An unusual and worthwhile exhibit on the passion for vases in the 18th century has been assembled at the Bard Graduate Center in New York City. The show, entitled *Vasemania: Neoclassical Form and Ornament: Selections from The Metropolitan Museum of Art*, was curated by a group of graduate students, together with Stefanie Walker at Bard and William Rieder at the Met. It aims to set out the different kinds of taste — goût grec, goût étrusque, goût empire — that developed over a period of decades across Britain, France, Italy, Spain, and Germany. The range of materials, from ceramics to silver, etchings to paintings, wood and brass to fabrics and furniture, is wonderfully evocative of the many facets of the widespread interest in vases.

The collection of vases assembled by Sir William Hamilton, British envoy to the Court of Naples from 1764 to 1800, provides the opening context for the exhibit. Two of the vases from his second collection, sold to Thomas Hope in 1801, serve as models in this show. They inspired the kinds of imitations and recreations made by Josiah Wedgwood at his firm called Etruria, in Staffordshire, in the later 18th century. He reproduced the decoration and scenes found on both red- and black-figure pottery, and, like many of his contemporaries, copied the shapes of ancient vases.

On the other hand, the copies were not made after the original pots, but after the engraved plates in the magnificent 4-volume work published by Hamilton and written by the antiquarian “Baron” d’Hancarville. A hydria (fig. 1) is a copy of a vase that belonged to Hamilton, painted in Wedgwood’s “encaustic” technique that imitated red-figure with red, orange, and white painted on top of the “black basalt” body, as he called it. But here, Wedgwood’s artist has taken all the figures that encircle the entire vessel on the original, and put them on the front of the pot, just as they appear in a plate in Hamilton’s first volume in the publication of his first collection, sold to the British Museum in 1772. On the original Greek pot, the last two figures on the left and right sides were painted on the back of the vessel. The third handle on the back of the original Greek pot has been omitted, since the piece was meant for decoration rather than for use as a water jar. Interestingly, one of Wedgwood’s artists copied the same scene onto an oval platter, but this time omitting the two last figures on each side.

An English knife box (fig. 2) made of mahogany in the 1770s shows to what extent the vase design was adapted for modern needs. As knives were expensive at the time, and the steel blades had to be protected, special containers were constructed using ancient vase shapes as models.

A porcelain bowl (fig. 3) from Marie Antoinette’s dairy at her Château de Rambouillet was made by the Sèvres factory about 1787. Modeled on the kylix shape, and decorated with an exquisitely delicate “Etruscan” pattern in light blue, brown, black, and white, it again shows how ancient shapes and designs served as models for new purposes. A beautifully produced and illustrated catalogue, with essays and full entries for all pieces, accompanies the show, as well as a useful Gallery Guide and various flyers and brochures. The material for the exhibit is mostly culled from the Metropolitan Museum’s storerooms, reminding us of the vast amount of first-rate art in that museum that usually does not see the light of day. This is the first in a series of exhibits that will highlight the Met’s largely unseen material, and that will allow the graduate students at Bard to continue to present topics in collaboration with curators at the museum. The exhibit, at 18 West 86th Street, ran through October 17, 2004. For further information, call: 212-501-3123.

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Etruscan News has been a joy to receive because it presents such a thoughtful and useful combination of different kinds of information. I can’t think of another publication that so imaginatively mixes articles with scholarly content, serious reviews, information on the state of museums and archaeological sites, and every other kind of material likely to be of interest to anyone curious about Etruscan civilization. My main interest in the history of Italy concerns Imperial Rome, but I want to keep up with developments in the study of earlier periods and expand my knowledge of them and of the people and institutions producing and communicating that knowledge. Etruscan News is an essential tool for me in trying to do that. Thank you for continuing to make this essential publication available.

Thomas R. Martin
Chair, Dept. of Classics
Holy Cross
Worcester, MA 01610

I was very interested to see Etruscan News when I went to the Etruscan Study Day at the British Museum earlier this year. I thought that you might like to know that with a friend, Beti Hand, I have been writing “Distortions,” an entertaining play about the Etruscans. It shows how they put in place the foundations of the Roman Empire. To be as authentic as possible, we have been in dialogue with various authorities. It has had several performances to date, at different locations including festivals and on the 29th and 30th of August, we, The Spirit of Etruria Players, will perform it at St Marks Unitarian Church, Castle Terrace, Edinburgh, as part of the Festival Fringe. There has been a number of favourable reviews, by people who write about drama, but not yet one by an Etruscologist.

Coincidentally, at the Royal Museum of Scotland in Edinburgh there is a current exhibition, “Treasures from Tuscany – The Etruscan Legacy.”

Robert Cochrane
Etruria
Stoke on Trent, Staffordshire
England

(Editors’ note: There is a brief review of “Distortions” in this issue.)

