Tarquinia: Twenty Years of Excavation

by Maria Bonghi Jovino
Università degli Studi di Milano

Slightly more than twenty years of excavation may seem like a long time but for excavators it is never long enough: whenever one problem is solved, an infinite number of other problems takes its place.

The excavation in the habitation site of Tarquinia, carried out by the University of Milan, began in 1982, and is still ongoing in two areas: the “monumental complex” on the plateau of the Civita (fig. 1), and the area of the Ara della Regina (fig. 2, p. 4). Aside from the actual excavation, during all these years we have also been carrying out studies of the history of the sites, their natural environment, and their geology. The results of these studies have contributed important information towards a better understanding of the city’s history.

The results of the excavation are important for a number of different disciplines: some of the architectural features are absolutely unique for Etruria, certain discoveries have changed our way of thinking about certain past theories, and still others have brought us completely new kinds of information. This is especially true of the discovery of a remarkable “monumental complex;” it also holds for the interpretation of the different phases of the temple of Ara della Regina, and for the incontrovertible evidence for the practice of human sacrifice.

One discovery involved the earliest history of the site, the early Etruscan, “protohistorical” phase of the city, when the habitation site was first founded. In an “area sacra” were found traces of sacred ritual practices, including the lighting of fires and offerings of the first fruits of the earth. This was clearly an area where ancient rituals were carried out, the cult place of an ancestral female divinity who was worshipped there. In the ninth century BC the inhabitants of Tarquinia marked off a quadrangular area, area alpha. Within that area they buried an albino, encelopathic child, an epileptic, as shown by the analyses carried

[See “Tarquinia” on page 14]

Florence Museum Opening Old Doors

In commemoration of the Florence flood of 1966, on November 4, 2006, a ceremony was held, accompanied by the opening of a new exhibit at the Archaeological Museum of Piazza SS. Annunziata, whose original doors were reopened for the occasion. The opening of the exhibit, entitled, “The Archaeological Museum of Florence, Forty Years After: Archaeology and Restoration in Tuscany,” brings back to life the Salone del Nicchio, where the public can admire such impressive monuments as the huge fourth-century pediment of the temple of Talamone (147 cm high, 882 cm wide) as well as the seventh-century silver urn from the Tomba del Duce in Vetulonia, the newly restored currus from the Tumulo dei Carri, Populonia, and old friends, including the beautiful statue-urn from Chianciano of ca. 440 B.C., with a demon holding a scroll.

The opening of the exhibit, which will run through February 2007, prominently features the work of the Centro di Restauro della Soprintendenza per i Beni Archeologici della Toscana. This handsome volume, 516 pages thick, contains a full, preliminary account of all the archaeological activities carried out in the region – including excavations, restorations, area studies and surveys, and much more.

We look forward to seeing the exhibit and entering the museum through its newly opened entrance on Piazza SS. Annunziata.

Fig. 1: Plan of habitation site of Tarquinia: The monumental complex.

Fig. 5: Bronze lituus twisted in order to make it unusable to the living. Found in front of Edificio Beta.

Fig. 3: Gallery of the archeological museum in Florence at the time of the 1966 flood.
Dear Editors,

For your information: on November 5, 2006, 12:20 on RAI 1, “Linea Verde” presented a program on the area of southern Etruria, and featured the Castello di Procaseno, where a characteristic medieval market was reenacted.

Giovanni Bisoni e Cecilia Cecchini

Castello di Procaseno
Corso Regina Margherita 155
01020 Procaseno (VT)
tel/fax 0763710072
www.castellodiproceno.it

Dear Editors,

I love the Etruscan News and am telling our library about it. I hope you flourish.

Yours ever,

John

John Boardman
Ashmolean Museum
Oxford OX1 2PH, G.B.

Dear Editors,

Faced with the dizzying prospect of a three-year Undergrad course in Biology, I decided to try something different the summer before applying for a certain dig in Italy and after everyone’s perennial fountain of wisdom, my work… well, I’m not sure what I was working my own grave. To Tomba 44 I migrated towards the sea and left nothing but a load of bones and ash with a few sporadico thrown in just to tempt me to dig deeper. The loving care with which I photographed, measured and drew those tiny bits and the celerity with which I would run to cover them at the slightest hint of rain meant that by the end my little grave was quite close to my heart. I can only hope that when they find the final resting place of Tomba 44, with its associated riches (I’m betting on an entire chariot, made of solid gold) they will remember that first pioneering “archaeologist”, David Rueser, in whose footsteps they have managed to follow.

Yours,

David Rueser
Oxford University

Dear Editors,

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The address for our main page of our Web site is: http://www.columbia.edu/cu/archaeology/ and the page where we can have Etruscan information posted is http://www.columbia.edu/cu/archaeology/newsletter/main/index.html

Thank you again for your interest. Hope all is well,

Joanna Smith
Columbia University

Dear Editors,


Armando Cherici

Dear Editors,

Thank you very much for the last issue of Etruscan News: you do a splendid job of publishing, for the whole community of scholars all around the world, all this information and so form a link among all of us.

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Dominique Briquel
La Sorbonne, Paris

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Ancient Etruscans unlikely ancestors of modern Tuscans, statistical testing reveals

by Lisa Trei
Stanford University

For the first time, Stanford researchers have used novel statistical computer modeling to simulate demographic processes affecting the population of Tuscany over a 2,500-year time span. Rigorous tests used by the researchers have ruled out a genetic link between ancient Etruscans, the early inhabitants of central Italy, and the region’s modern-day residents.

The findings suggest that something either suddenly wiped out the Etruscans or the group represented a social elite that had little in common with the people who became the true ancestors of Tuscans, said Joanna Mountain, assistant professor of anthropological genetics. “Very often, we assume the most simple explanation for something,” said Mountain, an expert in anthropological genetics. “So when you find in a particular location the archeological remains of people, the simplest explanation is that those people are ancestral to whoever is living there now. How often do you get a chance to check that? Very rarely.”

The research advances the field of anthropological genetics by moving beyond simple storytelling about an ancient people to rigorous testing, using genetic data analysis, of a set of anthropological hypotheses, Mountain said.

The findings are documented in “Serial Coalescent Simulations Suggest a Weak On-Indo-European Language,” published May 15 in PLoS Genetics.

The Etruscans are the only preclassical European population to date that has been genetically analyzed, Mountain said. Two years ago, Italian geneticists extracted maternally inherited mitochondrial DNA from the bones of 27 people called Etruscans found in six different necropoleis (burial sites) in Tuscany. The female lineage was investigated because, unlike the male Y chromosome, many copies of mitochondrial DNA are found in each cell and thus are easier to extract, Mountain explained. The data represent one of the best collections of ancient human DNA in existence. “If you get DNA out of one bone, you can try to say something about the past,” Mountain said. “But they managed to get DNA out of quite a few bones.” The DNA of 49 people living in the region today was also sampled. Although data from the two groups revealed several differences, Mountain said, the researchers could not interpret if these were meaningful or significant. “What we did was the question: Do the present-day people look like they could be descendents of the Etruscan population?”

The answer surprised Mountain. “We did the simulation study and there was nothing we could do; we couldn’t tweak it enough to get the modern people to look like they descend from the people in the Etruscan burial sites[,]” she said. “We couldn’t make it fit with the simple inheritance direct lineage model.”

The Stanford researchers used recently developed software called “Serial SimCoal” to simulate genetic data based on different population scenarios, such as small (25,000 females) or large (300,000 females) populations of constant size, an expanding population (with males and females) or large (300,000 females) populations of constant size, an expanding population, and scenarios involving migration and selection. Despite the range of scenarios created, the scientists could not find a match between the observed archeological data and the simulations.

Christian Anderson, a former Stanford undergraduate, developed the software while working with Elizabeth Hady, associate professor of biological sciences. She has used the approach to analyze the ancient DNA of small mammals. “I believe it’s the first time it has been used to analyze ancient human DNA.” Mountain said. “It’s computationally intensive and requires DNA data from many individuals.”

The finding is important because it questions the common assumption that residents of a particular place are descendents of its earlier inhabitants, Mountain said. “Also, it raises a number of other questions?what happened to the Etruscans?” she said. “It’s stimulating for archaeologists and other social scientists to look into what might have been the causes of this decline in the population. It may have been quite abrupt. Mostly, it’s a matter of guessing.”

According to Mountain, the field of anthropological genetics is replete with such educated guesses. “There’s so much storytelling that goes on in our field where people will see a particular genetic sequence and go, ‘Ahah! That means these people moved here and there,’” she said. “I tend to be fairly skeptical and say, ‘That’s a nice story.’ Before this study you could tell a number of stories consistent with the data. What we’ve done is narrowed down these stories, which for me is a really great leap forward.”

Editor’s Note: See response by JM Turfa, page 4.

Letter to our Readers

Dear Readers,

In this seventh issue of Etruscan News we are following some earlier traditions and inaugurating some new features. Students continue to be an important part of our authors and, we hope, our readership. Of course, these students become scholars in the course of time, and Dr. Elizabeth de Grummond Colontani has now handed over to Hilary Becker her role in reporting on dissertations and theses in progress and student activities. We would ask graduate students to let her know of any news of interest.

The article on Etruscan herbal glosses by New York University student Kyle Johnson in Etruscan News 5 attracted a good deal of scholarly attention. In addition to John Scarborough and Dominique Briquel, who followed up in Etruscan News 6 with fascinating articles on herbas and glosses respectively, we have just heard from Armando Cherici, who informs us that his article on Etruscan science is appearing in Science and Technology for Cultural Heritage 2006. Etruscan News 7 presents an article on Priapus by Claudia Moser, a graduate of the University of Pennsylvania, who has been working at the Metropolitan Museum in New York helping in the preparations for the opening of the Etruscan and Roman galleries in April 2007.

An article in this issue, translated from a news item in La Repubblica by Adriano La Regina, former archaeological Soprintendente of Rome, presents as a shocking piece of news the results of a conservation analysis of the Lupa Capitolina; the conclusions threaten to remove the Wolf as an Etruscan sculpture taken over by Rome as her principal symbol. We invite discussion on this highly controversial question.

Good news comes on the museum front, with some important artistic monuments returning home from Boston and New York. Congratulations to the Carabiniere who contributed to this repatriation! Front page news is the renovation of the Archaeological Museum in Florence. Etruscan scholars around the world were delighted to learn that Fulvia Lo Schiavo is now Archaeological Soprintendente of Tuscany; her tenure in Sardinia opened a new phase of scholarly discoveries concerning the island that was crucial for the early development of the Etruscan cities. May her new position on Etruscan soil be equally rewarding and fruitful, both for the field and for herself.

As important as the texts of articles that appear in Etruscan News are the illustrations. We are particularly grateful to the photographers who are responsible for the photographs that accompany the articles that we publish. We wish to thank in particular Araldo De Luca for the front page photographs illustrating “The Capitoline Museum and the Castellani Collection,” by Antonella Magagnini in Etruscan News 6.

Two of the most important Etruscan sites excavated in recent years are Verucchio and the Civita of Tarquinia. We are proud to be carrying news of ongoing developments concerning these sites, including Maria Bonghi Jovino’s own summary of the most significant results of the Civita excavations.

Finally, we note with satisfaction that the 2007 Annual Meeting of the AIA features three Etruscan panels, one of them in honor of the recipient of the Gold Medal for Archaeological Achievement. The editor who is receiving the AIA Gold Medal is pleased to accept it as a mark of recognition for the field of Etruscan studies. She is also honored to follow in the steps of Margarette Bieber, Eve Harrison, and the long-remembered Etruscan scholar Emeline Hill Richardson.

