rist*, *Jörg Stelzner*, Regierungspräsidium Stuttgart.

“Coloured Hallstatt Textiles. 3000 Year Old Textile and Dyeing Techniques and their Contemporary Application:” *Regina Hofmann-de Keijzer*, *Rudolf Erlach*, University of Applied Arts Vienna; *Anna Hartl*, University for Natural Resources and Applied Life Sciences Vienna; *Karina Grömer*, *Helga Rösler-Mautendorfer*, *Hans Reschreiter*, Natural History Museum Vienna; *Maarten R. van Bommel*, *Ineke Joosten*, Netherlands Institute for Cultural Heritage; *Eva Lachner*, *Manuel Wandl*, University of Applied Arts Vienna.

“Textile Fibre in Italy Before the Roman Empire:” *Margarita Gleba*, Institute of Archaeology, University College London.

“Archaeological Wool Textiles Investigated by Proteomics:” *Caroline Solazzo*, AgResearch Limited, Lincoln Research Centre, New Zealand / BioArCh, United Kingdom; *Jeff Plowman*, *Jolon Dyer*, *Stefan Clerens*, AgResearch Limited; *Matthew Collins*, BioArCh, UK.

“Provenance Studies of Ancient Textiles, a New Method Based on the Strontium Isotopic System:” *Karin Margarita Frei*, University of Copenhagen.

“Light Stable Isotope Analyses of Experimentally Buried and Medieval Archaeological Textiles:” *Isabella von Holstein*, University of York.

“The Hammerum finds:” *Ulla Mannering*, *Lise Ræder Knudsen*, University of Copenhagen.

“Roman Iron Age cloaks in northern German Bogs:” *Lise Ræder Knudsen*, *Susan Möller-Wiering*, University of Copenhagen.

“The Lady of Cloonshannagh Bog: An Irish 7th Century AD Female Bog Body and the Related Textiles:” *Elizabeth Wincott Hekett*, County Cork, Ireland.

May 12: Presentation of Finds

“The Archaeobotanical Studies from Cova des Pas Burial Cave, Minorca, Balearic Islands. Plants Used in Corpse Treatments during the Bronze Age:” *Santiago Riera*,



Registration at the Textile conference, NESAT XI in Esslingen, Germany.

Gabriel Servera, *Llorenç Picornell*, *Yannick Miras*, *Xavier Esteve*, *Marzia Boi*, *Ramon Julià*, *Ethel Allué*, *Manon Cabanis*, *Núria Armentano*, SERP-Universitat de Barcelona.

“The Potential Value of Pollen Analyses in the Study of the Dead Body and Related Textiles from a Catalan Medieval Royal Grave (NE Spain):” *Yolanda Llergo*, *Santiago Riera*, *Carme Subiranas*, *Joan Eusebi Garcia-Biosca* & *Marina Miquel*, SERP-Universitat de Barcelona.

“Mit Seide und Pelz ins Grab – Die Textilien aus den frühmittelalterlichen Gräbern von Unterhaching (Lkr. München):” *Britt Nowak-Böck*, Bayerisches Landesamt für Denkmalpflege; *Gabriele von Looz*, Archäologische Staatssammlung München.

“New Light on Samite Textiles from Oseberg:” *Marianne Vedeler*, Museum of Cultural History, Univ. of Oslo.

“Fragments of Male Clothing in the 9th Century Bog Hoard in Latvia:” *Irita Žeiere*, National History Museum of Latvia.

“Finds of Textile Fragments and Evidence of Textile Production from a Major Excavation Site of Grand Moravia in Mikulčice (South Moravia, Czech Republic):” *Helena Březinová*, Academy of Science of the Czech Republic.

“The Newly Conserved and Determined Textiles from the Graves of Relatives of the Czech Rulers from St. Vitus

Cathedral: the Romanesque Baptised Children Garment and So-called cruseler:” *Milena Bravermanová*, Prague Castle Administration.

“Figural Embroidery from Tum Collegiate Church – Analysis, Reconstruction and Identification:” *Maria Cybulska*, *Sławomir Kuberski*, Technical University of Lodz, Poland; *Ewa Orlińska Mianowska*, *Jadwig Chruszczynska*, National Museum in Warsaw; *Jerzy Maik*, Polish Academy of Science.

“Neuste Erkenntnisse zu den historischen Textilien der Kaiser und Könige aus dem Dom zu Speyer:” *Sigrun Thiel*, Historisches Museum der Pfalz, Speyer; *Brigitte Dreyspring*, Wiesbaden; *Ina Meißner*, Technische Universität München und Historisches Museum der Pfalz Speyer.

May 13: Textile Production

“Seidene, bestickte Kopfbedeckungen aus sakralen Krypten in Polen:” *Anna Drazkowska*, Nikolaus-Kopernikus-Universität Toruń, Poland.

“Bras in the 15th century? A Preliminary Report:” *Beatrix Nutz*, Universität Innsbruck.

“Gewebe in einem reichen Elbinger Haus (16.-18. Jh.):” *Jerzy Maik*, Polish Academy of Science.

“Textiles and Textile Production in 11th Century Troyes from Rabbi Shlomo Yitzhaki’s Exegesis to the Talmud:” *Nahum Ben-Yehuda*, Bar Ilan University.

“Schafhaltung und Schafwaschanlagen – Überlegungen zur Produktion funktionaler Gewebe und ihrer qualitativen Bewertung:” *Anette Siegmüller*, Institut für historische Küstenforschung, Wilhelmshaven, Deutschland.

“Reconstructing the Dyeing Industry of Pompeii: the Importance of Understanding the Dyers’ Craft within a Multidisciplinary Approach:” *Heather Hopkins*, Bradford University, UK.

“Reconstructing Ritual: Loom Weights and Spindle Whorls as Archaeological Evidence for Cult Practice in Ancient Etruria:” *Gretchen E. Meyers*, Franklin and Marshall College, USA.

“Following a Clew from Textile Tools to Textile Production in the Roman Province of Pannonia:” *Judit Pásztókai-Szeőke*, Hungary.

LECTURES & SEMINARS

Etruscans. Eminent Women, Powerful Men

Lecture series

In Leiden, Rijksmuseum van Oudheden (in Dutch):

- 8 November 2011: "Eminent women," Tanja van der Zon.
 22 November 2011: "Goddesses on the roof," Patricia Lulof.
 13 December 2011: "Powerful men," René van Beek.
 10 January 2012: "Etruscan influences on nineteenth-century jewellery," Martijn Akkerman.
 17 January 2012: "The Regolini-Galassi Tomb in 3D," Wim Hupperetz.
 31 January 2012: "Powerful men and eminent women in Veii," Iefke van Kampen.
 14 February 2012: "Etruscan rituals," L. Bouke van der Meer.
 28 February 2012: "Etruscheria," Demetrius Waarsenburg.
 13 March 2012: "Immortalized image," Niels Steensma.
 Reservations: www.rmo.nl

In Amsterdam, Allard Pierson Museum (in Dutch):

- 26 October 2011: "Powerful men," René van Beek.
 9 November 2011: "Eminent women," Tanja van der Zon.
 23 November 2011: "Goddesses on the roof," Patricia Lulof.
 14 December 2011: "The Regolini-Galassi Tomb in 3D," Wim Hupperetz
 18 January 2011: "Etruscan rituals," L. Bouke van der Meer.
 25 January 2012: "Etruscan influences on nineteenth-century jewellery," Martijn Akkerman.
 1 February 2012: "Powerful men and eminent women in Veii," Iefke van Kampen.
 15 February 2012: "The living street of the dead. Impressions of ephemeral Cerveteri," Krien Clevis.
 22 February 2012: "Etruscheria," Demetrius Waarsenburg.
 7 March 2012: "Immortalized image," Niels Steensma.
 Information: www.allardpiersonmuseum.nl or www.n8.nl

Fifth Zenobia Congress: The Etruscans and the Sea

University of Amsterdam
 October 29, 2011

Zenobia Foundation follows up the exhibitions in the Allard Pierson Museum in Amsterdam and the Museum of Antiquities in Leiden with a one-day congress on the Etruscans, in accordance with the objective of studying the relations between the European West and East Asian antiquity, as well as later periods.

The central idea in the study of the Etruscans is their contact with others, including overseas nations, especially those of the eastern Mediterranean. In this context, language and kinship is important, as is their alleged Lydian origin, for which Herodotus is an important source. Although this origin is disputed in science, there are nonetheless links, for example in the areas of language and religion. The contacts with the Carthaginians and the Greek cities in southern Italy get full attention. The trait d'union in the triad war is trade, which greatly contributed to the emergence of an intermediary power north of the Tiber. Closer contact with Rome and other Italic peoples, as well as the reception of Roman religion and culture are a important topics.

Program:

- Henk Singor, "History: external contacts."
 Bouke van der Meer, "Adonis in the Etruscan world. Transmission of a myth from east to west."
 Patricia Lulof, "Power of the screen. Temples and goddesses in the Etruscan culture."
 Diederik Burgersdijk, "Mastarna, king of Rome."
 Bouke van der Meer, "The Etruscan and Lemnisch. About the ethnic formation of the Etruscans."
 Rosita Steenbeek, "Etruria."
 Alex de Voogt, "The Etruscan dice: opportunities for Archaeology."
 Erik Schoonhoven, "The origin of the Etruscan myth in Florence."
 René van Beek, "Men with power - women of distinction."



Accordia Lectures

March 1, 2011

The Pantanello: New research at Hadrian's Villa, Tivoli
 Dr. Thorsten Opper, British Museum
 (Joint Lecture with the Institute of Classical Studies)

May 3, 2001

Sheep, flax and the production of textiles in pre-Roman Italy
 Dr. Margarita Gleba, Institute of Archaeology UCL
 (Joint Lecture with the Institute of Archaeology)

The American Academy in Rome

Patricia H. Labalme Friends of the Library Lecture
 in memory of Christina Huemer, Drue Heinz Librarian (1993-2007)

The Story of the Villa "of Poppaea" at Oplontis (50 B.C.-A.D. 79) and its Archives: Daybooks, Photographs, and Plaster Fragments

by Prof. John R. Clarke, RAAR'95
 AAR Trustee and Annie Laurie Howard Regents Professor, The University of Texas at Austin
 24 May 2011, Villa Aurelia

Deutsches Archaeologisches Institute Rom

Colloquium in memory of Horst Blanck

The Symposium and its Reception in Etruscan Culture

Museo Nazionale Etrusco di Villa Giulia
 14 November 2011

Sources and evidence:

Federica Cordano (Milano), *Il banchetto etrusco nella tradizione scritta*.
 Gilda Bartoloni (Roma), *Bere in piedi, bere seduti, bere sdraiati*.