I went to an exhibit in Stonington, CT called “A Place to Take Root,” about the history of flowerpots and garden containers in America at the Captain Nathaniel B. Palmer House (he discovered Antarctica in the mid-19th c.). It seems that Frederick Law Olmsted, whose beautiful Central Park you (in New York) get to gaze at everyday, went to Tuscania and fell in love with the big terra cotta pots, as well as cement forms of pots/urns. The designs are quite intricate. He brought a bunch back and put them all over Central Park. The exhibit seeks to trace the roots of the pots back to Egyptian, Greek, and Roman times. As always, there is no acknowledgment that Tuscan pot designs are likely copies that Romans made of the Etruscan designs (perhaps an Etruscan adaptation of Greek terra cotta pots, like the vases, or their own unique creations?).

Yours in passion for all things Etruscan,
Pam MacFarland
Providence, RI

Writing Etruscan both RTL and LTR is indeed possible, at least in MAC OS X, if Melliel is used: it allows custom RTL and/or LTR. I think this may be good news for the Old Italian studies at large. My key layout and documentation may be downloaded free from my web pages below as versiontracker.com/maccosy and redlers.com.

Sorin Paliga
University of Bucharest
Slavic Department
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(English) http://www.unibuc.ro/en/cd_sorpaliga_en

In “The Plundering of Etruscan Sites: Some Progress Toward a Solution,” (Spring 2003, page 9), Marina Papa Sokal writes that “It is imperative to consider additional measures to reduce the total global demand for purchase of antiquities: first, by greatly reducing the appeal of private collecting.” Also, vulture funds, antiquities dealers and museums, which has been – is being – tried, and has had not appreciable effect on the scourge of looting. Indeed, it has proved counter-productive. It is time to turn our minds to serious questions of how to reduce the demand for antiquities.

I hope that Richard Daniel De Puma will write an article concerning Etruscan forgeries, and make mention of the (fraudulent?) Etruscan Golden Book considered in the Bulgarian National History Museum: (http://news.bbc.co.uk/1/hi/world/europe/2939362.stm).

Jeff Hill
University of New South Wales
Sydney, Australia

Letter to our Readers

Dear Readers,

As promised in our last issue, we offer our readers Etruscan News from across the Atlantic. We are grateful to our correspondents abroad who send us these reports: Luciana Agnoli-Foresti, president of the Vienna section, Bouke van der Meer, Stephan Steingräber, Maurizio Sannibale. In the last issue, Dominique Briquel, president of the Paris section, sent us news from France, including an exciting, recently discovered inscription relating to the Tetnies family, whose relatives were once buried in the beautiful sarcophagi now in Boston. The third president of the foreign sections, Friedhelm Prayon of Tübingen, has also previously contributed to the Foreign News.

We mourn the death of Lucy Shoe Merritt, whose memorial is announced elsewhere in this issue. It seems so recently that we celebrated the new edition of her classic volume, Profiles of Etruscan and Early Latin Moldings. She has left an important mark on our scholarly field. We are also saddened to learn of the death of Miriam Balmuth, who did so much for the study of Sardinia and for our understanding of its crucial importance in the development of Etruscan civilization. She brought together scholars from all over the world in her conference, which helped to pull Sardinian studies into the mainstream of the ancient Mediterranean.

The shocking news has just reached us of the sudden death of Helmut Rix, whose Etruskische Text (ET) has become the standard reference for Etruscan language studies. An obituary will appear in our next issue.

The most exciting discovery in recent months is a painted tomb from Sarteano, near Chiusi. It depicts, in the style of the 4th century paintings from Orvieto, dangers of the Underworld: a demon and a snake-headed monster. The tomb was beautifully published in Archaeo 3(2004) 32.

As this issue goes to press, we are both excited to be more accessible on the web, and concerned at the possible loss of our friendly newspaper format. It will certainly make distribution easier, however. We do apologize for the resulting delay in the appearance of this issue.

The idea and the name of Etruscan News were originally inspired by the newsletter of the Istituto di Studi Etrusco-Italiani in Rome. Three issues of that newsletter appeared before it ended with the untimely death of Mauro Cristofani, director of that Istituto, which has now been subsumed into ISICMA (see page 5).

As the newsletter of the U.S. section of the Istituto di Studi Etruschi ed Italiani, we are proud to include a report on the first event that the section has sponsored: Harry Nielsen’s review of Battisti’s book, which made interesting reading, since Pironti actually had the support of the Fascist government and Battisti understandably avoided stepping on anyone’s toes. I intend to study (and hopefully translate into English) Pironti’s book later this year — there is one copy of it in Australia and I hope that Pironti’s papers (which include 3 unpublished volumes) might one day also be made available to Mr. Pironti’s daughter for editing and publishing, at least on an Internet website. I agree with Professor Bonfante that they represent a most fascinating aspect of the history of Etrusculogy, and it is actually quite difficult to decide on the basis of Battisti’s report alone how mainstream and how doubtful Pironti’s work was.