Larissa Bonfante
Jane Whitehead

Page 3
Staring down Herodotus: Mitochondrial DNA Studies and Claims About Etruscan Origins

by Jean MacIntosh Turfa

No one questions the “origin” of the Greeks or Latins, yet once again, the Herodotean issue of the supposed Lydian origin of the Etruscans has been revived, this time draped in DNA. Because archaeologists and historians long to adopt demonstrable, unequivocal dates and scientific details for our targets of interest, we too are tempted by the bait of biochemical surety, but, even without speaking to the laboratory data or computer-program design, we need to critique the recent articles with common sense.

The latest furor was generated by a computer-simulation study, “Serial coalescent simulations suggest a weak genealogical relationship between Etruscans and modern Tuscans,” Proceedings of the National Academy of Sciences 103 (21), May 23, 2006:8012-8017, by E.M.S. Belle, U. Ramakrishnan, J.L. Seldman, we need to monitor large populations if we are to avoid gross error.

The source of the mtDNA data is an article by C. Vernesi et al., “The Etruscans: A Population-Genetic Study,” American Journal of Human Genetics 74, 2004:694-704, claiming to show “closer evolutionary relationships with the eastern Mediterranean shores for the Etruscans than for modern Italian populations” (quote from abstract, p. 694). In fact, neither study had an archaeologist among its numerous co-authors, and the conclusions are compromised by small sample size, and skewed selection of sample sources. The 13 authors of Vernesi et al. 2004 claim to have “determined mitochondrial DNA sequences in multiple clones derived from bone samples of 80 Etruscans who lived between the 7th and 3rd centuries BC,” but only 27 or 28 of those 80 samples were said to be uncontaminated – the rest had to be rejected. Further, the issue of Etruscan “origins” is not addressed by a sample that begins at least several hundred years after the crucial developments of cultural/ethnic definition or alleged arrival from elsewhere. Any post-9th-century population is already likely to be a hybrid because of intermarriage with other groups, and only one or two skeletons in the 2004 study are possibly as early as the 7th century, while half are 3rd-century or later (table 1, p. 699).

In fact, the short time-period is otherwise problematic with mtDNA. While Paleolithic development can be traced over the longue durée by counting actual mutations in DNA, there is not enough time over the past 3000 years for many mutations, and the effects of genetic drift would probably be more significant here. Geographic distance too is a concern: Etruscan culture certainly did extend to the upper Adriatic and Capua during certain periods, but without clear chronological context we have no way of knowing if the bones sampled there were of ethnic Etruscans rather than with any level of confidence how Greek persons or hybrid descendents thereof.

Ethnic diversity was proudly proclaimed by more than one resident of ancient Etruria, as shown by epigraphic evidence, from the stele of Avele Feluske (the “Feliscan”) of the 7th-century Vulnetia, to the sarcophagus of Lars Pulenus who claimed to be the great-grandson of Lars Pule Creices (the “Greek”), not to mention Demaratus. (See P. Poccetti, 1999, “Etrusco Feluske = falsus? Note sull’origine della stele arcaica di Vetulonia,” SE 63:281-90; and D. Briquel, 2002, “‘Monseigneur le Grec’ en Étrurie,” KTEMA, Civilisations de l’Orient, de la Grèce et de Rome Antiques 27:265-270). A sample size in the hundreds could have hedged against misleading associations of DNA sources – preferably, though, uninstructed sampling, an ideal statistical sample size would be at least 1000.

The usable, cloned mtDNA came from ribs and long-bones (rather than the customary tooth-roots) from just 28 skeletons said to come from “museums and public collections.” They cover a chronological period of at least 500 years, the 7th through 2nd (although the abstract says 3rd) centuries BC, from seven Etruscan urban territories. The only breakdown is between the Etrusco-Latin samples from 2004:699 table 1, but there is no way to associate a particular skeleton with a published tomb, or even determine which are male versus female. Although the authors thank E. Pacciani for furnishing samples from Magliano, Marsiliana [sc. d’Albegna] and Tarquinia, they do not cite her (or anyone else’s) excavation. Notation is publications.

The modern comparison mtDNA comes from P. Francalacci, J. Bertranpetit, F. Calafell and P.A. Underhill, “Sequence Diversity of the Control Region of Mitochondrial DNA in Tuscany and Its Implications for the Peopling of Europe,” American Journal of Physical Anthropology 100 1996:443-460. This claimed that “the pattern of mitochondrial variation in Tuscany indicates the persistence of an ancient European component subsequently enriched by migrational waves, possibly from the Middle East.” The modern sample included 49 “Tuscans” selected from an undisclosed list of “villages of medium to small population, in the hilly internal part of the region of southern [modern?] Tuscany” (Francalacci et al. 1996:444). The only criterion for indigenous ancestry was that their maternal grandmother had been born in the same area, so their ancestors could have been Greek slaves, Hannibalic soldiers, Romans, medieval immigrants, et al., and it effectively eliminates the urban populations of the major Etruscan cities from consideration. Vernesi et al. 2004 claimed that the sample of “Turks” is closer to the Etruscans, but we are not told of any measures taken to exclude the Roman Empire, Late Antique and medieval nomadic populations, or the Levantine and European groups that were integrated with the Ottoman Empire.

Beyond issues of statistical rigor, a deeper problem may be the contamination of samples. In 2004, B.A. Malyarchuk and I.B. Rogozin re-analyzed the 28 Etruscan samples used by Vernesi et al., and suggested that post-mortem damage to the mtDNA was causing misinterpretation, leading to the notion that no descendants of these Etruscans had survived in living populations (“On the Etruscan Mitochondrial DNA Contribution to Modern Humans,” AmJHumGenet 75[5] November 2004:920-923). Barbujani et al. responded immediately in self-defense, with the infelicitous title, “Etruscan Artifacts: Much Ado About Nothing,” AmJHumGenet 75[5] November 2004:923-927. (One might mistake the title for their cavalier attitude toward the archaeological contexts of their specimens.)


It is disturbing to note that the authors of the “Etruscan DNA” publications were native of the vast literature on pre- and protohistorical Italy, and did not collaborate more intensively with Etruscologists or other archaeologists. Vernesi et al. (2004) thanked E. Pacciani, R. Tykot, G. Barker and T. Rasmussen for providing samples and/or advice, but their generalizations and broad references, citing whole books without page references, and omitting titles for some articles, do not indicate a depth of understanding of the complex historical and social issues involved. And misspelled terms like “Villanova” do not enhance the credibility of their theories. Belle et al. (2006) also thank Rasmussen, Barker and Tykot, but again omit page references to the works of these authors. This may be standard practice for scientific literature, where articles are only a few pages long and should be consumed whole, but for lengthy archaeological books and controversial citations, this is not proper. It is incorrect to cite (Belle et al. 2006:8015 no. 23) Annette Rathje’s 1978 study of Near Eastern imports in the princely tombs as claiming an “Eastern origin of the Etruscans” was suggested by comparisons of artifacts” a pots-are-people methodology that no Etruscologist, certainly not Rathje, would use. Vernesi et al. (2004:703) cite R.S.P Beekes (2002) “The prehistory of the Lydians, the origin of the Etruscans, Troy and Aeneas,” Biblioteca Orientalis 59:206-242, essentially the same as Beeke’s book, The Origin of the Etruscans (Koninklijke Nederlandse Akademie van Wetenschappen, Afdeling Letterkunde, 2003). He maintains that the Etruscans are Lydians, whose “original” homeland was in a different part of Anatolia from classical Lydia, and that they migrated ca. 1200 BC when some sites in Italy were destroyed in the transition to Final Bronze/Protovillanovian culture. But scholars familiar with the archaeological sites (few of which were accessible to sea-born explorers) have suggested not foreign invasion but internal social change as the impetus for this destruction – see M. De Jiuliis, “La prima età del ferro in Tulugia,” pg. 453-466 in G. Bartoloni and F. Delpino, eds., Oriente e Occidente: metodi e discipline a confronto. Riflessioni sulla cronologia del-l’età del ferro in Italia, Atti dell’Incontro di studi, Roma, 30-31 ottobre 1994, Mediterra, Istituto Editoriale e Poligrafici Internazionali, 2005). Unfortunately, it is Beeke’s book that will be discovered by the students who search library databases in English; he belabors (but relies almost exclusively on) secondary sources, [continued on next page]
Priapus: Origins, Cult, Roles
by Claudia Moser

Priape...fascino gravis tonto...poeta nos- ter (Priapea 79)

In a culture pervaded with protective phallic symbols, the presence of a phallic god is not surprising. The Roman Priapus, a god developing out of both the Greek and native Italic phalic fertility gods and embodying characteristics of deities in these two cultures, can be seen as the culmination of the evolution of phallic gods and their images in the Mediterranean. In his assimilated Roman form he is not a native Italic but a synthesis of different cultures, different influences, a blend of roles, ideals, symbols and images adapted to a first-century A.D. Roman beliefs and customs.

According to most scholars, the cult of Priapus spread through Italy in the beginning of the second century B.C., after contact with orientalized Greek culture, possibly imported with the ritual practices of the Bacchanalia, yet escaping the suppression of the cult of Bacchus in 186 B.C.1 But there is some evidence of Priapus in Etruria in the Hellenistic era; Priapus is depicted in the company of the infant Dionysus and Hermes on the case of a bronze mirror in the British Museum (fig. 1).2 The earliest surviving Latin reference to Priapus is from a fragment of the works of the comic writer Afranius (circa 150 B.C.), in which Priapus refutes the rumor that he was sired by an ass.

Despite his many different roles, the one constant, prominent, identifying feature of Priapus is his exposed, erect, hyperbolically large phallus. Priapus has as his principal purpose for exhibiting his erect phallus the protection and safety from evil. He is really nothing but a giant phallus, an apotropaic power that wards away the evil eye and protects an area.

His one-piece garment is raised up shamelessly to reveal his enormous genitalia, and he usually wears a hat or some turban-like, foreign Phrygian cap.3 His beard is often unkempt, his facial hair vulgarly recalling his public hair, a comparison often found in Latin invective.4 Although this seems to be the standard iconography of Priapus, there are also examples of the god as a clean-shaven, well-kept youth.5

Priapus’ most widespread role is as guardian and protector of the garden or flocks, a rustic role that casts him as a new Dionysus, a new Hermes, a variation on the Italic gods Liber and Mutnibus. Every garden had its Priapus. According to Latin authors, the statue can be made of wood,6 the trunk of an old oak,7 useless firewood,8 poplar,9 oak,10 the best cypress,11 or even pastry.12 Priapus as the god of the garden, depicted by statues carved from tree trunks, is first described in lines of Furius Bibeius (103 B.C.) “If you, by chance, should see my Cato’s hair, its shin-gles painted with red lead, its garden in Priapus’ watchful care.”13 There is even evidence of a statue of this god in the Garden of Mæcenas, one of the most elite spaces in Augustan Rome. Garden Priapus and his phallus were neither obscure nor comical; they were guardians, protectors of the crops and animals, dominant sexual symbols presiding over lush gardens.14

As the guardian of the garden, Priapus not only ensures the fertility of the vegetation but also protects his territory from thieves or trespassers. His enormous phallus becomes a dangerous weapon as well as a symbol of fertility, an exaggerated member that threatens to punish thieves with rape.15 Priapus’ threatening weapon brings to mind the Latin words for weapons, or sharp, pointed objects that constitute so many euphemisms for the phallus in the Latin language.