Architectural contexts:

Stephan Steingraber (Roma), *Installazioni per banchetti nelle prime tombe etrusche*.
 Martin Bentz (Bonn), *Installazioni per banchetti nell'architettura privata e pubblica*.

Ceramics: remains of wine and food:

Alessandro Naso (Innsbruck), *Dall'Etruria alla Grecia: katharoi e infundibula*.
 Francesca Boitani, Folco Biago, Sara Neri (Roma), *Anfore da mensa etrusco-geometriche nell'orientalizzante veiente*.

Rita Papi (Cerveteri), *Resti di cibo*.

Luxury objects in banquet contexts:

Fritzi Jurgeit-Blanck (Cerveteri), *Vasi bronzei nel contesto dei primi banchetti*.
 Laura Ambrosini (Roma), *Candelabri, thymiateria e kottaboi nei banchetti*.

Evidence from images:

Cornelia Weber-Lehmann (Bochum), *I primi banchetti nella pittura parietale etrusca*.
 Massimo Osanna (Matera), *Luoghi del potere e spazi del banchetto nella Basilicata arcaica*.



**Roman Ostia:
Revisiting and Rethinking
International Workshop in Honor of
Bouke van der Meer
Gravensteen, room 11, Leiden
6-7 December 2011**

6 December

John Bintliff: *Introduction*

Carlo Pavolini (Viterbo), *Le principali domus tardo-antiche di Ostia: nuove ipotesi.*

Jane E. Shepherd (Rome), *Celebrating a Centennial: the Topographic Survey of Ostia from a Balloon, 1911.*

Hanna Stöger (Leiden), *Rethinking Ostia: a Spatial Enquiry into Urban Society.*

Bouke van der Meer: *Concluding Remarks*

7 December

John Bintliff: *Opening*

Janet DeLaine (Oxford), *The House of Jove and Ganymede at Ostia: an Urban Paradigm Revisited.*

Saskia Stevens (Utrecht), *Landuse and Landownership in Republican and Imperial Ostia: the Porta Romana Area.*

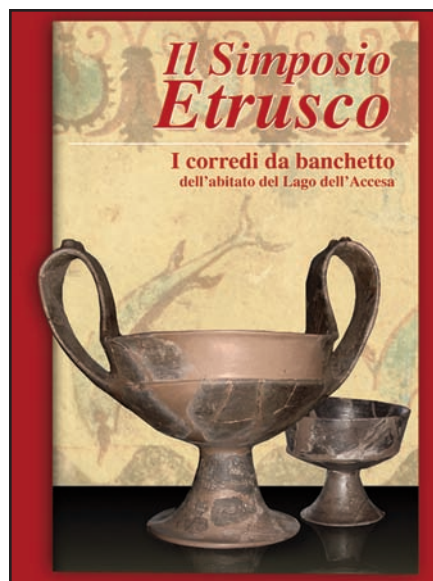
Mike Flohr (Oxford), *Baking Break with Marx and Durkheim: Everyday Work and Social Alienation in Ostia.*

Joanna Spurza (New York), *Ostia's Imperial Palace: An Architectural History of Constant Change in Brick and Stone.*

LATE NEWS

Important Archaeological Discovery at Parco di Vulci

In the Etruscan necropolis of l'Osteria di Vulci, in the territory of Montalto di Castro -- during the clearing of an area of previously excavated tombs that will be part of a new tourist trail funded by the Region of Lazio -- a large princely tomb dating back to 550 BC was found. From the initial surface excavations, some almost intact Black Figure Etruscan vases and a magnificent statue of a sphinx have emerged. The large nenfro sphinx, a bird with a woman's face, probably dates to the same period. Its discovery led excavators to something even more important from the archaeological point of view: a dromos, a corridor almost 27 meters long dug in



**Massa Marittima
"Terre degli Etruschi"
Exhibit and Conference:
"The Etruscan Symposium"**

"Lands of the Etruscans" is a project that brings forth the cultural, artistic and eno-gastronomic wealth that the Etruscan civilization has given us. The initiative involves the town of Massa Marittima along with others in Tuscany, Umbria, and Lazio.

On December 1, 2011, in the Archaeological Museum in Piazza Garibaldi, the exhibition "The Etruscan Symposium" opened. It featured banquet sets from the site of the town of Lago dell'Accesa: an interesting and original exhibition of artifacts, as well as foods and wines that were prepared for the banquets.

At the inauguration of the exhibit, a lecture entitled "The Etruscans of



The large stone sphinx found near the dromos, where it was placed to guard the tomb. (Photos Tuscias Web).

Accesa. Social and socializing aspects of a mining site" was delivered by Prof. Giovannangelo Camporeale, who has worked on archaeological excavations in Accesa for over 30 years. "The area around Lago dell'Accesa," says Camporeale, "was inhabited from the ninth to the eighth century BC, concurrently with working of the nearby metal mines. The dwellings that have been excavated in the area date back to the late seventh and sixth centuries BC and were intended for the managers of the mine. The banquet and the symposium were socializing events when families of high social rank could present themselves."

Speakers at the conference included Bianca Maria Aranguren of the Soprintendenza for the Archaeological Heritage of Tuscany, and Simona Rafanelli, Scientific Director of the Museum of Vetulonia "Isidoro Falchi."

"The Etruscan Symposium" is an exhibition about the major agricultural resources of the Etruscan civilization such as wine and oil, and their ceremonial traditions, the banquet and symposium. The initiative is part of the regional project "Lands of the Etruscans," which involves the regions of Tuscany, Lazio and Umbria, Tuscany, and the APT Grosseto as coordinator. The aim of the project is to bring to life as vividly as possible the image of Etruscan civilization in relation to the principal archaeological museums of Tuscany. At each museum a media tower will project a continuous video on the Etruscan civilization. The Region of Tuscany, the APT of Grosseto, the town of Massa Marittima, the Museums of the



Maremma, of the Colline Metallifere and the Cooperativa of the Colline Metallifere, the Archaeological Technology Park and the Museum of Massa Marittima all collaborated in this project.

Events will include free guided tours, on the Sundays of January 15, February 19 and March 18, 2012, and a lecture performance on ancient Etruscan music, organized by Simona Rafanelli and the well-known musician Stefano "Cocco" Cantini. The performance will inaugurate a series of events in eight museums of the provincial network, with its conclusion at the Archaeological Museum of Florence on February 4, 2012.

For information, reservations and guided tours: musei@coopcollinemetallifere.it, 0566-902289. The exhibition "The Etruscan Symposium" will be open until June 3, 2012.



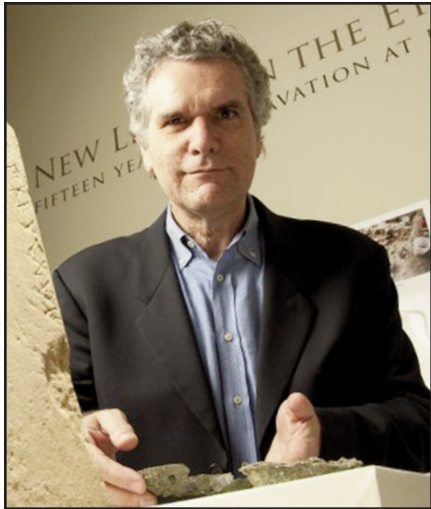
Excavators uncover Etruscan pottery at entrance to the tomb.

the ground under the open sky. The walls increase in height as the dromos descends towards the entrance to a burial tomb. The tomb was probably violated at the time of the Romans, but only in part; for this reason it could hide still-

intact archaeological treasures.

The excavations are being conducted by the Soprintendenza Archeologica of Southern Etruria and the technical staff of Mastarna, the company that manages the park, which is overseen by Anna Maria Moretti, Director of the Soprintendenza Archeologica of Rome. The dromos, because of its great length, could lead to a tomb belonging to a prominent family, as does the Francois Tomb, the richest and most famous in the area of Vulci, with a dromos measuring one hundred feet. It could therefore contain objects and material of significant historical value. The excavation just started in late December 2011, and will last weeks, if not months. Meanwhile, the hope is that with the entrance of the tomb, archaeologists can shed new light on the history of the Etruscans of Vulci.

ANNOUNCEMENTS



SMU Professor and Associate Dean Named President of Franklin College in Switzerland

Dr. P. Gregory Warden is currently University Distinguished Professor of Art History and associate dean for academic affairs at SMU's Meadows School of the Arts. "Dr. Warden's accomplishments and profile made him a compelling candidate from the start," said Pascal F. Tone, chairman of the board at Franklin. "Few individuals possess the unique blend of successful experiences in scholarship, higher education leadership, dedication to students, capacity to attract resources and managerial acumen that he now brings to Franklin."

Dr. Warden has taught at SMU since 1982 and has earned numerous accolades during his tenure with the university. He was named Meadows Foundation Distinguished Teaching Professor in 1995 and Altshuler Distinguished Teaching Professor at SMU in 2011. In addition to serving as associate dean for research and academic affairs for the Meadows School since 1988, he was chair of the Art History Department for six years, interim director of the Meadows Museum, and interim chair of the Division of Arts Administration for two years. He co-founded and directed the SMU-in-Italy program for more than 20 years. In 2011, the National Endowment for the Humanities awarded a \$200,000 grant in support of a summer institute for college teachers, led by Dr. Warden, which will examine Etruscan and Roman culture on-site in Italy.

In addition, Warden has authored or co-authored five books as well as over 70 articles and reviews on areas ranging from Greek archaeology to Etruscan art, archaeology, and ritual, and Roman architecture. He has lectured internationally and in 2007 delivered the Lorant Memorial Lecture at the British Museum. He organized the exhibit "Greek Vase Painting: Form, Figure, and Narrative-Treasures of the National Archaeological Museum in Madrid" at SMU's Meadows Museum in 2003. In 2009 he coordinated, and edited and wrote part of the catalogue for the Meadows Museum exhibit "From the Temple and the Tomb: Etruscan Treasures from Tuscany."

A native of Florence, Italy, Warden is the founder, principal investigator, and co-director of the Mugello Valley Archaeological Project and excavations at Poggio Colla, an Etruscan settlement northeast of Florence, a joint mission of SMU, Franklin and Marshall College, and the University of Pennsylvania Museum of Archaeology. Since 1995 this international project has trained students from more than 70 universities worldwide. Warden is also the former editor and current executive editor of *Etruscan Studies*, a journal of Etruscan and Italic art and culture, vice president of the board of directors of the Etruscan Foundation, and has been elected a Foreign Member of the Istituto di Studi Etruschi e Italici. In 2011 he was inducted into the "Order of Italian Solidarity" and given the title of Knight (Cavaliere) by the Republic of Italy for his efforts on behalf of Italian culture.