I call your attention to a new technique, which I first learned about when it was reported in the New Scientist journal of the 12th of July, 2003, which described how very small objects such as vases, regularly shaped objects like some cippi, house foundations, city walls, buried at depths up to 6 meters under (dry) ground, can be detected apparently without certainty from the air (aeroplanes or helicopters) using microwave radar technology. The feasibility of the technique was demonstrated recently in Israel.

I hope that Richard Daniel De Puma will write an article concerning Etruscan forgeries, and make mention of the (fraudulent?) Etruscan Golden Book considered in the Bulgarian National History Museum: (http://news.bbc.co.uk/1/hi/world/europe/2939362.stm).

Jeff Hill
University of New South Wales
Sydney, Australia

Yours in passion for all things Etruscan,

Letters to the Editors

Page 2
Etruscan Crossword Puzzle

Contest! This puzzle contains a flaw. Solve the puzzle (the answer appears on the last page), then revise the puzzle to correct the flaw. The winning entry will be printed in our next issue.

Translate all names from Greek to Etruscan. Fill all boxes right to left.

Across:
1. Ariadne’s husband
2. Etruscan word for “son”
3. Goddess born from the sea foam
4. Odysseus in Homer
5. Led the Olympians in a battle against the Titans
6. Hero of Homer’s second book
7. Helen’s brother-in-law; a descendant of Atreus
8. First deity to plant an olive tree on the Acropolis
9. Male (and female) soothsayer
10. Helen’s brother-in-law; a descendant of Atreus
11. Son of Peleus and Thetis, Trojan hero
12. Male (and female) soothsayer

Down:
1. “Ox-eyed ___________” (from Homer)
2. Goddess born from the sea foam
3. Son of Peleus and Thetis, Trojan hero
4. Vengeful wife of the king of Mycenae
5. Etruscan “ghost”
6. Hero of Homer’s second book
7. 8. Etruscan “ghost”

Answers on page 20

ETRUSCAN NEWS

President of the U.S. Section of the Istituto di Studi Etruschi ed Italici, ex officio
Etrusque of New York University
From Greek to Etruscan. Fill all boxes right to left
Answers on page 20

Translate all names

President of the U.S. Section of the Istituto di Studi Etruschi ed Italici, ex officio
From Greek to Etruscan. Fill all boxes right to left
Answers on page 20

13. First deity to plant an olive tree on the Acropolis
12. Male (and female) soothsayer
11. Helen’s brother-in-law; a descendant of Atreus
10. Hero of Homer’s second book
9. Led the Olympians in a battle against the Titans
4. Etruscan word for “son”

ETRUSCAN AND ITALIC EVENTS IN 2003/2004

by Stephan Steingräber

The last months of 2003 and the first months of 2004 were full of exciting events concerning Etruscan and Italic cultures both in Italy and in other European countries. A series of exhibitions, congresses and academic meetings, presentations, lectures and new archaeological discoveries enriched our knowledge of ancient pre-Roman Italy.

Among the exhibitions worth mentioning are those at Este, Rome, Formello, Milan, Viterbo and Hamburg in Germany. The exhibition “Il passaggio del guerriero. Un pellegrinaggio tra i santuari atestini” (12/7/03 – 12/7/03) in the Museo Atestino of the lovely town of Este near Padova was organized mainly by the director of the museum, A. Ruta Serafini. It documented a number of sanctuaries partly dedicated to the goddess Reitia, both in Este (Caldevig), Pietro Montagnano (PD), Vicenza and Altino. Some of these sanctuaries with their typical small votive bronze statuettes had been frequented from the 7th century B.C. until the 2nd century A.D. A voluminous catalogue of the exhibition was also published.

In a series of exhibitions on “Moda, costume e bellezza nell’Italia antica,” the Museo di Villa Giulia in Rome organized an Etruscan section from September 2003 to March 2004. This exhibition included rich burial gifts, such as gold jewelry from an aristocratic tomb at Nepi which was used from the second half of the 6th until the 3rd century B.C.

In the Sala Orsini of Palazzo Chigi, in the historical centre of Formello near ancient Veii, one could visit the very instructive exhibition “Dalla Capanna alla Casa. I primi abitanti di Veio” (12/13/03 – 3/1/04) organized by the dynamic young Dutch director of the museum Ilefe van Kampen. The exhibition of 190 objects explained the development of Etruscan domestic architecture in Veii from the 11th to the 6th century B.C. and included the reconstruction of an almost life size hut.

In the crypt of Santa Maria della Vittoria, belonging to the Soprintendenza Archeologica of Milan, a small exhibition “Sanctuaries and Etruscans from the 7th century B.C. until the 2nd century A.D.” took place from 20 to 22 November 2003 at the University of Udine. Among the many contributions, mostly by Italian and German archaeologists, the one by Alessandro Naso on the Etruscans in Greek sanctuaries is particularly worth mentioning.