This dual role of Priapus, guardian and menace, can apply not only to his role as the god of a garden but also to all his other beneficent and protective roles. Priapus guaranteed both the fertility of natural vegetation and the growth of material affluence. He ensured the safety of fields and flocks, the fertility of the land; he was also closely connected with monetary wealth and mercantile prosperity. In the Roman city of Pompeii, in the House of the Vetti, Priapus stands as guardian at the fauces of the doorway (fig. 2, p. 6).

In this famous fresco, Priapus and his giant bronze mirror in the British Museum (fig. 1). Priapus as a marker in the gardens, establishing boundaries and defining territories, so too is he a marker set up on rocks, beaches and harbors, a navigational indicator for mariners that probably began as just sightings and served both practical and religious functions.

Priapus not only ensured a safe voyage as a monumental stone marker but also as a personal talisman, a votive statue on a ship. In the wreck of Plainer A, a Roman merchantman of the early first century A.D. found near Marseilles, was discovered a wooden figurine very closely resembling Priapus: the youth lifts up his tunic to reveal an empty socket that likely once held a large, separately-fashioned phallus (fig. 3).

This wooden votive, together with another discovered, wooden toga-clad figure, likely was an icon of an onboard shrine; its back, left in an unfinished state, seems to suggest its intended forward exposure, its placement in a niche, much like the placement in a house-hold lararium.

The safe passage that the Priapic markers and votive statues afforded sailors parallels the safe voyage that funerary Priapic images provided. Although Priapus is less frequently depicted as a god associated with death, a god illustrated on tombs, a god invoked at funerals, he nonetheless acts fittingly as protector found near the 5-foot-3-inch-long skeleton, she said Tuesday. The boisterous lunch Monday, would likely be put on display in a museum after being examined further, De Santis said. It was the first skeleton to be found in the 3,000-year-old necropolis, she said. Early this year, a funerary urn that contained human ashes, as well as bone fragments that appeared to be from a sheep, were found in one of the necropolis tombs. Alessandro Delfino, another archaeologist who took part in the excavations, said Monday’s discovery highlighted a ‘social change’ in the funerary habits of the people who dwelled in the area, from cinererating to burying the dead. Experts have said the necropolis was destined for high-ranking personalities — such as warriors and ancient priests — heading the tribe as just pithios that lived in small villages scattered on hills near the area that later spanned one of the world’s greatest civilizations.

Ancient Skeleton Unearthed in Rome
from THE ASSOCIATED PRESS
(May 31, 2006)

ROME (AP) — Archaeologists say they have dug up a woman skeleton dating to the 10th century B.C. in an ancient necropolis in the heart of Rome.

The well-preserved skeleton appears to be that of a woman aged about 30, said archaeologist Anna De Santis, who took part in the excavations under the Forum of Caesar, part of the sprawling complex of the Imperial Fora in central Rome. An amber necklace and four pins also were phallus represent three different kinds of prosperity: growth, represented by his enormous phallus; fertility, represented by the bag of coins which he holds and weighs; and fertility, symbolized by the basket of fruit at his feet. The combination of money and the large number allows the viewer to link the two, to equate the extensive quantity of each, an association evoked in the juxtaposition of the phallus and the bag of coins on the scale.

From the first clear evidence of the worship of Priapus and the spread of his cult in the Mediterranean, in the third or second century B.C. Priapus appeared as a protector deity of mariners, sea-born traders, and those who “engage in every kind of seamanship.” Many of the Greek poems devoted to Priapus portray him as the god of harbors, protector of mariners,9 a domain that, like the garden, carries with it many sexual metaphors and connotations. Just as Priapus is a marker in the gardens, establishing boundaries and defining territories, so too is he a marker set up on rocks, beaches and harbors, a navigational indicator for mariners that probably began as just sightings and served both practical and religious functions.

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The underworld much as he protected as a
realm of death. As a god of graves, funer-
tive role appears as perfectly appropriate to
the familiar guise of Priapus (fig. 4).

Fertility should be invoked at graves and in
granted double importance by both the phallus
and the abundant fruit. While at first it may
seem unlikely that Priapus, a deity of life and
cornucopia of fruit and vegetation. Fertility is
over a cemetery.

In Aquileia, the Augustan colony north of
Venice, a white marble funerary altar, dating
from the first to third century A.D. depicted
the familiar guise of Priapus (fig. 4).

A seductive Priapus stands in relief, lifting
his tunic and revealing a member masked by a
cornucopia of fruit and vegetation. Fertility is
d granted double importance by both the phallus
and the abundant fruit. While at first it may
seem unlikely that Priapus, a deity of life and
fertility, should be invoked at graves and in
funerary illustrations, his apotropic, protec-
tive role appears as perfectly appropriate to
the realm of death. As a god of graves, funer-
als and death, he can ensure a safe passage to
the underworld much as he provided a safe
voyage for sailors, deter the disturbance of the
gate, protect the dead body from evil spirits
of the dead, and promise prosperity and good
luck in the afterlife.

In his adaptability, in his many roles as
protector and grantor of fertility and prosperi-
ty, Priapus can perhaps be seen as an
omnipresent deity, a god presiding over all
the land and all peoples. On a herm-pillar from
Tivoli a long, detailed inscription to Priapus (CIL 14 3565) hails a "genuine worship
of this godhead among the people." In
the inscription, Priapus is hailed as "of all
things holy father," "the holy father of all
things that live," "father, god of everything,"
for without Priapus' vigor "no one can imagine
life on earth, in air, in sea." Priapus is no
longer just the god of fertility and reproduc-
tion in the garden, of marriage, the business
world and the deity of safe voyages for sailors
and the deceased, but is now equally pro-
creator, the god with a "virile force so famed,"
for whom even "Jove will leave alone his
awesome thunderbolts ... drawn by desire."

Figure 2: Priapus. House of the Vettii
(From John Clarke, Roman Sex: 100
B.C.- 250 A.D., 21)

 associations of Priapus with death can also be
seen in an inscription found near a grave in
Rome: "I, who with unsheathed member
guard this grave, Priapus am, seat of both
death and life." (CIL 6. 3708). Even in
Horace's Satire 1.8, Priapus is a watchman
over a cemetery.

In Horace's Satire 1.8, Priapus is a watchman
over a cemetery.

The Sunday Times
Continued from previous page

of yet another realm of ancient culture. A
funerary inscription found in Verona (CIL 5.
3634) reveals Priapus' connection with death,
referring to the grave as "a place reserved for
a memorial with a shrine of Priapus." This
NOTES
See H.B. Walters Catalogue of the Bronzes, Greek,
Roman, and Etruscan in the Department of Greek and Roman Antiquities, British Museum, London, 1899, Number 737.

Priapus is depicted as a bearded man dressed
in a short girt chiton, his right hand raised to
his mouth.

W.H. Parker, Priapeia: Poems for a Phallic
God. London: Croom Helm, 1988, 11. For
Priapus as the son of an ass, see Macrobius,
Satire 6.5.6
4. B. Rose, "Bilingual Trojan Iconography," in
Mauerschau. Festschrift fuer Manfred
Korfmann. R. Aslan et al., eds. Remshalden,
2002, 329-50: it was only in the first century
A.D. that Priapus began to wear the Phrygian
cap, "undoubtedly because his principal sanc-
tuary was located at Lampsakos, in the Troad"
5. A. Richlin, The Garden of Priapus, 123.
7. Vergil, catalepton 1a.
8. Columnella, er 10. 29-34.
11. Vergil, catalepton 3a.
12. Martial, 6.49, 6.73.
14. Parker, 11-12.

Figure 3. Plainer A (From Neilson, Fig. 2)

Museum News

14 Roman Treasures, on
View and Debated
by Alan Riding

LONDON, Oct. 25 For the last week,
 scores of scholars, museum curators and col-
lectors have been discreetly filing into a well-
guarded gallery of the Bonhams auction house
here to admire 14 richly decorated silver
objects that lay buried for 1,500 years in a for-
gotten corner of what was once the Roman
Empire.

The excitement is palpable. Only before — for one brief morning in 1990 in
New York — has the so-called Sevso Treasure been displayed in public. Now the solid silver
plates, ewers, basins and caskets, thought to be worth more than $187 million, are again
living up to their reputation as one of the finest collections of ancient Roman silver ever
found.

Dated from A.D. 350 to 450, the treasure
takes its name from a dedication on a 22-
 pound hunting plate, which reads in Latin:
"May these, O Sevso, yours for many ages be,
worthy." This work and others carry intricate designs and detailed reliefs of boar and bear hunting,
feasting and mythological stories, as well as
delicate geometric forms.

Yet all this beauty carries a blemish. While
the works are on display at Bonhams with a
view to an eventual sale, they remain tainted
by uncertainty over their provenance and by
an outstanding claim by Hungary that they
were illegally removed from its territory.

At most, then, this private exhibition (viewing is
by invitation or special request) is intended as
a first step toward the treasure's rehabilitation.

Certainly, its owner, the Marquess of
Northampton, would dearly like to sell it. By
his own admission, he acquired it in the early
1980s with this in mind. But two previous
attempts to sell it — in 1983 to the J. Paul
Getty Museum in Los Angeles and in 1990 at
an auction by Sotheby's — failed. Meanwhile,
the collection has been stored in a London
vault. "I do not want my wife or my son to inher-
it what has become a curse," Lord Northampton,
now 60, told The Sunday Times of London. "I doubt it will be sold overnight,
but eventually I hope somebody or some insti-
tution will buy it, and it will go on permanent
display so that people can enjoy and appreci-
ate its exquisite beauty."

Robert Brooks, the chairman of Bonhams,
said he hoped this private exhibition, which
ends on Friday, would at least provoke a
debate. "In particular, there is the question of
what happens to objects when their early
provenance is unknown," he said in an inter-
view. "Do important objects get locked away
forever, or are they exhibited and studied?"

But while scholars have jumped at the
chance to view the Sevso Treasure, the debate
has so far not favored Lord Northampton or
Bonhams, not least because recent claims by
Italy and Greece to antiquities acquired by
some American museums have heightened
awareness of the international traffic in
[continued on next page]

15 Richlin, Garden, 125.
16 Richlin, Garden, 121.
17 J. Clarke, Roman Sex: 100 B.C.- 250 A.D.
New York 2003, 104.
18 Herter, 215, AP 10.4, late first century B.C.
19 Parker, 5, AG 5.54, describes the activities
of lovers in terms of the sea.
20 E. M. O'Connor, Symboolum Salacitatis: A
Study of the God Priapus as a Literary
Character. Frankfurt 1989. 20: the fish may
be a phallic symbol, with its head representing
the glans penis.
21 H. R. Neilson, "A Terracotta Phallus from
Pisa Ship E: More Evidence for the Priapus
Deity as Protector of Greek and Roman
Navigators." International Journal of
22 Herter, 231-232.

Figure 4: Aquileia Funerary Altar with
Priapus.
Boston Museum Returns 13 Ancient Works to Italy

by Elisabetta Povoledo

ROME, Sept. 29—After months of negotiations, the Museum of Fine Arts, Boston, on Thursday formally turned over 13 archaeological treasures to Italy that cultural officials here say were looted from Italian soil.

At a signing ceremony at the Italian Cultural Ministry, Malcolm Rogers, the Boston museum’s director, pledged his institution’s cooperation in halting plunder in archaeological source countries.