THE ETRUSCAN FOUNDATION Request for applications

Conservation Fellowship for 2012

The Etruscan Foundation Conservation Fellowship is designed to support conservation in all areas of Etruscan and Pre-Roman Italy. The fellowship is open to U.S. and Canadian citizens who are conservators; graduate students enrolled in North American conservation degree programs; or undergraduate/graduate students seeking pre-program conservation experience in preparation for entrance into an accredited conservation program.

Fieldwork Fellowships for 2012

The Etruscan Foundation Fieldwork Fellowship is designed to support participation in field schools or in archaeological fieldwork at Etruscan and Italic sites of non-Greek Italy from the Bronze Age through the first Century BCE. The fellowship is open to U.S. and Canadian citizens who are undergraduate/graduate students enrolled at an accredited college or university.

The 2012 Etruscan Foundation Conservation and fieldwork Fellowships are made possible through the generous support from the Ferdinand & Sarah Cinelli Trust.

Research Fellowship for 2012

The Etruscan Foundation Research Fellowship is designed to support research in all areas of Etruscan and Pre-Roman Italy. The fellowship is open to U.S. and Canadian citizens who are Ph.D. candidates (ABD), independent researchers, and untenured faculty. The Research Fellowship may be used for archaeological fieldwork, site surveying, collection analysis, museum study or archival research at Etruscan and Pre-Roman sites in Italy.

The 2012 Etruscan Foundation Research Fellowship is made possible through the generous support from Angela Caveness Weisskopf.

The application deadline is Friday, February 3, 2012 for application details go to www.etruscanfoundation.org

Richard String,
Executive Director
The Etruscan Foundation
P.O. Box 26 Fremont, MI 49412
email: office@etruscanfoundation.org

Crowned Victor: Competition and Games in the Ancient World 4th Annual Center for Ancient Studies Graduate Conference

University of Pennsylvania,
Philadelphia, PA
March 2 - 3, 2012

Submission Deadline: January 7, 2012

The conference invites papers on topics involving competition such as (but, of course, not limited to):

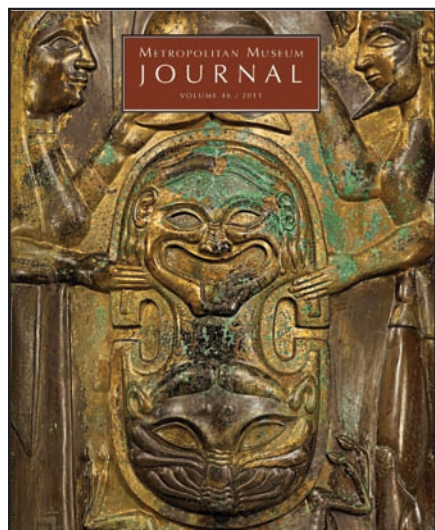
*Conspicuous consumption and status competition,
Games as education,
Competition as a structural force in a society,
Political competition,
Ancient theories of competition,
Competition and literature,
Ideologies of competition,
Sports and diplomacy,
Place of athletes in the community.*

Submissions are welcome from graduate students working on ancient topics in such fields as: African Studies, Ancient History, Anthropology, Archaeology, Art History, East Asian Studies, Classics, Egyptology, Linguistics, Middle Eastern Studies, Near Eastern Studies, Pre-Columbian Studies, Religious Studies, and South Asian Studies.

If you are interested in presenting a paper, submit a 250-word abstract for a 15 minute talk by January 7, 2012 including your contact information (name, institution, and e-mail) to Arthur T. Jones at ancient@sas.upenn.edu. Speakers will be notified of the status of their submissions by January 15, 2012.



JOURNALS



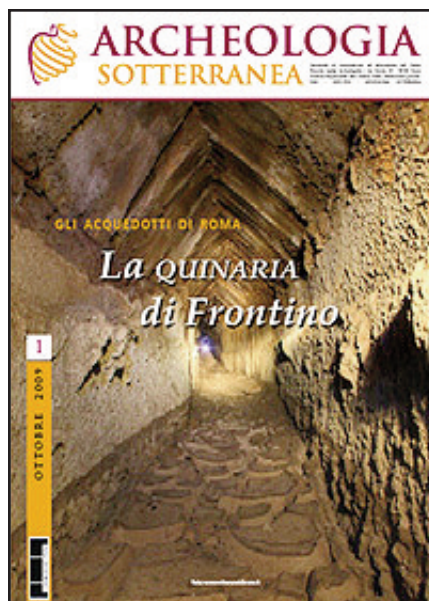
Adriana Emiliozzi, "The Etruscan Chariot from Monteleone di Spoleto," *Metropolitan Museum Journal* Vol. 46 (2011) pp. 8-132.

This volume features a 125-page in-depth article on the history, restoration and reconstruction of the Etruscan chariot from Monteleone di Spoleto that took place as part of the reinstallation of the galleries of Greek and Roman Art and was completed in 2007. The authors participation came about through an agreement between The Metropolitan Museum of Art and the Istituto di Studi sulle Civiltà Italiane e del Mediterraneo Antico (ISCIMA) of the Consiglio Nazionale delle Ricerche (CNR). Both institutions made possible the work on the chariot and this publication.

The project involved the reconstruction of the Monteleone chariot according to the recent scholarship on this specific type of ancient vehicle. The work on the chariot took place at the Metropolitan Museum, in collaboration with the Department of Objects Conservation and the Department of Greek and Roman Art.

This article traces the circumstances of the discovery and acquisition of the Monteleone chariot, its first reconstruction, the typology of the vehicle, and the nature of its remarkable decoration from both the technical and iconographic points of view; further, this publication identifies the craftsman who created it and the patron who commissioned it. It concludes with a comparison between the original chariot, and the reconstruction.

By Adriana Emiliozzi, from the Introduction to the volume.



Open Access Journal: Archeologia Sotterranea ISSN: 2035-7974

<http://www.sotterraneidiroma.it/>

Il Centro Ricerche Speleo Archeologiche è sempre in 'prima linea' nel campo della ricerca e dell'esplorazione, grazie anche alle collaborazioni interannuali con Soprintendenze, Enti Parco et alii.

Per questo motivo abbiamo deciso di convogliare e raccogliere periodicamente i frutti di questa fervida attività in una rivista interamente dedicata al mondo archeologico sotterraneo.

Il nostro obiettivo è quello di creare uno spazio virtuale per l'incontro e la visibilità di tutti gli operatori che si rivolgono a questo importante campo di ricerca il cui successo è alimentato e incoraggiato dalle continue scoperte degli ultimi anni.

La rivista *Archeologia Sotterranea* è un periodico semestrale disponibile in formato pdf ai registri del portale "Sotterranei di Roma." La rivista è acquistabile in forma cartacea o contattandoci oppure presso il Book Shop dei Mercati Traianei (Roma) o quello di Palazzo Braschi (Roma).

Archivio:

Numero 1 - Ottobre 2009

Numero 2 - Maggio 2010

Numero 3 - Ottobre 2010



E-JOURNALS

Antiqua (eISSN 2038-9604) is a new Open Access, online-only, peer-reviewed journal published by PAGEPress, Pavia, Italy. It is intended for archaeologists and scientists having particular interests in the application of scientific techniques and methodologies to all areas of archaeology. Our journal publishes Original Research papers as well as Rapid Communications, Case Histories, Editorials, and Letters. The journal seeks to provide an international, rapid forum for archaeologists to share their own knowledge.

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AWOL - The Ancient World Online Archaeological Software

Among the interesting and useful resources collected at ArchaeologicalTraces.org is a list of archaeological software. ArchaeologicalTraces.org is an autonomous, archaeological, international editorial project, created and managed by the A.T.P.G. Society, an Italian Archaeological Association composed by doctoral, MA and BA students from the Universities of La Sapienza-Rome (ITA), Manchester (UK), Ferrara (ITA), and Brown University (USA).

The Project is scientific and didactic.

Celebrating classical antiquities at the Nasher Museum, Duke University, Durham N.C.



CLAROS

Web-based explorer

CLAROS launched its first public service on May 17, 2011 with a web-based explorer interface, and a data-oriented service.

Based at the e-Research Centre in Oxford, CLAROS is an international research collaboration to enable simultaneous searching of major collections of digital material about archaeology and art in university research institutes and museums. It contains material from a wide range of data partners, including the Beazley Archive, various digital archives in the Ashmolean Museum, the Arachne archive, the *Lexicon of Greek Personal Names*, and the *Lexicon Iconographicum Mythologiae Classica*, recording over 2 million objects, places, photographs, and people.

CLAROS is a resource discovery service, and its job is to provide caching, indexing, querying and visualization services. The working practice is one of federation. CLAROS ingests a catalogue of records from each data partner and amalgamates it into a single entity, but for more detailed information about a hit we return to the original web site of the partner. CLAROS data are modelled using RDF against the CIDOC CRM ontology, and can be accessed using an open SPARQL endpoint, as well as the powerful web site.

CLAROS is work in progress, with more data partners to come, and large amounts of work to be done on both internal linking, and linking to the wider semantic web. The first fruit of this will be completion of work to join up the places inside CLAROS with those in geonames and Pleiades.

Tie one on, go to battle in style!



An Etruscan Exhibition in Canada

“The Etruscans - an Ancient Italian Civilization”

June 19, - November 4, 2012

The Pointe-à-Callière, Montreal Museum of Archaeology and History will inaugurate its newly acquired galleries with a major exhibition devoted to the Etruscans. Impressive for the quantity and quality of works loaned from over 15 European institutions, the exhibition will make use of innovative technologies and striking installations that will enhance the almost 200 precious objects on display.

The exhibition proposes to illustrate and summarize the history of Etruscan civilization from its beginnings as a series of hut villages between the 11th and 9th centuries BC. Exploiting the mineral and agricultural resources available in the area and its strategic position at the center of the Mediterranean, they gave birth to the wealthy and powerful cities of historical Etruria, thanks also in part to their longtime domination over the Tyrrhenian Sea, where they clashed with the Greeks, with mixed success. From the cities — documented through their buildings, palaces, and once exuberantly decorated polychrome temples — the exhibition then moves to the homes of the rich Etruscan aristocracy, illustrating their sumptuous and festive lifestyle. The banquets and consumption of wine, music, dancing and various games were depicted with



Mirror from Vulci with Chalcas as haruspex. Vatican Museums.

extraordinary vivacity in the frescoes from the Tomb of the Triclinium of Tarquinia, represented in the exhibition by full scale detailed renderings by the Roman painter Carlo Ruspi, painted shortly after the discovery of the tomb in 1830. This section will feature tableware of silver, bronze, bucchero, terracotta pottery, and a precious blue glass bowl, as well as kitchen utensils, furniture, games and musical instruments. This lavish way of life will be further exemplified by rich sets of jewelry, some of them used by men, and precious containers of exotic perfumes and ointments, evidence of the refined and sophisticated taste of Etruscan women of high rank.