As it does every year, the Fondazione per il Museo “Claudio Faina” organized, from December 12–14, 2003, a congress in the venerable Medieval Palace of the Capitano del Popolo of Orvieto. The topic was “I Greci in Etruria,” specifically the physical presence of Greeks in Etruria. Most of the leading Italian scholars contributed lectures: Maria Bonghi Jovino, Francesco Roncalli, Giovanni Colonna, Mario Torelli, Adriano Maggiani, Bruno D’Agostino and Giuseppe Sassatelli. The topic yielded very stimulating results.

On February 5-7, 2004 a congress on “La storia e l’archeologia di Perugia nell’antichità” took place at the University of Perugia, at the Facoltà di Lettere e Filosofia. The contributions, mostly by Italian scholars, were mainly worth mentioning.

[continued on next page]

News from Vienna

by Luciana Aigner-Foresti

The Academy of Sciences of Vienna (Oesterreiches Akademie der Wissenschaften) has been very supportive of the activities of the Vienna Section of the Istituto di Studi Etruschi. They have officially commissioned by Luciana Aigner-Foresti a study on the civilian, military, and religious institutions in the Etruscan political community (with particular consideration of parallels and differences within the ancient Italic and Mediterranean areas.) The manuscript will be ready for publication at the end of 2005.

Dr. Petra Amann, who presently holds the post of Researcher at the University, has completed her study of political and cultural relations between Etruscans and Umbrians.
Report from the Vatican

by Maurizio Sannibale

The recent activity of the Museo Gregoriano Etrusco has concentrated on the study of its own collections. Coordinated by the Direzione del Reparto Antichità Etrusco-Italiche dei Musei Vaticani, a program of cataloguing and final study has produced the systematic publication of the Mario Astarita collection, which is displayed in Sala XX of the Museo Gregoriano Etrusco. This is a prestigious collection of ancient vases and other ancient objects generously donated to the Vatican in 1967 and 1968 by the collector and connoisseur, a friend of Sir John D. Beazley, with whom the study of the collection began. After a gap of about 20 years, the volume by M. Iozzo, La Collezione Astarita nel Museo Gregoriano Etrusco, III. La ceramica attica a figure nere (Città del Vaticano 2002) has been published.

At the present time, with the collaboration of a group of scholars (Mario Iozzo, Jaspur Gaunt, Aaron J. Paul, Giulia Rocchi), two volumes are being prepared that are much awaited by the scientific community, one on black-figured ceramics of non-Attic production and the other on Attic Red Figure ceramics.

As was announced in the previous issue, the two volumes on the “minor” tombs in the Sorbo cemetery at Cerveteri are now available. These present important news and reinterpretations of materials that were last published in the monograph of L. Pareti in 1947. The volumes published in 2003 are: M. Cacchioni, La Tomba Giulimondi di Orvieto; and F. Sciaccia and L. Di Blasio, La tomba Calabresi e la tomba del Tripode di Cerveteri. In the latter is also a contribution by M. Sannibale, “Nota sulle indagini scientifiche e sui restauri,” which synthesizes the last acquisitions on the technical data in relation to the historical-archaeological problems addressed in the volume.

Recently published, through a collaboration between the Vatican Museums and the FMR publishing house in Milan, is the monograph by Francesco Buranelli and Maurizio Sannibale, Vaticano. Museo Gregoriano Etrusco, which presents, in prestigious editorial garb, a representative selection of the works of the collection, accompanied by introductory chapters on the history of the museum and on Etruscan civilization in general.

In the meantime, work is progressing on the editing of the monograph Il materiale protostorico by A. Mandolesi, with contributions by various scholars, for the series of catalogues of the Museo Gregoriano Etrusco. On the occasion of this study the Museo Gregoriano Etrusco reunited the important nucleus of Villanovan finds excava-
ted at the end of the 18th c. in the necropolis of Vulci-Casal di Lanza, by transferring it to the bronze finds, which had been kept separately in the Museo Profano of the Library.

The Museo Gregoriano Etrusco participated, by lending works and editing texts, in the following exhibits:

El Teatro Romano. La Puesta en Escena, exhibit catalogue: Zaragoza, Mérida, Córdoba 2003 (Zaragoza 2003)

L’acqua dei Dei, Immagini di fontane, vasellame, culti salutari e in grotta, catalogue of the exhibit: Chianciano Terme 2003 (Montepulciano 2003)

Sea Routes... From Sidon to Huelva. Interconnections in the Mediterranean 16th - 6th c. B.C.: Museum of Cycladic Art, Athens 2003