“We’re committed to seeing the end of illegal excavations and the illicit trade in archaeological works of art,” Mr. Rogers said. He emphasized that the two sides had formed a collegial relationship. “This is a new era of legality,” he said. “That’s why it’s very important to see the objects here in Rome.”

Although there had been signs in recent weeks that an accord was imminent, the objects involved had not been disclosed. Among them are a majestic statue of Sabina, the wife of the second-century Emperor Hadrian; a marble fragment depicting Hermes from the first century A.D.; and 11 ancient painted vases.

Lifting a white sheet with a flourish to unveil the Sabina, the Italian culture minister, Francesco Rutelli, said the piece would be returned to Tivoli to rejoin “her restless companion” at Hadrian’s Villa.

One of the artifacts, a two-handled amphora from the fourth century B.C. attributed to the so-called Darius Painter, was donated to the Museum of Fine Arts in 1991 by Shelby True, a Swiss dealer Fritz Bürki, with Mr. Hecht as an intermediary.

Still others were sold through a Swiss gallery, Palladini Antik Kunst, which is the focus of another Italian judicial investigation. The relief of Hermes was donated in 1992 by Cornelius Vermeule, the former curator of classical art at the Museum of Fine Arts. Scholars suggest it might have come from Hadrian’s Villa at Tivoli.

Thursday’s accord closely resembles a pact reached last February with the Metropolitan Museum of Art in New York providing for the handover of 21 artifacts. As with the Met, the Italian government will lend “significant works” for exhibition at the Museum of Fine Arts and collaborate on other projects like archaeological digs.

Mr. Rogers said the museum had acquired the works in “good faith.” But he said “the balance of evidence” presented by Italy “favored the return of the objects.” He declined to provide details on the evidence.

The signed accord refers only to the 13 works and will not prevent prosecutors from opening an investigation in the future, should questions arise about other artifacts.

“This closes one chapter as it opens a working relationship that will make it easy for the Italians to come and discuss with us,” Mr. Rogers said.

Italian prosecutors contend that over the last century museums around the world have enriched their antiquities collections by acquiring objects that were illegally excavated from Italian soil by tomb robbers and sold through unscrupulous dealers, often operating through “universal” galleries.

The collecting practices of American museums fell under sharp scrutiny after the indictment of Ms. True, former curator of antiquities at the Getty Museum in Los Angeles, along with Mr. Hecht in Rome.

Next week a Rome court is scheduled to hear the appeal of their co-defendant, Giacomo Medici, a dealer who was sentenced in 2004 to 10 years in prison and a fine of $1.27 million. Italian authorities say he was involved in the trade of 21 objects.

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No officials from any American museum other than the Getty have been formally charged with wrongdoing.

Under the terms of Thursday’s agreement, the Boston museum will inform the Italian Culture Ministry of any future acquisitions, loans or donations of objects that could have an Italian origin. The Met refused to agree to a similar clause in its agreement with the Italian government.

Italian officials involved in the negotiations praised the Boston museum’s “open and honest” position. “They thought more about cultural projects than property,” said Maurizio Fiorilli, the Italian government’s chief negotiator.

The museum also took the first step in the process, approaching the Culture Ministry in November 2005. Negotiations went relatively quickly, over several months, and included two meetings in Rome in May and July. For the last year the museum has posted information on the provenance of its artworks on its Web site, mfa.org.

“It’s an invitation for people to scrutinize the collection,” Mr. Rogers said. “If people come along and question an acquisition, we feel duty-bound to respond.”

Negotiations with the Getty over the return of more than 50 objects contested by the Italians have been more strained. Though an agreement to return 21 objects was tentative—reached in June, the details have not been made public.

Mr. Rutelli, the culture minister, would say only that he hoped a deal was “on the way” with the Getty.

He said he also hoped the pact with the Museum of Fine Arts would “accelerate other negotiations” with other American museums, which prosecutors say include the Princeton University Art Museum and the Cleveland Museum of Art.

“This is a powerful message they’re hearing,” he said. “We’re convinced that we’ve reached a turning point.”

Aside from the Sabina, the works returned by the Boston Museum will go on view at the National Roman Museum here. In November Mr. Rutelli is to travel to Boston with the pieces lent by Italy. Officials say they have not yet been chosen.

On the same trip, Italian officials said, Mr. Rutelli will deliver a Laccian artifact to the Met for a four-year loan.

The Boston museum’s accord is to be deposited with Unesco, which drew up an international convention on the illicit traffic in cultural property in 1970. “This is a historic day, and we’re proud to be participating in it,” Mr. Rogers said.

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14 Roman Treasures

Continued from previous page

Roman and Greek treasures.

In a letter to The Times of London, Lord Renfrew, the former director of the Cambridge-based McDonald Institute for Archaeological Research, said it would be unethical for any British museum to display the collection. And he added: “It is an affront to public decency that a commercial dealer should do so — even if many archaeologists, such as myself, will take the opportunity of going to inspect it.”

Ludovic de Walden, Lord Northampton’s legal adviser, responded in the newspaper that it was also “offensive” of Lord Renfrew to imply that any criminal act might have been committed, either by Bonhams or by Lord Northampton.

But in an article in The Guardian this week, Lord Redesdale, secretary of an all-party parliamentary archaeology group, called for a full examination of the treasure’s origins.

“While the treasure remains here with its status unresolved, it represents a standing challenge to the effectiveness of the measures in force in this country to combat the trade in illicit antiquities,” he wrote.

That said, nothing certain is known about the collection before 1980, when its first six pieces were reportedly sold by a Lebanese-born art dealer called Halim Korban to Peter Wilson, a former chairman of Sotheby’s. Two years later, Mr. Wilson and a London lawyer, Peter Minniss, persuaded Lord Northampton to invest in the venture, and four more works were acquired.

In 1983, these 10 were offered to the Getty museum, but the museum lost interest after Lebanese export licenses were proved to be falsified. That same year Mr. Wilson died, but through Mr. Minniss’s connections, Lord Northampton later bought four more pieces.

The collection of 14, by then owned entirely by Lord Northampton, was exhibited in New York in 1990 in anticipation of a Sotheby’s auction planned for later that year in Switzerland.

The Lebanese government then obtained an injunction barring the treasure’s removal from New York, and lengthy legal proceedings followed. Lebanon dropped its claim to the collection, but Hungary and Croatia joined the case. Finally, in 1994, after several lower courts rejected the Hungarian and Croatian claims, the Appellate Division of New York’s State Supreme Court also ruled them to be “without merit,” and Lord Northampton was able to return the treasure to London.

Subsequently, he brought a law suit charging “fraud and conspiracy to defraud” against Mr. Minniss and his London law firm, Allen & Overy. The case was settled out of court, and while the terms were never divulged, British newspapers have reported that Lord Northampton won as much as $28 million in compensation.

With this private exhibition, Lord Northampton has intentionally thrust the Sevso silver back into the limelight. And one predictable result has been a renewed claim by Hungary.

“According to Hungarian law,” Hungary’s Ministry of Education and Culture wrote in a letter to Bonhams, “the treasures are the property of the Hungarian state; therefore we maintain our claim of title to it and will take all possible legal measures pursuant to this.”

But so far Hungary has neither taken fresh legal action nor presented new facts to bolster its claim is that the hunting plate refers to Pelso, a companion at Hadrian’s Villa.

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But so far Hungary has neither taken fresh legal action nor presented new facts to bolster its claim is that the hunting plate refers to Pelso, a companion at Hadrian’s Villa.

Meanwhile, Bonhams is preparing to return the treasure to its life behind bars this week-end. “What is an affront to public decency,” said Mr. Brooks, the auction house’s chairman, “is the thought that these objects will never be seen by anyone, anywhere, at any time. The alternative is to give them to some country that has not proven its claim.”

The fact is,” he went on, “no one has come up with a decisive answer as to where the treasure originated, where it was used and where it might have been hidden. All we know is that it was probably hidden, which is why it survives in unbelievable condition.”
A new archaeological museum for the Chianti region was inaugurated at Castellina in Chianti on April 21, 2006. Located in the Piazza del Comune of Castellina, the museum brings together for the first time finds from the most notable sites in the part of Italy known as Chianti Geografico: the area north of Siena, comprising the modern towns of Castellina, Gaiole and Radda, as well as Castelmuzio Berardenga. Along with handsomely didactic displays including multi-media screens and touch-screen monitors, the cases feature evidence for the prehistory and historical periods of Chianti, especially the Etruscan components.

Fledgling Rome ‘trembled’ when leaders of 12 cities met

(ANSA) - Rome, September 7 - Italian archaeologists believe they have found the mysterious sanctuary which was the religious and political centre of the Etruscan civilization.

The Etruscan world was organized around a federation of 12 city states. Each spring the political and religious leaders from the cities would meet at a holy place called the Fanum Volumniae to hold a council. Here they would discuss military campaigns, civic affairs and pray to their common gods. Chief amongst these was Volumnia, god of the underworld. Until now it has never been clear where the Fanum, which means sanctuary, was located, and historians have been looking for it for at least six centuries.

Now, after extensive digs at a site near the hill town of Orvieto, 60 miles north of Rome, a team of archaeologists from Macerata University is sure the mystery has been solved. They have found the walls of a central temple, two important roads and part of the perimeter wall of an extensive shrine, all built in the tufo stone used by the Etruscans. They have also uncovered fragments of 6th century BC ceremonial vases used for religious rites. “It has all the characteristics of a very important shrine, and of that shrine in particular,” said Simenotta Stopponi, professor of Etruscan studies at Macerata University.

Listing some of those characteristics, she mentioned “the scale of the construction, its intricate structure and layout, the presence of wells and fountains and the central temple building”.

So far the team has not found an inscription referring to the god Volumnia. This would prove beyond all doubt that the place is the famed Fanum Volumniae. In the meantime, excavations continue and Stopponi thinks such an inscription could be found when digs resume next summer.

Also supporting the claim that this is the Fanum Volumniae is a fact that the area was used continuously for religious purposes right from the 6th century BC up to the 15th century. In fact Roman temples were built on it in later centuries and the last church was erected there in the 12th century.

Roman historian Livy mentions the Fanum Volumniae several times in his works. He describes the meetings that took place there between Etruscan leaders. He refers in particular to a meeting in which two groups applied to assist the city of Veii in a war it was waging. The council’s answer was no, because Veii had declared war without first notifying it.

Livy also says that Roman merchants who travelled to a huge fair attached to the meeting acted as spies, reporting back on Etruscan affairs to authorities in the fledgling city state of Rome. “When the Etruscan League met, people in Rome - which was still quite small - began to tremble,” Stopponi said.

Italy’s Culture Minister Francesco Rutelli believes the Etruscan sites dotted around the countryside north of Rome offer an important opportunity to develop tourism in the area. The Etruscan city of Veii, one of Italy’s most spectacular but neglected archaeological treasures, is now part of a government bid to focus interest on the ancient Etruscans.

On September 19 Culture Minister Francesco Rutelli was scheduled to visit the sites at Veio, where archaeologists recently brought to light the oldest examples of painting in Western civilisation. Experts unearthed a tomb dating to the seventh century BC, the oldest ever to have emerged from the ground at the buried Etruscan city north of Rome. It contained wall paintings of five red, roaring lions and a flock of yellow-tinged waterbirds.