The combined pressure from the Greek colonies in southern Italy and Rome determined, from the fourth century BC on, the slow and progressive decline of the Etruscan cities. In the course of the first century BC the Latin language



Watercolor of a dancing Maenad Carlo Ruspi 1831. Munich.

began to mix with Etruscan, eventually replacing it, as confirmed by some funerary inscriptions in the exhibition. Etruria was by now fully Romanized; it survived via its traditions, religious practices and institutions, as shown by the famous bronze model of a liver from Piacenza, a tool for the teaching of haruspicy. A long inscription in fragmentary Latin, dating to the middle of the Imperial age, praises members of the illustrious Etruscan “Spurinna” family, who had previously exercised their supreme power in Tarquinia, and were known for their victorious military exploits against the Greeks of Sicily.

Visual and written presentations of ancient authors relating to famous people and events focus on histories that have been confirmed by archaeological discoveries. These include the tales of Mastarna/Servius Tullius, the Vibenna brothers, Aule and Caele; their exploits were linked to the history of the last



Roman relief with personification of Etruscan cities. Vatican.

king of Rome and were written about by the Roman Emperor Claudius, the “Etruscologist,” in the first half of the first century, and remembered in a cycle of frescoes, like the frescoes of Tarquinia, shown in the mid-nineteenth century painted copies by Carlo Ruspi, and the “Francois” tomb at Vulci from the second half of the fourth century BC, while direct evidence for the existence of the historical figure Aule Vibenna from the mid-sixth century BC is given by a votive inscription discovered at Veii in the 1930s by Massimo Pallottino, the father of modern Etruscan studies.

The exhibition will conclude with a sort of “encounter” with the Etruscans, realized through a series of self portraits. Well-known pieces, like a beautiful bronze head from the Museum of Florence, will be joined by new, unpublished material that has never before left Italy, such as a valuable series of terracottas discovered at Narce.

The exhibition aims to present to the North American public a picture of the history of the Etruscan civilization that is scientifically up to date, and rich in its emotional impact.

By Filippo Delpino (Consiglio Nazionale delle Ricerche – ISCIMA).

“The Etruscans: A Classical Fantasy”

Nicholson Museum

Sydney, Australia
6 July 2011- January 2012

A new exhibition at the University of Sydney offers insight into the once flourishing ancient culture of the Etruscans. “A Classical Fantasy,” at the Nicholson Museum in Sydney, features sculpture, jewelry, bronzes, pottery, votive terracotta figurines and body parts, and funerary urns. The urns date to the second century BC, and offer some valuable clues about life in Etruria.

“Now, we know nothing about the Etruscans except what we find in their tombs,” wrote D.H. Lawrence in



Etruscan Places, published in 1932. “There are references to them in Latin writers. But of first-hand knowledge we have nothing except what the tombs offer. So to the tombs we must go: or the museums containing the things that have been rifled from the tombs.”

Curator Michael Turner says present-

day fascination with the Etruscans in part derives from the magnificent painted tombs at Tarquinia, which, being underground, survived for well over two thousand years. “The Etruscans built cities of the dead outside the walls of their homes in the Tuscan hills,” he says. “Within these necropoleis, family tombs



Nicholson Museum at University of Sydney, founded in 1860.

were built into mounds, carved into hills or cut into bedrock. They were painted and decorated as if the deceased continued to inhabit them, and they were filled with the necessities and the luxuries of life, dining and drinking accouterments, jewelry, furniture and chariots. Illustrated on some of the tomb walls was imagery reflecting the important rituals of life: dancing, feasting, games, sex and death. Several urns on display feature lids depicting the deceased, with writing on the front giving the dead person's name and family.”

REVIEWS



Book Reviews

by Larissa Bonfante

Tetti di Terracotta. La decorazione architettonica fittile tra Etruria e Lazio in età arcaica. Officina Etruscologia, Rome, 2010. Officina Edizioni <http://www.officinaedizioni.it/> 336 pages - Euros 24.00

The volume includes the Proceedings of the two-day Giornate di Studio, organized by La Sapienza, Università di Roma in March and October of 2010, on architectural terracottas of the Archaic period. The first meeting was devoted to a discussion of the recently published book by Nancy A. Winter, *Symbols of Wealth and Power; Architectural Terracotta Decoration in Etruria and Central Italy, 640-510 B.C.* (Ann Arbor, MI 2009), a definitive study of the earliest Etruscan architectural decoration. It was an opportunity to review earlier studies, suggest new interpretations, and add unpublished materials not included in Nancy Winter's study because they were found in excavations or in storerooms after the book's publication. The following day was devoted to a study of the architectural terracottas from the Archaic temple of Caprifico di Torrecchia.

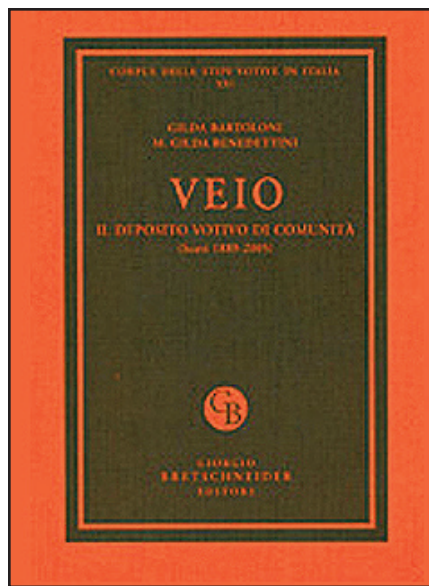
Tra Centro e Periferia. Nuovi dati sul bucchero nell'Italia centrale tirrenica. Officina Etruscologia, Rome, 2010. Euros 18.

This multi-author volume deals with the distribution of bucchero from southern Etruria. It includes the Proceedings of the conference held in 2008 at La Sapienza, Università di Roma, dealing with the bucchero produced in northern Etruria. The focus is on the results of

recent excavations in the territory of Populonia. Two contributions deal with this material and study the characteristic features of local production, the archaeological contexts, and the broader question of similarities and differences of the southern Etruscan material. There are interesting observations on the production of Tarquinia, and on reciprocal influence of the Sabine types.

Maria Paola Baglione, ed. Massimo Pallottino. Tre momenti nella vita di uno studioso: Veio, Pyrgi, Milano '55. La Sapienza, Rome 2010.

This is the catalogue of a small but informative exhibit held at La Sapienza dealing with three important projects that Massimo Pallottino carried out and that helped to change the face of Etruscan studies. The first is his excavation at the sanctuary and temple at Veii, following upon the startling 1916 discovery of the architectural terracotta statues of Apollo and the other divinities that once decorated the roof of the temple. The second involved another sensational find, the bilingual gold tablets found buried between the temples at Pyrgi. The third was the Etruscan exhibit of 1955, which brought Etruscan art to public consciousness – leading, unfortunately, to an incremental increase of illegal excavations and tomb robbing.



Gilda Bartoloni, M. Gilda Benedettini. Veio. Il deposito votivo di Comunità (Scavi 1889-2005). Archaeologica 162. Corpus delle stipi votive in Italia XXI. Giorgio Bretschneider Editore, Rome 2011.

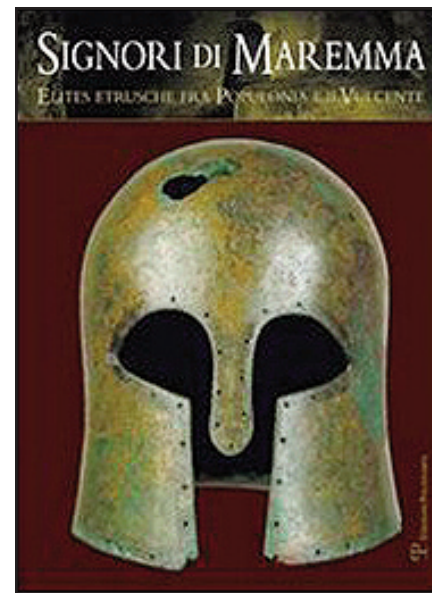
Hot on the heels of the last volume on the excavation of the habitation site above the sanctuary of Veii, *L'abitato etrusco di Veio*, 2009 (*Etruscan News* 13, 2010, 27), comes this publication of the Veii excavations, 1889-2005, focusing on the city's votive deposit from Comunità, an area of Veii dating from the fifth to the second century; a hiatus in the fourth century brings up the possibility of a change of tradition at that time. See elsewhere in this issue of *Etruscan News* for news of the latest remarkable find from this ongoing excavation, fragments of a terracotta statue of a dog with a hand on its head.



L.B. van der Meer. Etrusco ritu. Case Studies in Etruscan Ritual Behaviour. Monographs on Antiquity 5. Louvain - Walpole, MA: Peeters Publ. Pages 167, 33 figs)

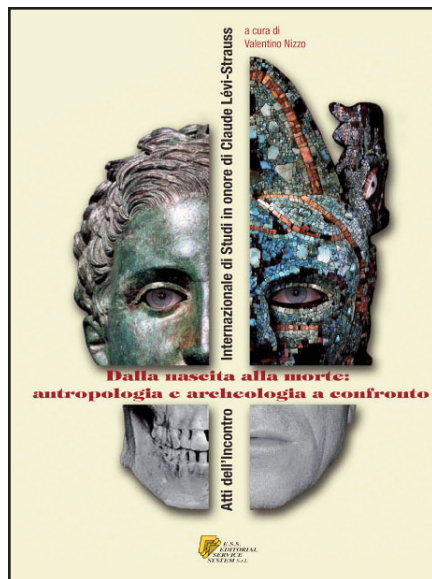
This book focuses on Etruscan private and public ritual behavior in the last millennium BC. It is based on archaeological, epigraphic and historical sources, with topics including context, form, origins, agency, and dynamics (*homeostasis* or change), as well as the meaning, function and survival of rites in the Roman and later periods. After an introduction to recent theories and definitions, private rituals are traced, *rites de passage* like marriage, birth, perinatal burial, transition to adulthood, immersion, healing, adoption, divination and consecration. Mortuary rituals are dealt with separately because of their private *and* public dimensions. Pre-burial, burial, and post-burial rites are analyzed with reference to grave-goods, and to artifacts and bones, since written sources are rare or non-existent. Grave sets reflect, from c. 800 until c. 40 BC, the core activity first of the elite

and later of the rich middle class, namely eating and wine drinking. It is supposed that the deceased continued this ritual in the netherworld. The practice of eating and drinking, which also took place before and the funeral, was important for self-representation, consolidation of power, and social reproduction. Quotations from sacred books, especially the lost *libri rituales* transmitted by Greek and Roman authors, are compared with the evidence of recent archaeological excavations, especially those in newly founded cities. Though ancient authors were biased, their information, especially on cosmological orientation, orthogonality, *mundus*, *sulcus primigenius*, and *pomerium*, often has a core of truth. Most Etruscan rituals disappeared in the fourth century AD; a few survived until the present day, though changed, and in different contexts.