During the last months of 2003, two exciting discoveries of painted chamber tombs occurred, one in Etruria at Sarteano, and the other in Apulia at Arpi. The Sartean tomb, with its impressive demons and monsters, dates from the second half of the 6th century B.C. and can be attributed to perhaps a workshop from Orvieto. It was recently presented in an article by Giuseppe della Fina in Archeo 3 (2004) 32qg, and is discussed elsewhere in this issue. The tomb in Daunia at Arpi, excavated and briefly presented in Archeo 1 (2004) 13 by Marina Mazzei, dates from the late 4th century B.C. and is characterized by a painted façade. The figurine scene shows a flying Nike crowning a victorious horseman, who is the tomb owner, and at his side a fallen defeated soldier on the ground. The iconography and the reddish undercoat are very reminiscent of the contemporaneous polychrome vases of Arpi with historicizing representations.
**New Tomb Discovered at Sarteano**

by Alessandra Minetti
translated by Jane K. Whitehead

In October of 2003, the excavations which every year the Museo Civico of Sarteano conducts in the various necropolises of the region, and which since 2000 were concentrated in the Pianacce necropolis, yielded an extraordinary and unexpected spectacle. As one enters the long corridor that opens behind the tomb’s central chamber, which is reached at the end of the exterior dromos cut 20 meters into the travertine, an unexpected scene appears on the left side: the whole wall is frescoed with figures in very lively colors. This discovery comes 20 years after the last great Etruscan painting discovery: that of the Tomb of the Blue Demons in Tarquinia. The Sarteano find is exceptional for the uniqueness of the painted scenes, which bear a close relationship to the typical themes in Etruscan wall painting from the second half of the 4th century B.C., to which the tomb can be dated. Especially remarkable is the figure of a demon driving a chariot drawn by two lions and two griffins; these are heading towards the exterior of the tomb after having dropped off the deceased at the edge of Hades. The quadriga and a demon with these characteristics are not found on any other wall or ceramic depiction, although their general conception and certain details of their rendering find direct parallels in some ceramics from Orvieto, in particular those of the Vanth group and some found in the Settecamini necropolis. The demon is probably an innovative version of Charun, the psychopomp of the Etruscan funerary imagination. The entrance to Hades is symbolized by a painted Doric doorway that frames a niche. On the other side of this niche is the usual banquet scene, clearly set in Hades, with two male characters reclining on a couch and expressing an extraordinary and unique gesture of affection. This is probably a father and son rather than a homosexual couple, but in any case the gesture is without parallel in Etruscan wall painting, even though it calls to mind the couple on the northern slab of the Tomb of the Diver at Paestum. Beside the couple on the couch stands the figure of a servant holding a column for filtering wine. He should be read as participating in the banquet, and he calls to mind the young men of the Golini I Tomb at Orvieto. Then after a lacuna caused by the destruction of a corner of the tomb by owners in the Mediaeval period, one enters the rear chamber where, again on the left, is depicted a large serpent with three heads, a symbol of the monsters that the Etruscans believed populated innermost Hades. The hippocamp on the rear pediment also, although it is a common element in wall painting, has exceptional dimensions and accentuates the treatment of the rear pediment as a recess in the world beyond the tomb. Under the pediment lies the imposing gray alabaster sarcophagus with the deceased reclining on the lid, the final resting place of the tomb owner.

The tomb is now being restored by the Soprintendenza per i Beni Archeologici della Toscana, which also controls the excavation activities under the administration of the Museo Civico Archeologico di Sarteano. These have been carried out by volunteers from the Gruppo Archeologico Etruria with financing from the Amministrazione Comunale di Sarteano, granted the concession to excavate by the Ministero per i Beni e le Attività Culturali.

**Excavations at Cerveteri**

by Vincenzo Bellelli
(CNR, ISCIMA-Rome)

Like a modern phoenix, the new Istituto di Studi sulle Civiltà Etrusco-Italiana e del Mediterraneo Antico (ISCIMA) rises again from the ashes of two glorious institutes of the National Research Council (CNR) founded by Massimo Pallottino and Sabatino Moscati in the early 1970s: the Istituto per l’Archeologia Etrusco-Italiana and the Istituto di Studi sulla Civiltà Fenicio-Punica. This new research organ, now directed by Francesco Roncalli, was created in 2002.

The scope of the new Institute is much broader than that of its predecessors: the whole Mediterranean area. The ISCIMA has accepted a great challenge. In particular, excavations are under way in Africa (Zama), in Sardinia (S. Antioco/Sulcis), and of course in continental Italy. Here attention has focused on two important archaeological sites of central Italy, both close to Rome, Etruscan Cerveteri and Sabine Colle del Forno, where two CNR teams had already worked in cooperation with the Superintendencies of Latium and Southern Etruria.