Rutelli intends to work closely with local authorities in Chianti to ensure the museum continues to attract visitors.
Vignale Hill, San Giovenale

By Ingela Wiman
University of Göteborg

The large Vignale plateau, rising southeast of San Giovenale, has never been satisfactorily investigated. This cliff was connected to the necropolis hill by a road and bridge system in Etruscan times and must have played a vital part in the economy of the site.

In February 2006, Yvonne Backe-Forsberg, Richard Holmberg and Ingela Wiman carried out a survey on the Vignale hill. Our group was trying to locate the construction whose stone foundations had been unearthed during excavations in 1960, together with a bothros containing inscriptions, inter alia. We identified the stone tufa blocks, although heavily destroyed by the plough, and unfortunately we must consider the foundation lost. We found two skyphos bottoms, one of which has an inscription tentatively interpreted by Giovanni Colonna as reading AL, “to the gods.” We also uncovered the old road with heavy substructures that once led from San Giovenale over the bridge to the Vignale hill from the north, and also three rock-cut tombs on the southern part of the Vignale hill. We plan to start fieldwork, if permitted, in the summer of 2007, and will look for five other bothroi, previously located but never excavated, around the “ceremonial structure” described above.

The exhibition in Viterbo, which has been extended, includes the inscription and other objects from San Giovenale.

See also the Swedish Institute’s Vignale Archeological Project at: http://www.svenska-institutet-rom.org/projects/vignale.html

The Area Sacra at Cetamura

by Nancy de Grammond
Florida State University

Excavations in Zone II at Cetamura del Chianti up to 2006 have now made clear much of Area L (=Building L), a monumental Etruscan building evidently dating to the final century of Etruscan civilization (2nd half of the second century/1st half of the first century BCE). The building has a highly irregular plan, with stone foundations often one meter or more in thickness. The interior of the building features walls running at right angles and following the compass points. Other walls run at a diagonal to this plan, including one wall or wing of the building about 21 meters long.

There are paved areas alternating with beaten earth floors of yellow clay and what is probably a large courtyard in the middle. Some of the foundations are so heavy and thick that they could easily have supported multistoried elements. Within the building’s courtyard is a free-standing sandstone platform that likely served as an altar. It has a tetragon-al shape, measuring 2.46 x 1.32 x 1.94 x 1.85 m. (discovered in 2005; published in Etruscan News 6, p. 10). Nearby was found a sacrificial pit, sunk into the beaten earth floor, measuring ca. 1.00 m x 0.90 m, with a depth of ca. 0.25 m. Of the many items found in the pit, some were clearly ritually burned and others probably intentionally broken.

Most of the finds from the pit have been consigned to Studio Arts Centre International (SACI), Florence, for conservation and restoration under the direction of Nora Marosi and Renzo Giacchetti. The exact number of pots present will not be clear until restoration and the catalogue are complete. Several of the vessels were quite large, including one storage vessel, probably for grain, and a large pitcher, probably for wine. There were also little cups for drinking and a bowl for eating, as well as a small beaker of the type that holds oil or spices. All of these vessels were ceramic, most of them broken, but with most or all of the fragments buried together in the pit. Further, most of the pots seem to be locally made rather than imported. No painted wares were included.

Also of considerable interest was the discovery of some ten iron nails deposited in the pit, all in a relatively good state of preservation. While the Etruscan regard for the sanctity of nails is well known, it is too early to comment on what is surely a ritual usage at Cetamura. Among the metal objects was a coin of bronze clad with silver (fig. 1), now legible, as a result of Giacchetti’s cleaning, as a type of coin struck in a silver denarius series at the Roman colony of Narbo ca. 118 BCE; it provides a terminus post quem for the sacrificial pit, as well as an index for dating the altar and Building L.

In the same Zone of Cetamura (Zone II), in a deep stratigraphy adjacent to the kiln, Structure K, dating to the third century BCE, were found in 2006 several fragments of pottery with graffiti. One of these has the name of the god Lurs incised upon it (fig. 2). While this belongs to an earlier phase and a slightly different spot on Zone II, it certainly shows religious activity on the site, along with a number of other graffiti and miniature vessels found through the years in the area of the kiln and the cisterns Structure A and Structure B. Building L may show an ambitious attempt to monumentalize an already existing sacred area in the final years of Etruscan habitation at Cetamura.

For further information and for maps of Cetamura, see http://www.fsu.edu/~classics/cetamura/arch_programs_index1.html, especially “Latest Results and Previous Discoveries.” Also see: http://www.eurekalert.org/pub_releases/2006-06/fsu-feed63006.php

Excavation of the Baths at Carsulae 2006

by Jane K. Whitehead
Valdosta State University

The baths at the Roman city of Carsulae have now undergone two campaign of excavation, in 2005 and 2006; research at the site began with a study of the surface remains in 2004. Carsulae is generally believed to have been founded in the late 3rd c. B.C., when the Romans built the Via Flaminia through Umbria to the Adriatic coast; the frequent emergence of vernica nera pottery in the area of the baths, though not from secure contexts, would confirm habitation at the site, if not the existence of the baths themselves, at that early date.

The 2005 excavations within the area of the apse revealed an odd reuse of decorative architectural elements from other buildings to create a flue extending from the furnace across the apse (see Etruscan News 5 [2005] 11). At the time, we interpreted the reuse as suggesting a conservative rebuilding and retention of earlier architectural forms, which had perhaps been retained from as far back as the first bath structure at the site. Other decorative carved stone elements were found scattered around the exterior of the apse in locations that gave no clue as to their original or secondary functions.

In the 2006 season, excavation continued in the area of the apse, where the architecture exposed by Umberto Ciotti in the 1950s remained vulnerable and deteriorating. The 2006 excavation produced more examples, both of reuse of materials outside of their intended functions and of decorative blocks scattered around the exterior of the apse. The most striking example of reuse is visible in the crude tegulae mammatae, their hand-formed bosses sticking up from the sub-floor of the hypocaust, where they serve as pavers. They must have been taken from an earlier bath, or earlier phase of these baths, where they would...
The second shallow limestone arch turned up against the northern exterior face of the apse, very near the displaced column fragment, noted in the 2004 season. The front of the arch is carved with reliefs depicting Cupids leaning on upturned torches; these flank a rectangular field containing the ruined image of a quadraped (fig. 2). The Cupids are a well-known funerary image, and surprising for this context. Perhaps an area of tombs at Carsulae was destroyed in antiquity by an earthquake that also damaged the baths. The Carsulans may have considered it auspicious to bring elements of the houses of the dead, like spolia, into the service of a place of the living, especially a place that fostered health and healing and life.

The architectural form of the baths at Carsulae continues to appear atypical. What appeared to be a very tenuous wall, defining the straight side of the apse where it meets the rectangular room, was partially exposed in 2005. In 2006, however, after the removal of the concrete suspended floor that was bonded into it, it no longer appears to be a wall, but rather a double-decker hypocaust (fig. 3). This is an uncommon feature, and probably served to heat the side of a plunge bath located in the apse. The two-story hypocaust clearly continues under, and supports, the mosaic floors of the rectangular room. Unfortunately, it seems from the surface contours that most of the floors are missing from the rectangular room, so it is not certain how far into that space the two levels extended. The presence of this unusual feature further suggests that our bath may have been built early in the development of the Roman bath typology; alternatively, it may indicate a distinctive or unique function for our bath beyond that of mere daily hygiene.

The small object finds of the 2006 season offer hope of new insights. Two brick stamps found paving the sub-floor of the hypocaust, as well as ten coins, may give us information about the chronology of use and rebuilding of the structure. The elegance of the finer objects – two carved ivory hairpins and an ivory needle, much extremely fine glass from delicate jewelry – increasing suggests a feminine presence in the last days of the baths’ use. This presence may connect in some way to the Cupids on the arch: for example, did the baths serve as a health center for women at some stage of childbirth?

Etruscan Capitals at Montefiascone: Etruscan Influence in Romanesque Architecture

by Larissa Bonfante and Paolo Bevilacqua

The term Romanesque, originally introduced to refer to the art of western Europe after 814 (the date of Charlemagne’s death), is an appropriate name for this art, just as the term Romance is appropriate for the languages that derived from Latin and were fused with local dialects and languages. In the art and architecture of this period, as in the languages, the classical tradition was mixed with local influences.

This classical tradition was very much a part of the powerful revival of art in the year 1000, and was particularly strong in Italy. As might be expected, in the Romanesque art of northern Italy the local Etruscan influence was especially important. Numerous monsters, unknown to early Christian art or rejected by it, were represented as climbing on portals, altar canopies, capitals, walls, cornices, and font mouldings. The powerful radiating influence of Etruscan art transmitted them to Mediaeval artists: on a portal of Genoa Cathedral, Romanesque sculptors carved an Etruscan chimera with a goat’s head on its back and a serpent for a tail, similar to the famous Chimaera of Arezzo. Also due to Etruscan influence were the lions supporting Romanesque porticoes, or the dragons and griffins seen in the arms of Volterra.

“Nay, we shall discover many more such connections between Etruscan and Mediaeval art when they are more thoroughly studied.”21 Corrado Ricci echoes the words of another scholar of this period, G.T. Rivoira, who notes that the influence of Etruscan art has yet to be properly taken into account in the origins of Medieval art.2 These monsters, double-headed animals, and especially the animals with limbs in their mouths, which were so typical of Etruscan art of the Orientalizing period, had remained as fossilized elements, and became a part of the repertoire of the art of Gaul and other areas.3 Indeed, the local influence in this region of Italy only served to reinforce motifs of Etruscan art that had traveled north in much earlier times, had become established in the art of northern Europe, and resurfaced in the rich international context of Romanesque.

In this context, we want to look at a few capitals in the church of San Flaviano in Montefiascone, built in 1032, whose figured decoration derives from typically Etruscan Orientalizing motifs, adopted in the art of ancient Europe and incorporated into a long-lasting artistic tradition. Several of the capitals are decorated with figures of lions. No two are alike. One of the lions has his own tail...
in his mouth (fig. 1). Two of the capitals show lions in the process of devouring a man. In one case, the two lions have imprisoned him with their tails and are sharing him, one lion eating his leg, the other an arm (fig. 2). On another capital, the lions have divided the man between them; one has his head in his mouth, while the other has the trunk (fig. 3).

Both motifs are characteristic features of seventh-century Etruscan art, though the acrobatic tricks the lions perform with their tails are not. The tail in the mouth of the first lion looks a lot like the plants coming out of the mouths of animals in Orientalizing decoration, such as the bronze throne from Chiusi, where it appears coming out of the mouth of a chimera (fig. 4). The motif also appears on processions of animals, and in the northern sottosquadri art of the sixth and later centuries, influenced by earlier Etruscan Orientalizing motifs. In the animal procession register of the fifth-century situla from Watsch, we see deer with plants issuing from their mouths, and, walking in an orderly fashion behind a deer, a lion with a human leg in his mouth (fig. 5). This limb in mouth motif is ubiquitous in seventh century Etruscan art, where countless lions parade with human legs hanging out of their mouths.

Etruscan lions, monsters and demons found a home in the imagination and art of the Medieval period, and survived into the Renaissance in their own territory, where Etruscan angels and devils helped churchgoers and great artists to imagine Heaven and Hell.\(^3\)

NOTES

1. Corrado Ricci, Romanesque Art in Italy. New York, ca. 1935, V.


4. Montefiascone, near the Lago di Bolsena, will be familiar to readers as the home of the Est! Est! Est! wine.


Date of Capitoline Wolf Contested

by Adriano La Regina

The Capitoline Wolf, Rome’s most famous symbol, representing the myth of the city’s origins, has long been considered one of the masterpieces of ancient art. Handbooks on the history of art regularly include it as an example of Etruscan craftsmanship.