Mariagrazia Celuzza, ed. Signori di Maremma. Elites Etrusche tra Populonia e il Vulcente. Florence, Polistampa. 2009.

The beautifully illustrated and elegantly designed catalogue of the exhibit featured at Grosseto during the summer of 2009 (June-October) allows those who saw the exhibit to have repeated access to it, and those who missed it to admire the well-chosen objects displayed there. Illustrations are large, many of them full-page, rather than the many small images shown in many catalogues, so one can see the details of materials and decoration, and close-up views bring the reader close to the actual experience of visiting the exhibit.



Dalla Nascita alla Morte: Antropologia e Archeologia a Confronto I. Atti dell'Incontro Internazionale di studi in onore di Claude Lévi-Strauss. Rome, Museo Nazionale Preistorico Etnografico "Luigi Pigorini." Edited by Valentino Nizzo. Rome, 2011.

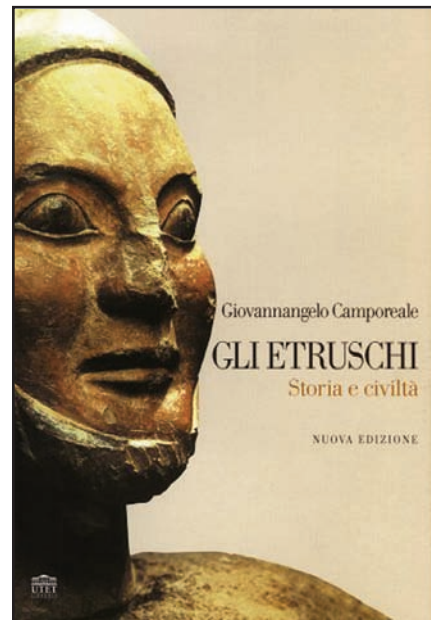
Questions of gender and society, rituals marking the various passages of life, birth, adulthood, death, all of these are dealt with in a series of interesting contributions placing archaeological materials and ideas in an anthropological context that does not lose sight of the realities on which it is based.



Simona Rafanelli, Paola Spaziani. "Dal louterion allo specchio. Il "percorso delle immagini" nel mondo etrusco," in Etruschi. Il privilegio della bellezza, Rome, Aboca, 2010, 18-32.

This attractive, well-illustrated book deals with the various aspects of the care of the body, from cosmetics to medicine – including baths, healing divinities, medicinal herbs, grave goods from female graves. The volume, pre-

sented by Carlotta Cianferoni, Director of the Archaeological Museum in Florence, who also contributes a chapter on Etruscan fashions in Etruscan art, contains contributions by numerous Etruscan scholars, including the editors – Simona Rafanelli is the Director of the lively new Vetulonia Museum- Mario Iozzo, Giorgio Paolucci, Laura Ambrosini, Larissa Bonfante, and others. There is much here that is new, informative and useful.

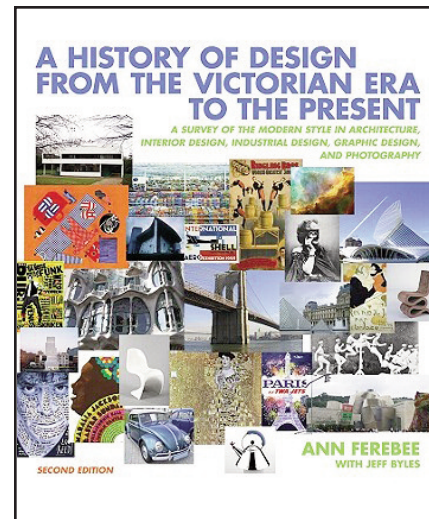


Giovannangelo Camporeale, Gli Etruschi. Storia e civiltà. Third edition. Turin, UTET. Pages 616, 355 figs. Euros 39.

This thick volume was conceived as a general book on the Etruscans in the tradition of Massimo Pallottino's *Etruscologia*, but keeping in mind the characters of the various cities and regions on the model of Luisa Banti's *Mondo degli Etruschi*, each of which was a different world, in Etruscan times as today. It was first published in 2000 – a good year for books on the Etruscans, which saw the appearance of the two basic books in English, Sybille Haynes' *Etruscan Civilisation*, and the English translation of the Catalogue to the Etruscan exhibit at Palazzo Grassi, in Venice. This third edition, which follows closely on the second edition, in 2004, proves its success with the public for whom it is intended as well as with scholars, and its low price allows individuals to own their own copies.

Mario Torelli, *Semainein, Significare. Scritti Vari di Ermeneutica Archeologica. Pisa, Rome, Fabrizio Serra Editore. 20012.*

Selected papers of Mario Torelli are collected in two useful volumes with the Greek title *Semainein*, indicating their focus, to explain the significance of monuments and art works. His method is interdisciplinary, his reach is global, encompassing Greek, Etruscan and Roman, his interpretations are often controversial and always interesting. The work is divided between the Language of Architecture, and Images, Contexts and Messages.

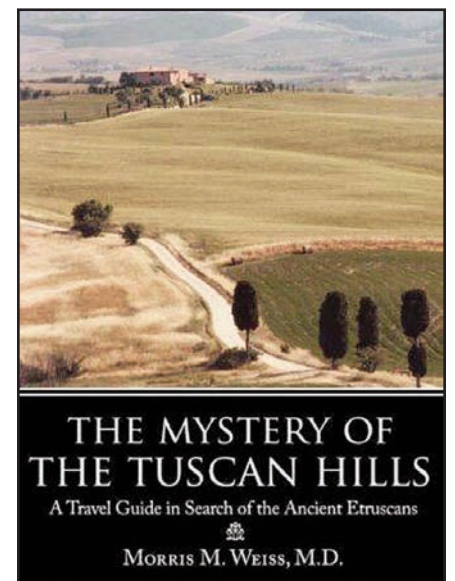


Ann Ferebee, with Jeff Byles. A History of Design from the Victorian Era to the Present. A Survey of the Modern Style in Architecture, Interior Design, Graphic Design, and Photography. Second edition. New York and London, W.W. Norton. 2011. \$50.00.

The Etruscans were not only great technicians – hydraulics, with the Cloaca Maxima and the various cuniculi, road building, architecture, prophecy and divination. Their art and design were also innovative, as we see from their tomb painting, funerary architecture, bronze work, bucchero vases and ancestral images. It has indeed often been seen with modern eyes. This is one of the reasons for the fascination with their material culture at various periods of history, not only in the Renaissance but in more recent periods, when *etruscheria* became fashionable and Etruscan design inspired styles of dress and decoration: Artists such as Piranesi, and more recently Giacometti, have been stimulated by the creations of these ancient designers.

Armando Cherici, "Un motivo etrusco nel Sacrificio d'Isacco di Lorenzo Ghiberti," *Annali dell'Università di Ferrara, Sezione Storia No. 3 (2006).*

Since at least the XIII century artists had been studying archaeological remains from which they derived techniques and models for their own works. One of the consequences of this is the creation of collections of anticaglie, such as the one belonging to Lorenzo Ghiberti. Scholars have looked for an ancient model for the posture of Isaac in the famous formella he prepared for the competition for Battistero of Florence. Etruscan urns of the Hellenistic period from Volterra, which were known in Florence in Ghiberti's time, offer numerous possible models for the pose and plastic values of his bronze relief.



Morris M. Weiss, M.D. The Mystery of the Tuscan Hills. Author House, Bloomington, IN, 2006. Pages 262, 131 figs.

Reviewed by Richard Dawson

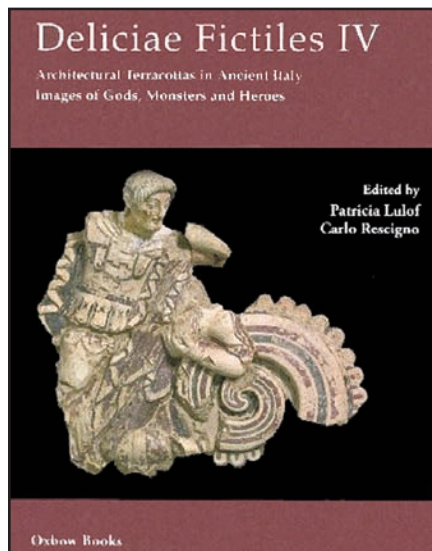
(Editors' note: Etruscan News is happy to publish this review of an Etruscophile who recently returned from a tour of Etruscan places with Archaeological Tours. Having covered the principal sites – Tarquinia, Cerveteri, Volterra, Chiusi, Orvieto, and numerous others – he recommends this small volume for first-time visitors of these sites. We note that Doctor Weiss became an enthusiastic traveler in Etruria after having excavated at La Piana with our Editor, Jane Whitehead. The book is sold at Amazon for only \$3.99, and is available for Kindle.)

This short monograph (only 106 pages long), subtitled "A Travel Guide in Search of the Ancient Etruscans," makes a fine starting guide for the first-time visitor to Etruria. For more than twenty

continued on page 36

Mystery, continued from page 35

years, Dr. Weiss has spent his holidays volunteering at Etruscan archaeological excavations, including La Piana, near Siena, and exploring the museums, tombs and other sites related to the Etruscans. He has used this accumulated information to write a brief, readable travel guide of the places where these Etruscan sites, tombs and artifact collections can be found. Each place from Florence to Rome has his personal highlights and a description of the area. It is the latter that gives Dr. Weiss the real sense of the ancient Etruscans, especially Mount Amiata. "No Roman, no medieval, no Renaissance patina to wash away:..." Although Dr. Weiss sometimes digresses from the subject, and in a few instances, misstates the facts, this small guide is still a good first base upon which to build your trip in search of the Etruscans.