The urban area of Cerveteri was fully investigated from 1983 to 1989 by the late professor Mauro Cristofani and his collaborators. The area chosen for excavation was the Vigna Parrocchiale – the parish vineyard – a true treasure for the clandestine excavators who have been sacking the area for one hundred years or more. Thanks to the regular archaeological activity carried out by Cristofani’s team, the history of this part of Cerveteri’s urban territory is now much clearer. A wide sector of the archaic city, probably including an urban “residence” decorated with architectural terracottas of the first Della Setta phase, was completely destroyed at the beginning of the 5th c. B.C. to build a sanctuary. A monumental temple of the Tuscan order was built upon the ruins of the archaic quarter, the debris of which was dumped into a big hollow cut in the tufo rock. Not far from the temple, the city authorities had an enormous elliptical building constructed that would have survived until the Roman period.

The results of Cristofani’s excavations have been fully published; the last task was the volume Caere 4, published posthumously in 2003. This book offers much information but deliberately leaves some questions open. A new chapter of this Caeretan study is beginning: the new goals of the excavators are to complete the previous excavator’s work and to gather new information on the history, topography and architecture of the area.

Clarifying the nature of the elliptical building was the first task of the new cycle of research (September–October 2003). It was not far from here that ancient excavators found the extraordinary group of marble sculptures now in the Vatican Museums. From the late Republican on, this monument was without a doubt part of the core of Roman Cerveteri, together with the theater, whose ruins are visible along the road separating the parish vineyard from the Vigna Marini-Vitalini.

What exactly was this enigmatic elliptical building? Cristofani’s well-known theory was that it was a public building for athletic and theatrical performances. Its position next to the theater would show its importance and civic function. According to the excavator, it was built at the same time as the temple. To confirm or to supersede this hypothesis has been the objective of the first campaign of the new cycle of excavations directed by Roncalli.

The work has revealed some important new data; the best preserved structures are part of the Roman building, which probably had more than one phase. It seems that what was previously thought to be a hypaethral building had actually once had a roof. Is this the Augustan basilica? The hypothesis deserves further study.

On the other hand, a series of regular cuts in the tufo have been brought to light all around the building: they could be identified as parts of an odd wooden Late Archaic structure similar to those represented in Tarquinia’s Tomba delle Bighe and the famous Chiusine cippus now kept in Palermo, both displaying wooden glaciis.

Not far from the elliptical building, we investigated a small area situated between Cristofani’s old excavations and the so-called sanctuary of Hera, which was explored almost 100 years ago by the pioneer of Caeretan archaeology, the engineer Raniero Mengarelli. The results have been encouraging: there is an intact sector of the ancient city, apparently destroyed in the Late Archaic period, which awaits excavation.

The next campaign will be in the autumn of 2004.
Huge Etruscan Road Discovered
by Giulio Camplorlini
translated by Larissa Bonfante

The excavations financed by the ASCIT Consortium, carried out in May and June 2004 under the direction of the Soprintendenza per i Beni Archeologici of Tuscany, in collaboration with the UNESCO Forum, Lucca Section, brought to light in the area “Casa del Lupo” (Comune di Capanorri, Lucca) an impressive extramural Etruscan road of the sixth or fifth century B.C. We know that from the seventh century A.D. through the mid-nineteenth century, when the area was drained, the lowlying land east of Lucca was covered by a lake, known as the Lago di Sesto or Lago di Bientina, whose size varied. As early as the sixteenth century one could see, under its clear waters, conspicuous ruins which the local scholars identified as the remains of a legendary city of Sextum. Modern archaeological research has shown that they were actually remains of rural settlements of Roman times, so plentiful that the area was called “The Plain of the 100 Farms.”

But no one could have imagined that a heavy blanket of alluvial sediment could also hide an Etruscan highway of around 500 B.C., the first to come to the surface in Tuscany, and perhaps the most important one ever found in Italy because of its early date and its excellent condition. It was revealed in the course of backfilling the exploratory trenches opened in 1997 at Casa del Lupo (Capanorri), an area that had been designated a protected archaeological/landscape site after the discovery of a series of canals dating from the Roman and Medieval periods. After only a few days the archaeologists of the ASCIT Consortium who had been sent to backfill and preserve those ancient canals realized that below the earth of Casa del Lupo lay hidden even more important discoveries.

The archaeologists in charge dug three large trenches 100 meters apart. These revealed a sizable section of a late Archaic Etruscan road, constructed with a sandstone surface, below which was laid a foundation of river pebbles and gravel, with no mortar. For a number of reasons, this is an extraordinary discovery. The Etruscan road, which runs near and parallel to the highway between Florence and the shore, is seven meters wide. It is in very good condition, so that we can see clearly not only the phases of construction, but also the ruts made 2500 years ago by various chariot wheels. It runs in an east-west direction for almost 200 meters, and it will be easy to follow its course for several kilometers through an area that is fortunately not built up. At the present time it looks as though the section of this road found at Casa del Lupo, near Lucca, is part of the Etruscan road system that ran out from the Trenchian to the Adriatic coast. Such a road was in fact mentioned by the fourth-century B.C. geographer, Skylax, who connected Pisa on the Trenchian coast with the city of Spina on the Adriatic by way of Marzabotto and Bologna.