It used to be attributed to Vulca, the famous sculptor from Veii who was called to Rome in the late sixth century, at the time of Tarquin the Proud, to decorate the Temple of Jupiter Capitoline. More recently it was held to be the work of a later artist from Veii, a sculptor of the following generation, who created and cast it in the years 480-470 BC. It has been known for some time that the twins were added in 1471 or shortly thereafter, when the bronze statue, a gift of Sixtus IV to the city of Rome, was transferred from the Lateran to the Campidoglio.

It has been proven, by means of incontrovertible evidence, that the Wolf itself is also a later creation. Certain technical features identify it as belonging to the school of the great bronze sculptures of the Middle Ages, while stylistic characteristics date it to a period between Carolingian and Romanesque art.

In 1997 the statue’s restoration was entrusted to Anna Maria Carruba, an art historian and restorer who specializes in the study and restoration of ancient bronzes. An accurate study of the casting technique brought out the fact that the statue had been cast using the lost wax process in a single casting. Such a technique evolved and became more sophisticated in the course of the Middle Ages, when it was important to case bronze church bells free of seams or faults, in order to ensure the clarity of their sound.

Ancient bronzes, whether Greek, Etruscan or Roman, are different from medieval bronzes because they are cast in pieces, later welded together to form the whole. According to the traditional story, two Greek sculptors of the sixth century BC, Rhioikes and Theodoros “were the first to liquefy bronze and cast statues,” in the words of Pausanias, and found a way to make more accurate casts. Their innovations probably consisted, as Anna Maria Carruba has discovered, not in the invention of the casting method itself, but rather in the discovery of the technique of soldering together parts of a sculpture cast separately, by using a different bronze as the soldering agent, a method known as a “brasatura forte.”

This technique, adopted in the Greek world and soon introduced in Etruria and Rome, results in the modeling of more delicate volumes and sottosquadri, and allows the creation of ambitious compositions, going beyond even the limits of what can be done with marble, the best of the stone used for sculpture. It also allows the artist to reach a remarkable surface finish, as well as reducing the risk of failure in the casting process, an important advantage not to be underestimated.

The Medieval casting technique in one piece results instead in more rigid forms, less free in their movement, though it undoubtedly has advantages in its practical application, such as the casting of church bells. Only in the Renaissance did artists using the technique of
Meetings of the Associazione Internazionale di Archeologia Classica (AIAC)

The AIAC was founded in 1945 to be a center for true practical international collaboration for all scholars of Classical Archaeology. Among its activities are the organization of a conference every five years, the publication of a superb site than any other very useful archaeological information, the publication of AIAC News, and the recent creation of an online version of the Fasti Archeologici (www.fastionline.org), no longer published in hard copy.

From the year 2000, in addition, monthly meetings of the various national archaeological institutes have been organized to permit young scholars (doctoral candidates, fellowship recipients) who are involved in research in Italy to meet and present their work. The lectures are offered preferably in Italian, but other languages are also acceptable.

A meeting took place November 20, 2006, in the Istituto Finlendese di Roma on the subject “Insediarsi, produrre, accumulare: Settle, Produce, Accumulate.” Alessandro Jaja of the Università di Roma “La Sapienza” was moderator. The program consisted of the following papers:

- Martin Kober (Istituto Archeologico Germanico), “Insediamenti indigeni in Campania tra VI e V sec. a.C.”
- Francesca Missi (Università di Roma “La Sapienza”), “Dinamiche insediativne nel Suburbio fluviale sud-occidentale di Roma dall’età repubblicana a quella tardo-antica.”
- Francesco Martorella (Università degli Studi di Siena), “Contesti produttivi e sistemi di stoccaggio delle derrate nello studio di alcuni granai delle Mauretanicae e della Numidia.”

Fifth Amber Conference, In Belgrade

Committee on the Study of Amber

The Fifth International Conference on Amber in Archaeology was held in Belgrade on May 3 - 7, 2006. Like the Fourth International Conference, which was held in Tarsi in 2001, and published in 2003, it was organized by Professors Curt Beck and Joan Todd. Participants came from the Baltic to the Adriatic, including J. Bouzek, Czech Republic; L. Bonfante, USA; N. Negroni Catanaci, Italy; P. von Eles, Italy; I. Dabrowski, Poland; C. H. Hughes-Brock, Great Britain; I. Loze, Latvia; K. Marková, Slovakia, and many others. Dr. Aleksandar Palavestra was responsible for the exhibition of Amber in Serbia that opened at the same time at the National Museum of Serbia and Montenegro. He and the conference organizers, Joan Todd and Curt Beck, will edit the Conference Proceedings.

For more information on this or other amber matters, please contact the Conference Chair, Curt W. Beck, Amber Research Laboratory, Vassar College, Poughkeepsie, NY 12604 U.S.A. e-mail: beck@vassar.edu.

Or the Serbian hosts of the Conference at the National Museum in Belgrade:

- arh@nordnimzuj.org.yu
- sarad@nordnimzuj.org.yu

ARCS 2007-2008 Academic Program

For the academic year 2007-2008, the American Research Center in Sofia plans to offer three programs with accompanying fellowships in cooperation with various Bulgarian educational institutions.

The ARCS will host the programs’ lectures and seminars, provide logistical support, organize related trips, and facilitate opportunities for taking Bulgarian-language classes and access to local libraries, museums, and other educational institutions.

1. ARCS 2007-2008 Academic Year (9-Month) Program, September-May

Those interested in the 9-month program (only for graduate students) will devote one semester of their choice to independent research and travel, and participate either in the ARCS Fall Semester or Spring Semester program (described below).

2. ARCS Fall Semester 2007 Program

This program is intended for graduate and advanced undergraduate students interested in the history, material culture, and civilization of Bulgaria and the Balkan region. The term of the program is from the first Monday of September through the last Saturday of November. The program consists of lectures, seminars and trips relating to the period from antiquity to the present day; ample opportunity for independent research and language training will be provided. The goal of the program is to engage the participants with eminent local scholars in the study of Bulgarian (and to a certain extent, Balkan) history and civilization in their continuity and facilitate specialized research in local institutions.

Etruscan by Definition

Conferenze in honour of Sybille Haynes 12/06

David Ridgway, “James Byres and the definition of the Etruscans.”
- Judith Toms, “Regional Identities within the Villanovan culture.”
- Friedhelm Prayon, “The atrium house and lifestyle: an Italo-Etruscan concept.”
- Stephan Steingräber, “Etruscan Rock Tombs – Origins, characteristics, local and foreign elements.”
- Stefano Bruni, “Rituals and ideology among the aristocracy of the Orientalizing Period.”
- Jean-René Jannot, “To sleep, perchance to dream: Etruscan funerary perfumes.”
- Nancy Winter, “Solving the riddle of the sphinx on the roof.”
- John Penney, “Personal details in Etruscan inscriptions.”
- Giovanna Bagnasco Gianni, “The importance of being Umaele.”

[continued on next page]
**ARCS**
Continued from previous page

3. ARCS Spring Semester 2008 Program
This program is intended for graduate and advanced undergraduate students interested in religious studies and Orthodox Christian civilization, art, architecture, and music. The term of the program is from the first Monday of February to the last Saturday of April. The structure of the program will be similar to the fall program. The lectures and seminars will give an overview of Orthodox Christianity, with a special emphasis on the study of Orthodox Christian art, architecture, and music. Trips to famous Bulgarian monasteries and churches (many of which are part of the world’s cultural heritage) will complement the lectures, seminars, and independent research.

For more information about the American Research Center in Sofia, these programs, and contact information please visit the ARCS website (www.einandi.cornell.edu/arc).

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**Verucchio Conference in Cologne**

**University of Applied Sciences Cologne**
**12-13 October 2006**

Presentations and events included:
- Annemarie Stauffer, “Hundreds of Fragments: Ten years work.”
- Patrizia von Eles (Bologna), “Villanovan Verucchio.”
- Annemarie Stauffer (Köln), “Garments from Verucchio.”
- Lisa Raeder Knudsen Veje, “Tablet Borders from Verucchio.”
- Ina Vanden Berghe (Bruxelles), “Dye Stuff Analyses.”
- Margarita Gleba (Copenhagen), “Villanovan Weaving Implements.”
- Presentation of Original Garments in the Textile Section.

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**Symposium: “Hispanism, Archaeology, and Collecting” at the Hispanic Society of America, New York**

**October 26, 2006**

This symposium highlights Archer M. Huntington’s (1870-1955) contributions to the study of Spanish antiquities. Huntington not only directed excavations in Itálica, birthplace of the emperors Hadrian and Trajan, but also amassed a collection of over 2,000 Spanish antiquities from the Paleolithic to the Visigothic periods. During the past three years, the speakers have been researching the Hispanic Society of America’s archaeological objects, work that will be published as: *Catalogue of the Archaeological Collections from Spain held at the Hispanic Society of America.*

The October 2006 symposium included the following papers:
- Manuel Bendala (Universidad Autónoma de Madrid) and Jorge Maier (Reale Academia de la Historia), “Archer M. Huntington and the Hispanic Society of America.”
- Teresa Prados (Columbia College Chicago), “Huntington as Collector, or Esthetic Rebelliousness.”
- Constanbio del Álamo (Hispanic Society of America), “The Formation of the Archaeology Collection at the Hispanic Society of America.”

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**The Romans and Water:**
**Management, Technology, Culture**

**Columbia University, September 22-23, 2006**

Most relevant for our interests was the first talk: Albert Ammerman (Colgate), “Rethinking the Banks of the Tiber in Early Rome.” Ammerman was able to make us visualize the situation in archaic Rome, long before the embankments were built, when the Tiber’s water level rose and flooded the area on a regular basis. Also of interest were contributions dealing with Roman subjects:
- Nicholas Purcell (Oxford), “Rivers and the Geography of Power.”
- Michael Pachin (NYU), “Frontinus and the Creation of a New Administrative Post: curator aquarum.”
- Kathryn Gleason (Cornell), “Designing for Water: Above and Below the Surface of the Roman porticus.”
- Rodolfo Bargnesi (Pavia), “Rome’s Organization of Land and Water in the Valley of the River Po.”
- Fiona Greenland (Oxford), “Around the impluvium: salutations and Reflecting Pools in Roman Houses.”
- Pascal Arnaud (Nice), “Sea-lanes, the Average Duration of Voyages, and the Cost of Sea-borne Freight in Diocletian’s Price Edict.”
- Christer Bruun (Toronto), “Water and Water in Rome and Roman Italy.”
- Christoph Ohlig (Deutsche Wasserhistorische Gesellschaft), “Vitrivius’ castellum aquae (De arch. 8,6,1-2) and the Reality of Pompeii’s Water Supply.”

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**Sepolti tra i vivi: Buried Among the Living**

The conference “Sepolti tra i vivi: Buried Among the Living,” organized by Gilda Bartoloni, was held in the Museo dell’Arte Classica in Rome, April 26-29, 2006. It consisted of seven sessions:
- Session I: Prehistory and Protohistory
- Session II: The Ancient Orient
- Session III: The Hellenic World
- Session IV: Rome and Latium
- Session V: Pervroman Italy and Continental Europe
- Session VI: History, History of Religion, Juridical Aspects
- Session VII: Round Table: Itineraries for Recognizing the Dead among the Living.