***Deliciae Fictiles IV: Architectural Terracottas in Ancient Italy: Images of Gods, Monsters and Heroes.* Edited by Patricia Lulof and Carlo Rescigno, Proceedings of the international conference held in Rome (Museo Nazionale Etrusco di Villa Giulia, Royal Netherlands Institute) and Sicily (Siracusa, Museo Archeologico Regionale 'Paolo Orsi'), October 21-25, 2009, Oxbow Books.**

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 repre-

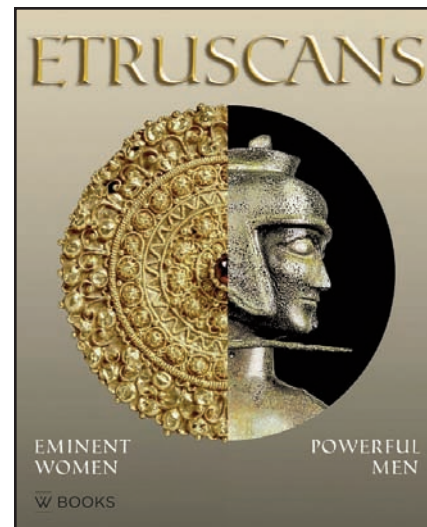
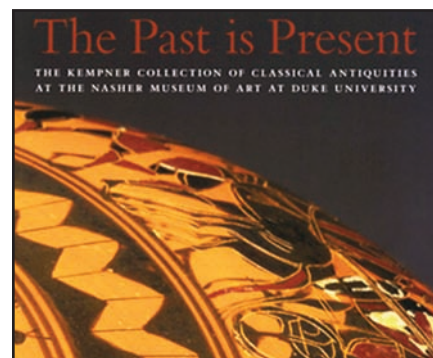
sent and often reflect the wealth and power of the elite who commissioned the temples. The fourth edition of the *Deliciae Fictiles* conferences focused on this specific class of mostly handmade terracotta roof decoration from Etruria and Central Italy, Campania and Sicily. Thus far, attention has been given mainly to roofs as whole decorative systems, and their mould-made repetitive elements.

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 had 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 fourth conference on Architectural Terracottas in Ancient Italy (*Deliciae Fictiles IV*), was held at the Etruscan National Museum at the Villa Giulia and the Royal Dutch Institute in Rome October 23-24, 2009, followed by a seminar at the Archaeological Museum "Paolo Orsi" at Syracuse, Sicily.

This volume contains sixty contributions each representing a thorough and interesting topic, publishing new material, new findings, and many new reconstructions of this highly rare material, from all over Italy, from the Archaic periods into the Hellenistic times. A vast bibliography and over seven hundred illustrations, many of which in color, provide reference material for scholars and students of archaeology, ancient architecture and technique, art history and iconography.

Editors of this volume are Patricia S. Lulof (University of Amsterdam) and Carlo Rescigno (Seconda Università degli Studi di Napoli), both well-known specialists in the field and responsible for many publications on the same subject.



Etruscans: Eminent women, Powerful men. Editors: Patricia S. Lulof, Iefke van Kampen. Zwolle: Wbooks, 2011. Pp.184, c. 150 color illustrations. € 24.95 ISBN 978-90-400-7806-4 (Dutch edition) ISBN 978-90-400-78071 (English edition).

This book is not an exhibition catalog in the classic sense, it is the "accompanying publication" to the dual exhibitions, Etruscans in Leiden and Amsterdam, where the contributions of many Etruscan specialists - Dutch and Italian - share with us a wide range of their latest insights and discoveries.

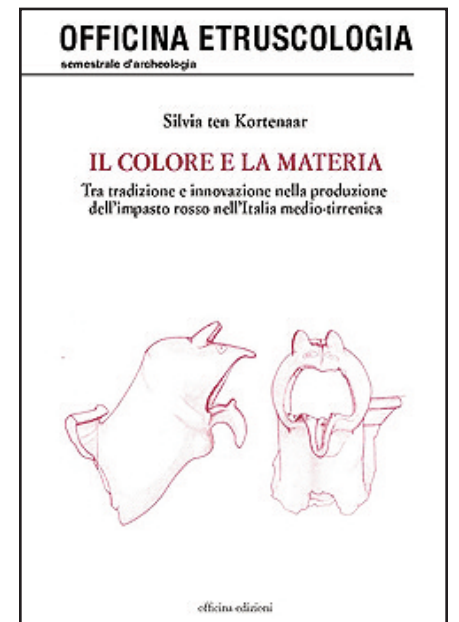
In the five chapters, many facets of the Etruscan culture and history are described. After an introductory chapter (origin, language) is chapter two on "The origin and manifestation" in which the earliest Etruscan aristocracy, warriors, carts and the status of women are discussed. Indeed, the Etruscan woman was in our view more 'emancipated' than her other Mediterranean sisters. Which of course also led to prejudices by the Greeks and Romans on the "licentious" Etruscan women.

Chapter three focuses its attention on the elite and their dwellings (banquet, palaces, jewels). Chapter four deals with deities, priests and temples (ancestors, nature religion, votive gifts) and the Etruscan near-obsession to understand the will of the gods. In the last chapter we read about the growing power of Rome and how the Etruscans were finally assimilated into their empire. In some respects greatly influencing Roman culture.

The appendix briefly discusses the origins of the Etruscan collections of the Leiden Museum of Antiquities and the Allard Pierson Museum in Amsterdam. Emphasis in this book is on the museum objects in the photographs and the rela-

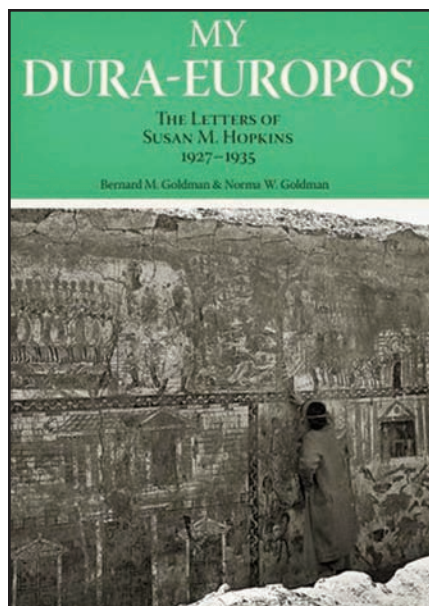
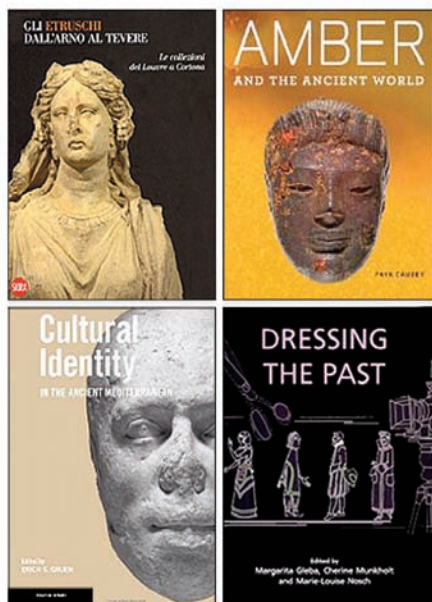
tionships between the Etruscans and the other inhabitants of the Mediterranean coasts, and their role in the fascinating history of the first millennium before our era.

Etruscans gives an excellent overview of the current state of Etruscan affairs. Indeed, the 'mysterious Etruscans' are a thing of the past, although all the details will never be known. Research, excavations and new techniques (such as 3D reconstructions) will continue to fascinate us.



Silvia Ten Kortenaar, *Il Colore e la materia. Tra tradizione e innovazione nella produzione dell'impasto rosso nell'Italia medio-tirrenica.* Officina Etruscologia 4, Officina Etruscologia Rome, 2011, Officina Edizioni, <http://www.officinaedizioni.it> 416 pages - Euros 24.00. With an English abstract. By Jacopo Tabolli

This book concerning the Etruscan red-slip ware production is the first full-scale examination of this peculiar Orientalizing fabric. Along with the traditional theory of a Phoenician origin for the technique of the red terracotta fabric and for the various shapes, the author suggests that it was a development of a local Iron Age tradition in the hands of the Etruscans craftsmen. Both theories are discussed on the basis of the first complete typology, which will surely constitute the foundation of any further studies on this type of fabric. With this book Officina Etruscologia confirms its ambitious project of publishing monographs by younger scholars on Etruscan and Italic material culture.



New Books

Causey, Faya, *Amber and the Ancient World*. Getty Publications, LA. Hardcover. 2011. \$25.

Bruschetti, Paolo, Françoise Gaultier, Paolo Giulierini, Laurent Haumesser, eds, *Gli Etruschi dall'Arno al Tevere. Le Collezioni del Louvre a Cortona*. Musée du Louvre, Paris. Skira, Milan. 2011.

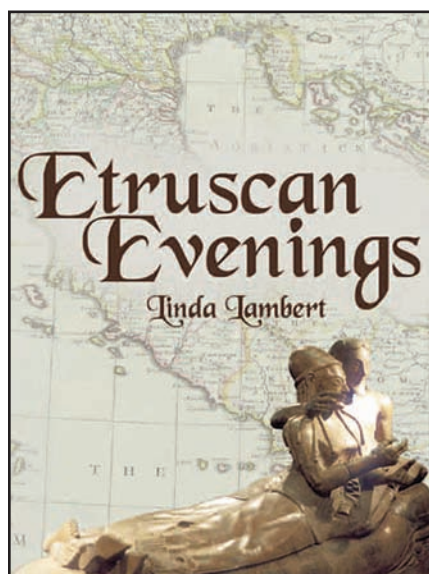
Gruen, Erich S. ed, *Cultural Identity in the Ancient Mediterranean. Issues and Debates*. Getty Research Institute. Getty Publications. 2011.

Jensen, Bo, *Viking Age Amulets in Scandinavia and Western Europe*. BAR International Series 2169. Oxford. 2010. With CD.

Gleba, Margarita, Cherine Munkholt, Marie-Louise Nosch, eds, *Dressing the Past*. Ancient Styles Series vol. 3. Oxbow Books, Oxford. Originally 2008. Reprinted 2011.

Carla M. Antonaccio, Sheila Dillon, eds, *The Past is Present. The Kempner Collection of Classical Antiquities at the Nasher Museum of Art at Duke University*. Nasher Museum of Art 2011.

Maria Christina Biella, La Collezione Feroldi Antonisi De Rosa. *Tra indagini archeologiche e ricerca di un'identità culturale nella Civita Castellana post-unitalia*. Pisa, Rome 201.



Linda Lambert, *Etruscan Evenings*. A Novel. Authorhouse, Bloomington, IN. 2011.

Each chapter of the book, with its imaginative plot that takes the reader from Egypt to Fiesole, starts with an intriguing quotation from Akhmatova, Cavafy, Virginia Woolf and others. These set it into a special context, often poetic, sometimes chronological, and sets the stage for the author's own literary "discoveries:" the controversial diary of the Virgin Mary that caused her to be expelled from Egypt, and the long-lost letters of D.H. Lawrence to her grandmother. A sequel to the author's earlier *Cairo Diary: an Egyptian Fable*, the story takes anthropologist Justine Jenner to Fiesole, modern Italy and ancient Etruria. A fun read in the tradition of archaeological mysteries and adventure stories.