Fabled Etruscan Kingdom Emerging?
by Rossella Lorenzi
edited and reprinted from Discovery News

April 21, 2004: The fabled kingdom of the Etruscan king Lars Porsenna is coming to light in the Tuscan hills near Florence, according to an Italian university professor.

Known as Camars, where the lucumo (king) Porsenna reigned in the 6th century B.C., this was a leading city-state of the Etruscan civilization that dominated much of Italy before the emergence of Rome. It was from there that Porsenna is said to have launched his most successful attack upon Rome in order to restore the exiled Tarquinius Superbus to the throne. Porsenna laid siege to the city, but accepted a peace settlement and withdrew.

If confirmed, the discovery could help shed new light on one of Europe’s most mysterious people. It would also raise the possibility of locating the fabulous tomb of the Etruscan king. Porsenna’s tomb was said by the historian Pliny the Elder to consist of a labyrinth 300 feet square with pyramids on top. According to legend, it was adorned with a golden carriage, 12 golden horses, a golden hen and 5,000 golden chicks.

“Apart from legend, I believe Camars has at last been found. This was the biggest Italian city before Rome and it represents the entire Etruscan civilization from the very beginning to its decadence,” Giuseppe Centauro, a professor of urban restoration at Florence University who has also worked on restoration projects, told Discovery News.

Centauro is charged with the excavation, told Discovery News. Drawing a line between the discovery of the city near the Bisenzio river and the possibility of finding Camars, Poggesi did not want to comment on Centauro’s hypothesis.

Centauro and a team of experts have been detailing all of the finds in the area around the newly discovered city. He believes the settlement so far found is merely one of several within the walls of Camars. His team has already discovered that stone walls encircle an area of seven square miles. Within this area, there are various tombs, extensive house foundations, and a sophisticated water system of canals and artificial basins.

In one stretch, defensive walls 10 feet thick emerge from the vegetation for 700 meters around what an Italian researcher believes is the site of Camars. (Photo: R. Lorenzi)

Regional officials have so far denied any requests to excavate the area, mainly occupied by privately owned estates. “Our role is to preserve, first of all,” Angelo Bottini, Tuscany’s superintendant of archaeology, told Discovery News. “Personally, I do not believe in Centauro’s hypothesis. But archaeology is not an exact science and we are open to proposals. For example, we will have no problem in authorizing an American university led by respected researchers to excavate that area,” Bottini said.

Many experts dispute that the ruins discovered by Centauro are those of Camars, believing that the ancient city was instead located in what is now Chiussi, southwest of Florence. Centauro insists they are wrong. “Camars and Chiussi have often been mistaken with modern Chiussi because of the similarities in the names,” he said. “That’s why until now nobody has found it.”

To view this and more photographs of the site on the Internet go to: http://dsc.discovery.com/news/briefs/20040419/chamars.html

Newly discovered Etruscan road, 7 meters wide, near Lucca.

Defensive walls 10 feet thick emerge from the vegetation for 700 meters around Camars. (Photo: R. Lorenzi)
New Research at Carsulae

by Jane K. Whitehead

For the first time in over three decades, the Roman baths at Carsulae now see the light of day. The Roman city of Carsulae was founded in the late 3rd c. B.C. when the via Flaminia was constructed through Umbria, and its course attracted the native Umbrians down from their mountaintop settlements. In the beginning of July 2004, the Associazione per la Salvaguardia del Patrimonio Culturale San Gemini hired a tractor to clear away 30 years of dense, destructive vegetation and to expose the site as it had been left by the last excavator, Umberto Ciotti, in 1972.

In his capacity as Soprintendente ai Beni Archeologici Umbri, Ciotti excavated at Carsulae from 1951 to 1972, with some intervals. Assisted by the great architect Italo Gismondi, he opened, consolidated, and restored the monumental core of the city. His researches in the area of the baths, however, which lie at the southern entrance to the city well below and away from the center, appear to have been brief and his publication of them scanty. He exposed one apsidal room, which his plan shows to be linked by an angular line of long walls to a cistern near the Via Flaminia. Unfortunately, we do not have Ciotti’s excavation notes, or any scientific information beyond his limited remarks, e.g., “Un saggio eseguito nei primi anni degli scavi statali ha rimosso in luce il pavimento in mosaico di un ambiente terminante con una nicchia ed alcune suspensurae, ma l’esplorazione non è stata più ripresa in questa parte della città.”