Most interesting for our readership were Sessions IV and V, whose papers are listed below:
- Dunia Filippi, “Dalla domus Regia al Foro: I depositi di fondazione e/o obliteratezione.”
- Elisa Gusberti, “Status sociale e significato rituale dei morti in abitato a Roma tra VIII e VII sec. a.C.”
- Paolo Carafa, “Uccisioni rituali e sacrifici umani nella topografia di Roma”
- Andrea Carandini, “Uccisioni rituali-sacrifici umani nella prima Roma.”
- Patrizia Fortini, “Dal Foro al Carcer Tullianum”
- Alessandro Guidi, “Sepolti tra i vivi. L’evidenza lazziale”
- Anna De Santis, Maria Fenelli, Loretana Salvadori, “Implicazioni culturali e sociali del trattamento funebre dei bambini nella proto-storia lazziale”
- Alessandro Vanzetti, “Deposizioni umane in abitato dell’età del ferro, tra Europa e Italia”

- Francesca Botani, “La donna delle fornaci di Veio-Campetti”
- Maria Paola Baglione, Maria Anna De Lucia Broilli, “Le deposizioni infantili nell’Agro falisco tra vecchi e nuovi scavi.”
- Angela Ciancio, “Necropoli e aree urbane. L’uso ‘apulo’ di seppellire intra ed extra muros nella Punicità del periodo tra VI e III secolo a. C.”
- Stephane Verger, “Tra sepolcreti, santuari e abitati: la gestione dei corpi umani nelle società della seconda età del Ferro a nord delle Alpi”
- Bernard Lambot, “Des inhumés singuliers dans le village gaulois d’Acy-Romance (Ardenne-France)”
Fig. 2: Plan of habitation site; area of the Ara dela Regina.

Fig. 3: Edificio Beta

Fig. 4: Bronze objects found in front of Edificio Beta

Tarquinia
Continued from page 1

out by the paleoanthropologists. The presence of this child must be understood as an exceptional, ominous event, a prodigium, in a centralized community that had already developed a socio-economic center, and had agreed-upon sacred rituals and cults to be followed in different circumstances.

Information gathered from the excavation agrees with the results of other studies, and allows us to reconstruct the daily life of the inhabitants during the ninth century. This information shows that women were mostly involved in household tasks, while the men took part in the running of the community, and other tasks such as extraction of metals, working the salt beds, hunting, pastoral activity, agriculture. The abundant ceramic evidence shows that the society of Tarquinia included [See “Tarquinia” on page 19]
Books Reviews
by Francesco de Angelis

AЕИМНЕСТІОΣ. Miscellanea di Studi per Mauro Cristofani, 2 vols. Edited by Benedetta Ademari. (Prospettiva, Suppl. 2). Firenze, Centro Di, 2005 [2006]

Mauro Cristofani (1941-1997) has undoubtedly been one of the most important scholars in the field of Etruscan studies of the 20th century; and he would have continued to hold such place of pre-eminence in the new millennium, if—alas!—the di superiori et involuti had not decided otherwise. His legacy, though, will be a lasting one, and these two volumes of essays in memory of him testify to this.

As to be expected in the case of a scholar whose friendships and academic relationships were as wide-ranging as his interests, the fields covered by the contributors’ articles go from the ancient Near East to the reception of classical antiquity in the modern era. Nevertheless, the core of AЕИМНЕСТІОΣ, “Eternally Remembered,” is firmly centered on Etruria.

The articles are conveniently arranged according to the chronology of the objects and of the topics they deal with; although their number is extremely high, it does not match the number—481!—of publications by Cristofani himself. It is therefore impossible to do justice to every single contribution. Suffice it here to note that several extremely interesting new discoveries are announced, pertaining both to (allegedly) well-known objects and to recent finds.

So, for example, Francesco Buranelli and Maurizio Sannibale inform us that, during the restoration of one of the Orientalizing paterae from the famous Regolini-Galassi Tomb of Catre, they found a new inscription, “Larthia Velthurus”, bearing what appears to be the whole name of the owner of the patera, and probably of the tomb itself. To switch to a whole name of the owner of the patera, and of colonies; they could belong to the equestrian order, to the municipal elite, but they could also be freedmen or free individuals of low social status. They are to be found all over the Roman empire, from the Republican period to late antiquity. This variety and persistence is in itself a highly interesting phenomenon, which suggests that Etruscan divination must have met some very fundamental needs of the Romans; at the same time it urges us to reflect about the extent to which it retained its Etruscan nature in the process of its diffusion.


Reviewed by Valentina Livi

This publication of the proceedings of the third conference on architectural terracotta decorations held at the American Academy in Rome in 2002, offers an important group of contributions not only on the Archaic period, which was the focus of the earlier conferences, but also on terracottas of the Classical, Hellenistic and Roman periods. A first section deals with a variety of subjects, including methodological and technical approaches, by C. and O. Wikander; Cretan antefixes from Houston, by J. Kenfield; the origin of the recessed gable in Etruscan architecture, by N.A. Winter; Etrusco-Latian archaic antefixes, by C. Carlucci; and architectural terracotta decorations during the Romanization of the Italic territories, by M.J. Strazzulla. The following section deals with material from Etruria, Umbria, Abruzzo, the Faliscan area, Latium, Magna Graecia, and Sicily, including larger centers such as Murlo, Aquarossa, and Satricum, as well as some recently identified, at Cortona, Cuma, and Leontino. The volume is without a doubt of great interest, and most useful. Its usefulness might perhaps have been even greater if the texts had been arranged chronologically rather than in alphabetical order according to the contributors.

Books in Brief


As a pendant to the exhibition of the Castellani jewellery (for which see Etruscan News 5, Winter 2006, pp. 9 and 12), in 2005-06 the Louvre had organized its own show of ancient gold artifacts. In this case, too, the 19th century was pivotal in the conception of the exhibition. The pieces on display had previously belonged to the Roman Marquis Giovanni Pietro Campana, who collected them together with many other antiquities between 1820 and 1850. He was subsequently forced to auction them after his indictment and imprisonment because of embellishments with the Monte di Pietà, whose director he had been. On the occasion of the auction in 1859, before their sale and dispersal, many of the jewels had been restored precisely by the Castellani brothers.

The exhibition catalogue will thus appeal not only to experts of ancient jewelry, but also to those who want to learn more about the history of collecting and about the artistic and cultural life of 19th-century Rome.


The startling finds from the necropolis of Verucchio and their recent publication have prompted this interesting conference which deals with funerary rituals of early Iron Age Italy in a comparative perspective. Etruria proper is represented only by the case of Tarquinia (F. Tucci), but of course many of the essays bear relevance also for that area, thanks to the specific kind of approach—not to speak of those contributions devoted to centers like Pontecagnano (P. Gastaldi) or Capua (M. Minoja). The liveliness and interest [continued on next page]
Reviews

Continued from page 1

of the issues raised in the conference is well illustrated by the debate that followed the presentations and that has been aptly transcribed and published together with them (pp. 131-152) and with concluding remarks by Giovanni Colonna (pp. 153-156).


This book is an investigation of the so-called princely tombs of Latium in the 9th-7th c. BCE. After a theoretical and methodological discussion of the phenomenon, a catalogue collecting all the available information allows a thorough analysis of the spatial and demographic structure of the relevant necropoleis, as well as a differentiation of the tombs according to the degree of wealth and status representation. A review of this book by W. Martini has been published in Gnomen 78, 2006, 374-375.


The latest issue of Etruscan Studies contains the first part of the proceedings of the symposium Etruscan Now!, held at the British Museum in 2002, when fifty scholars from various countries contributed essays on different aspects of Etruscan archaeology and history. The articles published here are distributed under two headings, “Cities and Settlements” and “Cultural Identity”. A further section, “Reports on Etruscan Activities”, provides information on current research conducted in countries as distant as e.g. Sweden, New Zealand, and Japan, testifying to the permanent appeal of the Etruscan for modern cultural worldwide.


A welcome Christmas gift for Etruscan scholars and enthusiasts, this book is a thorough account of Etruscan mythology that deserves to be carefully read and meditated upon. For this reason a proper review of it will be published in the next issue of Etruscan News. For now, we want to point out that it comes with a CD containing more than 200 ancient images of mythological subjects; no doubt it will prove to be extremely useful for teachers and students alike.

tools, with its handsome casts of statues and inscriptions, copies of tomb paintings, and architectural models covering the whole chronological span of Etruscan and Italic art and culture. Some of these modern artifacts, such as the model of the Capitoline Temples, have been often reproduced and are well known to professors and students of Etruscan art alike. The little guide, just 25 pages long, handsomely produced, and illustrated with color pictures, constitutes a synthesis of the latest finding on the civilizations of the Etruscans and their neighbors.


A remarkable case of “recontextualization of the disjecta membra” of a princely tomb is placed in the context of both its ancient history and the modern adventures of the various pieces, with a cast of characters including Wolfgang Helbig, whose descriptions of the various objects made them known to scholars, and Jacques Liphitz, who admired the beauty of one of the bronzes and added it to his private collection. Well-known bronzes are finally, if only virtually placed in their ancient groupings, thus bringing back an important piece of evidence for the history of Capua in antiquity.


A careful analysis of the techniques used in central and northern in the early Iron Age Italy to produce the characteristic bronze armor and vessels found in the tombs of the period, and the distribution patterns as well as relationships with the north. Magnificent drawings and an ample bibliography make this book a basic “strumento di lavoro.”


Like other recent studies, the present volume presents the results of a study of the documentation of early excavations, in this case the records of an excavation carried out in 1902 by Isidoro Falchi of an early Orientalizing tomb with extremely luxurious grave goods. These include the remains of several chariots, armor, wool working equipment, and gold, silver and amber ornaments. Separate chapters study the various types of grave gifts, including one on the presence of amber, as well as a wealth of marbles and vessels in the tomb, and Vetulonia in general starting from the eighth century.

Two Books on Buccher:


As readers of this issue of Etruscan News will have learned from the front-page article by Maria Bonghi Jovino, research on ancient Tarquinia is currently thriving. Not only are excavations being conducted and their finds being published in a timely fashion, but the large amount of new evidence is fostering new debates and inviting reconsideration of traditional problems. The proceedings of the 2004 Tarquinia conference held in Milan give a good idea of the range of the issues and scholarly trends originated by such investigations. These run from a discussion about the rise of urban structures in Etruria (Gilda Bartoloni) to a presentation of terracotta architectural decoration (Nancy Winter); from the analysis of ceramic finds (Francesca Serra Ridgway) to the interpretation of a votive deposit from the Civita of Tarquinia (Annette Rhathe), and examine (or re-examine), a great many different aspects of Tarquinian archaeology, often with unexpected results.

Moreover, although the conference focuses especially on the first centuries of Tarquinia’s life, the later periods are not altogether disregarded. How relevant such inquiries can be even for the Archaic age is proved especially by Mario Torelli’s contribution. Starting from two imperial-age portraits of Greek intellectu- als found in a Roman maritime villa on the Tarquinian shore, Torelli is able to offer new insights on the site and nature of the Archaic harbor of Gravisca, which appears to have been located on the shores of a lagoon, and not directly on the sea coast.