Bernard M. Goldman, Norma W. Goldman, *My Dura-Europos. The Letters of Susan M Hopkins 1927-1935*. Wayne State University Press, Detroit, MI. 2011.

Reviewed by Larissa Bonfante

Susan Hopkins participated in one of the most momentous discoveries in the history of archaeology in the twentieth century when her husband, Clark Hopkins was invited by Michael Rostovtseff to direct the excavations at Dura Europos. This frontier outpost between the Persian and Roman Empires became one of the most important archaeological sites in the Middle East, largely because of the discovery of the two religious buildings, the Jewish

Synagogue and the Christian chapel. Her letters give us an eyewitness account of the progress of this excavation, see through the eyes of a young woman raised in the conservative Midwest. Though often dealing with mundane matters of everyday life, her letters contain such poetic passages as the description of the excavation at by moonlight: "Work has begun, and down below us each night are the bright campfires of the workmen in their black tents, and just outside the tent are the strange black nomad tents erected by the gendarmes on guard. It is very interesting to wander out there in the moonlight and hear issuing from the tent the weird melancholy music that the Arabs seem to love. Signed, Susie."

OBITUARIES



Norma Goldman

1922-2011

by Larissa Bonfante

Norma Goldman and her husband, Bernard Goldman, taught at Wayne State University for over 40 years. Norma was a graduate of Wayne State and taught Latin there, and Bernard brought distinction to Wayne State University Press as its Director. Though they stopped teaching in the regular program when they retired, neither of them ever actually retired. I have mentioned Norma and Bernard together because, though each was different in temperament in interests, they were very much a couple. It is impossible to think of Norma without thinking of Bernard, just as it is impossible to think of Norma as not doing something, and starting something new in whatever institution, project or environment she happened to find herself.



Norma directing the Barbarian fashion show in Richmond, 2001.

Wayne State University was one of those places. Born in Pittsburg March 30, 1922, Norma Wynick moved to Detroit in her teenage years and attended Wayne State University, earning her BA and MA degrees and teaching certificate in English and Classics from WSU, which was called Wayne University at the time. That year, 1944, she married Bernard M. Goldman; they remained married for more than 61 years, until his death in 2006. After teaching in Wayne State's Greek and Latin department for 48 years, she founded SOAR, the Society of Active Retirees, in 2003, where senior citizens could take classes. "She didn't retire; she just went to other colleges," said Michele V. Rennick, WSU Classics professor and a *continued on page 38*

Norma, continued from page 37

friend of the deceased.

In 1988 I directed an NEH Seminar, “The Religious Social and Political Significance of Roman Dress,” at the American Academy in Rome. I was fortunate enough to have Norma and Bernard in the group of 12 participants, as well as other remarkable scholars, most of them considerably younger. “We are going to look at old things with new eyes,” Norma would announce. She took over, in her quiet way, and set about preparing a fashion show for the end of the course. She went out to buy the fabrics and soon started a sewing marathon, while Bernard hammered out metal armor. By the end of the course we all took part in an unforgettable, and unforgotten, performance on the steps of the American Academy. Her chapter of “Reconstructing Roman Clothing” in *The World of Roman Costume*, published in 1994, is by now a classic, and much appreciated among re-enactors, while her video presentation “Let’s Wrap,” in which she demonstrates how to wear Roman clothing and how to wrap togas, is used by museum docents and shown by Latin and Roman history professors all over the country. Years later, in 2001, she and Bernard prepared a Barbarian fashion show in Richmond, Virginia, for the conference on *The Barbarians of Ancient Europe*.

For teachers of Latin she wrote an immensely useful book, *English Grammar for Latin Students*, which is no doubt helping Latin teachers such as my colleague who reports that her students think “and” is a verb. She reconstructed the *velarium* over the Colosseum, researched Roman shoes, made her own clothes, and went on excavation trips to Iran, Israel and Pakistan. For the past 30 years, she travelled almost every fall to Rome and was a distinguished visiting scholar at the American Academy of Rome. With Katherine Geffcken, the classicist and historian, she wrote *The Janus View. Essays on the Janiculum* (2007). A remarkable book, *My Dura-Europos: the Letters of Susan M. Hopkins*, co-authored with her husband, was released in September, 2011. (See review above)

Norma Goldman never retired. In her late eighties, she was still active—teaching, writing, editing, travelling and playing tennis. She died, at age 89, of a heart attack Oct. 1, 2011, at Beaumont Hospital in Royal Oak, Michigan. She had been battling cancer for a year.



Simon Rowland Francis Price

Key figure in the study of Graeco-Roman religious history

by John North

June 14, 2011: Simon Price, who has died of cancer aged 56, was a major and innovative figure in the study of the religious history of the Graeco-Roman world. In his book *Rituals and Power* (1984), he radically changed ideas about the worship of Roman emperors. Previously, such worship had been seen as a device imposed on the provinces by the new imperial regime of Augustus after the fall of the republic; both the reasons for its invention and for its acceptance by the provinces were read as wholly political in motivation, having no connection with any notion of “religion.”

Simon used the epigraphic record of the Greek-speaking cities of Asia Minor, today western Turkey, which provide in some cases rich details of the organisation of rituals and festivals. By careful reading of this material, he was able to show that an essential role had been played by the leading citizens themselves through local initiatives, and that there was great variation in practice from city to city, not a single unified imperial cult. He concluded that the form of worship resulted through negotiation locally and with the authorities in Rome, producing a means of expressing, in religious terms, the new power structure with which the communities now had to cope. *The Birth of Classical Europe* by Simon Price and Peter Thoneman was driven by the role of memory in defining the ancients’ sense of themselves and their own past.

Controversially, Simon argued that it was a misconception to assume, on the analogy of Christianity, that the ancients had specific religious “beliefs,” as oppo-

sed to a commitment to rituals of communication with the gods, which were central to civic and family life. The position has sometimes been misunderstood as implying that the religion consisted of ritual actions alone, without ideas, thoughts or commitment; but that was far from his conception, in which ritual was to be seen as “an embodiment of thinking”.

Simon was born on September 27, 1954 in London and grew up in Manchester, where his father was a canon at the cathedral and then bishop of Ripon. Simon explained that his interest in religion came from “growing up in an Anglican cathedral house.” He was educated at Manchester Grammar School and Queen’s College, Oxford.

His early years as a researcher encompassed Oxford, where he was registered for the DPhil; University College London, where I supervised his Oxford thesis; and Cambridge University, where he held a junior research fellowship at Christ’s College. From 1981 until his early retirement, he was fellow and tutor in ancient history at Lady Margaret Hall, Oxford, to whose students he became deeply devoted.

In 1985, he married the archaeologist Lucia Nixon; she and their two daughters, Elizabeth and Miranda, survive him. Lucia co-directs the Sphakia survey in south-western Crete, covering a large geographic area and a huge time span – prehistoric, Graeco-Roman and Byzantine-Venetian Turkish, to 1900 – and concerning the relationship of humans to their environment over this long period of changing economic and social circumstances. Simon worked with the project in many capacities, particularly on the historical sources. The project fitted his own conviction that good history can only be written using all types of available evidence in combination.

Simon was a great man for collaboration: in his work over many years for the journals of the Roman Society; in running seminars and publishing jointly edited volumes, not least in the writing, with Mary Beard and me, of *Religions of Rome* (1998), in which we tried to set out a radically different vision of the role of religion in 1,000 years of Roman history. He found life, energy and creativity in areas where much earlier scholarship had detected little but emptiness and political exploitation. He also established a fine reputation as a supervisor of research students.

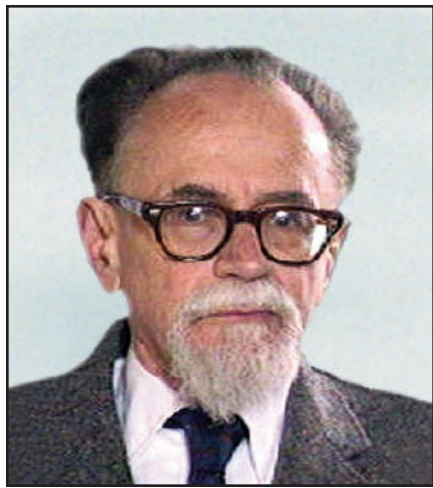


Hans-Günter Buchholz

1920-2011

by Matthias Recke, Aegeanet

With much sadness we learned that Hans-Günter Buchholz, Professor Emeritus of Giessen University, died at the age of 91 on Friday 24 June at his home in Langgöns, Germany. Buchholz was born on 24 December 1919 in Fürstenwalde/Spree (Berlin). He started to study Archaeology and Ancient History as a prisoner of war in the US and received his PhD 1949 in Kiel (*Kretische Doppelaxt*, published 1959). His vast research interests, especially in Cypriot, Mycenaean and Minoan Archaeology, are reflected in such publications as *Ägäische Bronzezeit*, in 1987, and *Altägäis und Altkypros*, together with Vassos Karageorghis, in 1971, translated into English as *Prehistoric Greece and Cyprus* (1973). His research on “Methymna” (1975) served as his ‘Habilitation’ for the professorship in Berlin (1966-1968). Since 1969 until his retirement in 1985, he was full professor and director of the Archaeological Institute of the Justus-Liebig-University Giessen, as successor to Margarete Bieber. Many important articles and books followed, among them *Ugarit, Zypern und Ägäis. Kulturbeziehungen im zweiten Jahrtausend v. Chr.* (1999) and *Der Werkstoff Holz und seine Nutzung im ostmediterranen Altertum* (2004). Recently, his substantial study on Homeric warfare, *Kriegswesen* (2010) was published as part of the *Archaeologia Homerica* Series, which he edited from 1967 on. Buchholz excavated in Cyprus from 1970 to 1981, and published *Tamassos. Ein antiker Stadtstaat im Bergbauggebiet von Zypern*. Vol. I: *Die Nekropolen I, II und III*, Münster 2010.



Ernst Badian

1925-2011

Boston Globe, May 23, 2011

Professor Ernst Badian, John Moors Cabot Professor of History Emeritus at Harvard University, died on Feb. 1, 2011, at the age of 85.

After teaching in the universities of Sheffield, Durham, and Leeds in Britain, and at the State University of New York, Buffalo, he was appointed to Harvard's Department of History in 1971, and was cross-appointed to the Department of the Classics in 1973. He became emeritus in 1998.