Many essays share an interest in tracing links between Tarquinia and other centers, both in and out of Etruria, reflecting Tarquinia’s important role in the reception of foreign influences, as well as in exerting influence in its turn. A topic worth singling out in such context is the discussion concerning the weight to accord to Pliny’s passage about the arrival of Greek clay-modelers in Tarquinia in the retinue of Corinthian Demaratus (N.H., 35, 152). Pliny’s words are cited by both David Ridgway and Luca Cerchhiai. Based on the archaeological evidence, Ridgway strongly relativizes the foundational character of the Demaratean “event”, and maintains that it should not be interpreted as reflecting an alleged “Hellenization” of Etruscan coroplastics, but rather as alluding to the integration of innovations into a pre-exist- ing local artisanal tradition. Cerchhiai too ques- tions the historicity of the event, but his approach to the same passage leads him to emphasize the Roman side of the story, as it were. According to him, Pliny (or his source) would have mentioned Tarquinia mainly as a mediator between Greece and Rome, thereby claiming a prestigious ancestry for Rome’s art and architecture of the Archaic period. There is no doubt that these contributions will stim- ulate further debate about such a crucial issue.

Last but not least, Tarquinia’s openness is reflected by the inclusion of articles that, though their focus is not specifically Tarquinia, are nonetheless relevant for the definition of a broader cultural context.
**OBITUARY**

Keith R. DeVries, 69, Authority on Ancient City of King Midas, Dies by Jeremy Pearce (Reprinted)

July 29, 2006: Keith R. DeVries, an archaeologist and authority on the excavation of Gordion, the ancient Turkish city once ruled by King Midas of the golden touch, died on July 16 in Philadelphia. He was 69.

The cause was cancer, his family said.

From 1977 to 1987, Dr. DeVries directed the University of Pennsylvania’s dig at Gordion, where members of the staff of the Museum of Archaeology and Anthropology at the university have been at work since the 1950’s. Gordion is about 55 miles southwest of Ankara.

Dr. DeVries was an expert in Greek pottery and trade ware of the first millennium B.C. and was interested in the relationship between Greece and Anatolia in the Iron Age.

In recent work, he and others used pottery and artifacts to create an early catastrophe in Gordion, which was believed to have been destroyed in Midas’s time, about 700 B.C. By coordinating stylistic studies of pottery with radiocarbon dating of seeds found in the same ground layers, the archaeologists concluded that the destruction probably took place between 800 B.C. and 825 B.C., or a full century before Midas, after which the city was rebuilt.

The study was published in the journal Antiquity in 2003, and “finally made the moment of its formation to that of its encounter with the civilization of Rome. It will illustrate settlements, necropoleis, and sanctuaries of means by which the objects found there, but also by means of reconstructions and images, in order to allow visitors to become more familiar with a culture that is little known today.” The following exhibits are planned:

- Foligno. Palazzo Trinc: Sky, earth and water: the bases of the power of the Umbrians of the Apennine region
- Terni. Complesto ex Siri: Warrior aristocracies and metal working
- Spoleto, Museo archeologico: Umbrian peoples and their Italic neighbors
- Gubbio, Palazzo dei Consoli: Language and institutions

**Gens antiquissimae Italiae Cultura e civiltà delle genti umbre**

May-September 2007

This series of exhibits will make it possible to follow the development of Umbrian culture from the moment of its formation to that of its encounter with the civilization of Rome. It will illustrate settlements, necropoleis, and sanctuaries of means by which the objects found there, but also by means of reconstructions and images, in order to allow visitors to become more familiar with a culture that is little known today.

**Dissertations and M.A. theses in progress on Etruscan and Italic (pre-Imperial) Topics**

by Hillary Becker

U. of North Carolina

Dissertations:
- University of Texas; Department of Art and Art History:
  - Lea Cline, “The Altars of Rome Reconsidered: Rome’s Sacred Furniture from Evander to Constantine” (Advisors, John R. Clarke and Penelope J.E. Davies).

Columbia University; Department of Classics:

The University of North Carolina at Chapel Hill; Department of Classics:
- Jeffrey Becker, “The Building Blocks of Empire: Civic Architecture, Central Italy, and the Roman Middle Republic” (Advisor, Nicola Terrenato).
- Robert Vander Poppen, “Rural Change and Continuity in Etruria from the 6th Century BC to the 1st Century AD.” (Advisor, Nicola Terrenato).

Florida State University; Department of Classics:
- Julia Borek, “Facilis Descensus Averno: The Journey to the Underworld in the Greek and Italic Painting of Italy” (Advisor, Nancy de Grummond).
- Wayne Rupp, “The Shape of the Beast: Theriomorphic and Therianthropic Deities and Demons of Ancient Italy” (Advisor, Nancy de Grummond).

**Masters Theses:**

Florida State University; Department of Classics:
- Melissa Hargis, “An Etruscan Mortarium from Cetamura del Chianti” (Advisor, Nancy de Grummond).

The University of North Carolina at Chapel Hill; Department of Classics:
- Elizabeth Robinson, “Campanian Boundary Sanctuaries” (Advisor, Nicola Terrenato).

**Seven World Wonders Finalists Picked**

by Jennifer Viegas

Discovery News

April 27, 2006: Only 21 finalists remain in the final stretch of the public’s selection of the new seven most noteworthy landmarks in the world, the Swiss-based New7Wonders Foundation has told Discovery News. The goal of the project is to revise the original “seven ancient wonders of the world,” since only one, the pyramids of Egypt, still exists today. Finalists for the new group are, in alphabetical order: the Acropolis in Athens; the Alhambra in Granada, Spain; Angkor, Cambodia; Chichen Itza, Yucatan, Mexico; Christ Redeemer, Rio de Janeiro; the Colosseum in Rome; Easter Island Statues, Chile; Eiffel Tower, Paris; Great Wall, China; Hagia Sofia, Istanbul; Koyomizu Temple, Kyoto, Japan; Kremlin/St. Basil, Moscow; Machu Picchu, Peru; Neuschwanstein Castle, Füssen, Germany; Petra, Jordan; Pyramids of Giza, Egypt; the Statue of Liberty, New York; Stonehenge, Amesbury, United Kingdom.

The idea of compiling such a list of seven goes back to Philon of Byzantium, who lived from around 280 to 220 B.C. Philon was a Greek scientist who, in addition to his ancient seven wonders list, wrote about mechanics and mathematical puzzles. Philon’s wonders list consisted of manmade monuments built between 2500 B.C. to near the end of his lifetime. Aside from the pyramids and the hanging gardens of Babylon, they were the Lighthouse of Alexandria, the Temple of Artemis at Ephesus, the Statue of Zeus at Olympia, the Colosseus of Rhodes, and the Mausoleum of Halicarnassus.


**Etruscan Wine in California Planting Roots Reaping the Harvest**

October 11-January 28, 2007

In connection with this exhibit at the Museo Italoamericano in Fort Mason Center, San Francisco, Lisa Pieraccini gave a lecture on “The Wonders of Wine in Etruria: Feasting and Drinking in Ancient Tuscan,” October 26, 2006.
new products, and craftsmen who produced objects of a quality that influenced the work of craftsmen in other communities. In fact in the ninth century Tarquinia already appears as a fully structured community on the social and economic levels.

The excavation seasons have also provided important information regarding the second half of the eighth century BC. Most striking is the construction of the buildings of the “area sacra” in stone, which makes the site more splendid. The type of pottery found in the habitation site differs from that of the necropolis: there are many olla-shaped vessels, or jars, together with cups. Symbols become important, for example the human figures, depicted with a few simple strokes, as decoration on pottery vessels. Perhaps the craftsmen, the potters and metal workers, formed groups or guilds that were privileged above the members of different service categories, like those at Rome, as we learn from the so-called constitution of Romulus.

Later on, Tarquinia takes its place as the central focus, the chief city of the area. In this role, it develops more direct, intense contacts with the Greeks following the foundation of Pithekousai, as we see from the presence of both Euboean and Corinthian pottery, originating in the two major Greek centers of the time. Tarquinia is by now a fully developed city-state.

The excavation has been especially informative for the Orientalizing period. The most surprising discovery was that of a religious building (edificio beta, fig. 3, p. 14), the first and the earliest example of an Eastern type of building in Etruscan territory. Its plan consists of two rooms, with a bath serving as an altar next to the back wall of the inner room, and a small drain for the liquids of animal sacrifices. The building resembles the temple behind the palace of Tell Taynet at the mouth of the Orontes River; its similarity to certain elements point to this having been a propitiatory temple. The corpse was deposited without grave goods, with the exception of a fragmentary Euboean olla placed on his chest. Forensic laboratory examination showed that he was a sturdy individual who spent long periods of time on damp, slippery surfaces; in other words he was a sailor, who worked around water. They also showed that he was killed with a blow to the head, perhaps with a stick. There is no doubt that this was a human sacrifice made seemingly for expiration.

Recently a second case has been found: the skeleton of a child, placed in the corner of a room in the area sacra at the beginning of the seventh century, with his feet under one of the walls. The skeleton was fairly well preserved, though the cranium was missing. The paleoanthropological information showed him to be a child of around ten. The most interesting point is that his head had been cut off. All the elements point to this having been a propitiatory sacrifice. We do not know the reason for the head’s having been severed, nor where it was buried, it has not so far been found in the excavated area.

In conclusion, the excavation has brought logical periodical Archeologia Viva. (ROMARCH 21-02-2005).


See also ROMARCH message 999 “Re: Prof. Foss and Forum Romanum” for early information on Carandini’s discovery: http://groups.yahoo.com/group/rome-arch/message/999

**Announcements**

**Human Sacrifice in the Roman Forum?**

In the ROMARCH (Files - Carandini DR 22-02-2005. pdf) are posted copies of the following news articles from Il Messaggero (21-02-2005 and 22-02-2005) regarding the discovery of the Domus Regia in the Roman Forum:

1. “Carandini: Ecco la Domus Reggia,” interview with Prof. Andrea Carandini, along with a map of the site discovered in the Roman Forum. Prof. Carandini recently announced this discovery at a conference sponsored in Florence by the Italian archeological periodical Archeologia Viva. (ROMARCH 21-02-2005).


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**New Curator of Ancient Art, Harvard Art Museums**

Susanne Ebbinghaus was recently appointed curator of ancient art at the Harvard University Art Museums and lecturer on the Classics. She is an expert on, among other things, rhyta with animal foreparts in the Achaemenid empire and their reception in the West. This was the topic of the thesis that earned her a doctorate from Oxford in 1998, after undergraduate work in Freiburg, Germany, where she was born. She sometimes wishes she had picked objects for her attention that did not need explaining to most inquirers, which does not diminish her interest in these typically horn-shaped, animal-headed vessels, used for prestige drinking by elites in the Persian empire in the later sixth century B.C.

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**Erminia Bretschneider Marcucci Prize**

L’Erma di Bretschneider announces the establishment of a prize in honor of Erminia Bretschneider Marcucci, who directed the publishing house and book sellers for over sixty years, first with her father, Max Bretschneider, and then on her own until 1994.

This prize will be awarded to young art historians on the model of the previously established prize for archaeologists. The areas covered range from the art of the Middle Ages through modern art. Participation is free and open to all candidates; each author can enter the competition with one or more works.

The entries will be judged by a jury of university professors from Italy and other countries who specialize in the various areas to be covered. The author of the winning entry will receive a monetary prize (in 2005 the prize was Euros 2,600), and the work will be published as a volume by L’Erma di Bretschneider.

The entry form can be requested from the Prize Secretary, “L’ERMA” di BRETSCHNEIDER, via Cassiodoro, 19 - 00193 Roma.

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