Badian was one of the great historians of Greece and Rome of the 20th century. He was born in Vienna in 1925. In 1938, in view of the growing persecution of Jews in Austria and Germany, he moved with his parents to New Zealand. There he attended Canterbury University College, Christchurch, and received a B.A. with first-class honors in 1945, and an M.A. in 1946. He then transferred to Oxford University, in England, where he received another B.A., again with first-class honors, and went on to write his doctoral dissertation under Sir Ronald Syme; he later edited two of the seven volumes of Syme's *Roman Papers*. His dissertation formed the basis of his first book, which remains his magnum opus, his *Foreign Clientelae* of 1958. This fundamental study of Roman imperialism in a period of crucial growth and transformation is still an unreplaced classic. Roman imperialism continued to be one of Badian's major interests, and *Foreign Clientelae* was followed by *Roman Imperialism in the Late Republic* and *Publicans and Sinners*.

Unusually for someone whose main field was Roman history, Badian was also a major force in Greek history. In particular, beginning with an article on

the city of Alexandria published in 1960, he brought about a revolution in modern understanding of one of the main figures in the tapestry of ancient history: Alexander III of Macedon, often called "the Great." Reacting against the hero worship that was still offered to Alexander in the mid-20th century, Badian forced historians to look again at the contradictory and confusing texts on which most knowledge rests, and to realize that Alexander was as ruthless as any of the Roman generals that march through the pages of *Foreign Clientelae*.

Allied to Badian's deep historical sense was an acute philological ear, especially in his mastery of Latin, and he was a superb stylist in his second language of English.

Badian's large output comprises well over 200 items, including six books and many notices for a basic tool of classical scholarship, the Oxford Classical Dictionary. He was also a formidable and sometimes devastating reviewer. Active in the historical profession in both the United Kingdom and the United States, he helped found the Association of Ancient Historians (1974) and the *American Journal of Ancient History* (1978). In 1999 he received the Austrian Cross of Honor for Science and Art.

Badian leaves behind a wife, Nathalie; two children, Hugh and Rosemary; and several grandchildren and great-grandchildren.

A memorial service was held on March 22, 2011 at Harvard Hillel, 52 Mt. Auburn St., Cambridge.



IN MEMORIUM

THE HUEMER FAMILY AND THE
AMERICAN ACADEMY IN ROME
INVITE YOU TO A CELEBRATION OF
THE LIFE OF

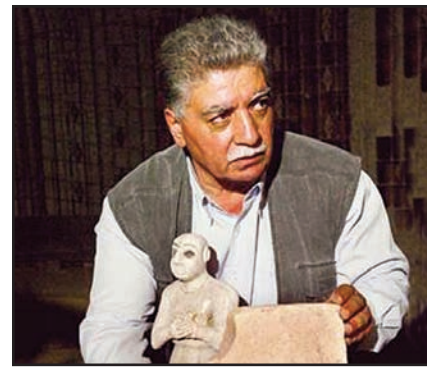
CHRISTINA G. HUEMER

24 MAY 1947 ~ 12 NOVEMBER 2010

THURSDAY 3 FEBRUARY AT 6:00

METROPOLITAN CLUB,
1 EAST 60 STREET

R.S.V.P. CHRISTIANA.KILLIAN C.KILLIAN@AAROME.ORG



Donny George, Protector of Iraq's Ancient Riches, Dies at 60

by Douglas Martin

March 14, 2011: Donny George, an esteemed Iraqi archaeologist who tried to stop the looters ransacking the Iraq National Museum after the invasion of 2003, then led in recovering thousands of stolen artifacts in the ensuing years, died on Friday in Toronto. He was 60. His friend Gwendolen Cates said he had a heart attack in the Toronto airport.

Dr. George fled Iraq in 2006 because of threats to his family. He was also angry that Iraq's post-invasion politicians seemed interested mainly in archaeology pertaining to the Islamic conquest in the seventh century and its aftermath. His passions were the older civilizations of the Sumerians, the Babylonians, the Assyrians. He directed a major excavation of Babylon.

"I can no longer work with these people who have come in with the new ministry," he said in an interview with *The Guardian* in Britain. "They have no knowledge of archaeology, no knowledge of antiquities."

Dr. George was director of research for the State Board of Antiquities and Heritage when United States troops and their allies invaded Iraq. He fought through blocked bridges, explosions and troops to report to the museum in the chaotic days afterward, finding he could not persuade American troops to protect it because no order had been issued to do so.

An estimated 15,000 artifacts were stolen, less than a tenth of the initial guesses. Working with Col. Matthew Bogdanos of the Marines to investigate the thefts, they recovered half the stolen artifacts, partly by granting looters amnesty.

Dr. George soon became head of the museum, then chairman of the antiquities board, replacing a cousin of Saddam Hussein. He slowly put the museum back together, rebuilding damaged

walls, fixing the plumbing, installing guard houses and much else. He obtained aid from Italy to build a new Assyrian hall and started a conservation training program.

He also moved to protect Iraq's many archaeological sites, establishing an archaeological police force with vehicles and weapons. Elizabeth Stone, an anthropology professor at Stony Brook University on Long Island, said the force was effective at first, then sputtered.

Professor Stone said Dr. George's success in rising to the top of Iraq's archaeological establishment was remarkable because he was Christian — the first of that faith to achieve that stature. But being a Christian was also what ultimately prompted him to flee the country. Dr. George first went to Syria, then to the United States, where he became a professor of anthropology, then of Asian studies, at Stony Brook.

Donny George Youkhanna was born in Habania, Iraq, on Oct. 23, 1950. His father worked at the British Consulate. An Assyrian Christian, Dr. George dropped his last name for professional purposes.

He became a member of Saddam's Baath Party, which meant praising the dictator in public. Professor Stone said it would have been impossible for him to hold the high positions he did without participating in the party in at least minor ways. He would often joke that he worked at faraway digs to avoid party meetings.

But Dr. George believed that even this degree of loyalty was enough to make him a target for revenge by the conservative Shiites, who came to dominate Iraqi politics after the invasion.

Dr. George, who was a drummer in a rock band in his spare time, is survived by his wife, Najat Sarkees; his daughter, Mariam George; and his sons Steven and Martin.

Iraqi government officials dismissed Dr. George's criticism that they had not done enough to safeguard the country's ancient relics. They called his complaints a ruse to flee to the United States. He shrugged this off, saying archaeologists take a longer view.

"There are stages such as these, and then there are stages of calm," he told *The Times*. "Each can last 100 years, but it passes. A famous Sumerian writer described the scene here in 2000 B.C., saying that people are looting and killing and nobody knows who the king is. So you see, nothing is new."

Young Apollo: a new reconstruction of an acroterial statue from Veii

on exhibit in Leiden and Amsterdam, the Netherlands
Exhibition: "Etruscans. Eminent Women, Powerful Men"
until 18 March 2012

Among the statues attributed to the ridge of the temple of Apollo dated 510 BC in the sanctuary at Portonaccio in Veii is a striding woman holding a young boy, commonly identified as Latona (the Etruscan Leto) holding her son Aplu (the Etruscan Apollo). The female figure is fairly complete except for her left arm. Of the boy, only the lower part of the body is preserved, with the lower hem of a short tunic or cloak covering his upper legs; the skin is painted dark reddish-brown, thereby identifying the figure as male, in contrast to the white skin of the woman.

A small terracotta head in the British Museum (inv. GR 1852.1-12.4; Fig. 1) was recognized by Nancy A. Winter in February 2005 as possibly representing the head of the child Aplu, on the basis of its style, scale and fabric.¹ Reconstruction drawings (Figs. 2,3) subsequently made by Patricia S. Lulof have confirmed the visual suitability of the association. The head, previously believed to form part of a votive statue of Veientine style, has many characteristic features that might represent an attempt to depict a child, (Fig. 4) including the hairstyle, the high rounded dome of the head, and proportionately large eyes. The facial features of the child

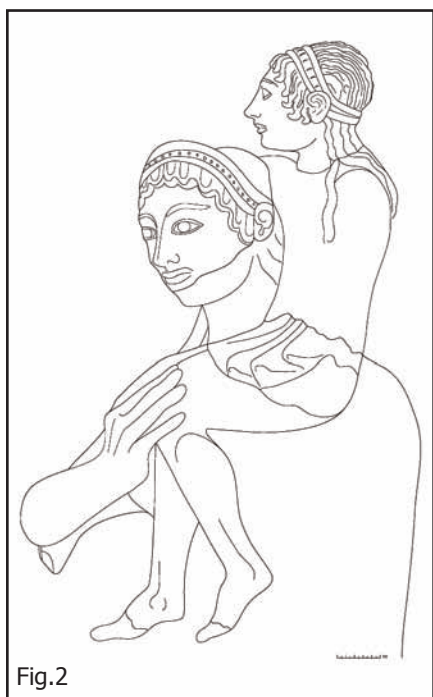


Fig.2



Fig.1



Fig.6



Fig.3

show nevertheless a very close similarity with the physiognomy of the Veientine acroterial statues – as shown by the typical shape of the mouth, the profile of nose and chin, the flat eye-balls, and the specific hairdo with the fillets. The right shoulder of the small statue probably was pulled upwards, to judge from the thickening in the lower part of the neck. Several elements of modeling indicate that the head was turned towards the right, facing his mother (Figs. 2,5). Because of the lacunae separating the head from the



Fig.7



Fig.4

remaining lower part of the body, the connection cannot be technically proven, although petrographic analysis or neutron activation tests could compare the fabrics of the separate parts. The reconstruction should therefore be regarded as hypothetical.

The head was previously published in 1903 and 1964.² Massimo Pallottino, in his major publication of the female statue acroterion in 1979, published a photograph of the statue with the small boy reconstructed in clay on her left shoulder.³ Position, size and visual impact of

this reconstruction show a remarkable similarity with our graphic reconstruction combining the head of young Apollo with the remains of the lower part of the body with his hips and legs.

For the Dutch exhibition, a hard copy (Fig. 6, also see photo page 1) has been made of the Latona statue, with 3D scan techniques (Lorenzo Morigi, Bologna). The real statue, (Fig. 7) now in the National Etruscan Museum Villa Giulia in Rome, cannot travel due to her fragile state and importance as one of the “canonic” statues in Etruscan Art. In the copy of the statue, the position of the head has been changed slightly, as experts did not agree with the reconstruction of the head and shoulders as made in the 50s of the last century. The copied statue can now be lent to other museums outside of Italy. The actual combination of mother and child has been breathtaking and completely convincing.

1. N.A. Winter, “Gods Walking on the Roof: The Evolution of Terracotta Statuary in Archaic Etruscan Architecture in Light of the Kings of Rome,” *Journal of Roman Archaeology* 18 (2005) 249, n. 37.

2. H.B. Walters, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum* (London 1903) no. XXII, 281; E. Richardson, *The Etruscans* (London 1964) 101, Pl. 6.

3. M. Pallottino, "Officina veiente. Il grande acroterio femminile di Veio," in *Saggi di Antichità III. Immagini inedite e alternative di arte antica* (Roma 1979) 1037-1092, 1088, pl. XLIV.3.



Fig.5