Furthermore, the remains that Ciotti found had already been exposed, at least in part, by earlier excavators and, sad to say, scavengers. For centuries the site had been a rich source of marble architectural and sculptural elements for the random taking, and traces can be found liberally imbedded into the churches of the surrounding towns. The Cesi family of Acquasparta sought works to adorn their palace in the 16th century. Documentation of the extent sculptural and architectural remains from Carsulae did not begin until the 17th century. The first systematic excavation of the site took place in 1783, when Pope Pius VI authorized Count Sebastiano Graziani of Terni to open three areas, one of which was that of the baths, where figured mosaics in red and white marble had already been found. In 1800, after those excavations had been completed, Valdosta State University (Georgia) studied and dedicated a catalogue of the visible remains at Carsulae. He speaks of the baths: “vestigia dei pubblici bagni abbastanza magnifici, tassellati a mosaico di fino marmo a più colori, e con figure a bassorilievo di animali quadrupedi, acquatici e volatili; ed in cui erano guidate le acque con tubi, canali di piombo in uno dei quali dissotterrato anni or sono, si leggeva F. Elias Cresces. Fec.”

After the clearing of the bath area in July 2004, a group of American students under the direction of Prof. Jane K. Whitehead of Valdosta State University (Georgia) studied and documented the condition of the existing features. They began by using a total station to create a relief plan of the area of the baths and to integrate that into Ciotti’s published relief plan of the main part of Carsulae. When they set in the stakes for the north-south and east-west axes of the grid, they found that the position of their main datum point was only 20 cm. from a slab of concrete that had once held a wooden stake; they believe that this was Ciotti’s datum point, from which he measured the depths and location of his excavated finds. As the remnants of the thick vegetation were carefully cleaned away, the location of Ciotti’s trenches became evident, though much eroded by the action of roots and animals that had lived among them. Careful sweeping revealed the apse, extending from the NW end of a rectangular room. It is of brick-faced concrete construction, although only the interior line of brick facing is preserved on the surface for most of its arc. The bricks are triangular in shape, and are stacked so that their points face into the concrete core. As the plans of the earlier excavation show, the apse appears broken in the middle. This cannot be explored further until some means is found to consolidate the position of bricks within the concrete, which has been reduced to powder.

The brick-faced concrete construction was used in other walls of the structure, but not all with the same shape or positioning of the facing bricks. Another wall is of opus reticulatum, concrete faced with tapered, lozenge-shaped stones, an earlier type of construction that evokes the Augustan period. What appears to be an even earlier construction, opus incertum, may have been used for a wall at another point where the roots were still too thick and too embedded in the delicate concrete to allow further exploration of the wall this season.

Several architectural elements emerged which were not mentioned by any of the previous excavators or cataloguers of finds from Carsulae. A large slab from a limestone arch lies outside the apse to the SW. Slots, drilled into its upper surface for pouring molten lead to hold the element in place, indicate that we are seeing the back of the slab. The underside (thus, the front) appears to be carved: perhaps this is where the “bassorilievo di animali...” described by Mili was seen. A base of peperino, cut flat on one side to rest against a wall or to elaborate the base of a door jamb, lies beside the arch slab. A limestone block carved with a small frieze suggestive of triglyphs and metopes lies just inside the curve of the apse. In the area of this block were found several thin slabs of a light gray marble, perhaps from the facing of the walls. Just outside the curve to the north and resting against the mound of decaying concrete that may mark the exterior face of the apse, emerged a part of an unlitled limestone column, about 86 cm. high. Within the apse and in the northeastern end of the rectangular room, numerous holes or pits occur. It is difficult to know whether these were made by animals, by human scavengers for antiquities, or by the state-sanctioned excavators. In places, however, they reveal crucial features. One cuts through a cocciopesto floor to reveal the hollow beneath and the brick curve of the apse. Another exposes one of the brick suspensurae of the hypocaust.

It is clear that the entire area of the apse and the rectangular room was paved with cocciopesto floors, and that, in the rectangular room, at least, these were covered by mosaics. One mosaic surface has been consolidated in concrete since its excavation. Hundreds of tesserae were found scattered all about the NW end of the building. These are of white and delicate pink marbles, and thus may be from the mosaic described by Conte Graziani in a letter to Cardinal Carrara in 1783: “Il fondo di questo mosaico è tutto bianco, interrotto bensì da alcune piccole linee rosse; del-

Top: Plan of Carsulae. The baths are the southern-most structure at the site. (Plan: Ciotti)
Left: Plans of the bath complex excavated by U. Ciotti at Carsulae (after Ciotti)

2. For discussion of these, see Morici, 15, and Ciotti 1976, 13-14.
4. E. A. Mili, Carsali redivia, ovvero storiche ricerche intorno all’antichissima città di Carsali nell’Umbria; Opera illustrata con alcune note e dedicata all’eccelso Merito degli Illustissimi e Reverendissimi Signori Uditori della Sacra Rota Romana. Aggiunta in fine un’Indice Diplomatico (Macerata 1800) 5.
6. Ciotti 1976, 22; Morici, 29 and n. 63.
Women in Antiquity and Women in Archaeology.


There are many valuable observations in this wonderful book, whose two closely related subjects are the status of women in Greece and the reception of Greek pottery. In taking a less restricted look at the many possible interpretations of scenes with women on Greek vases than has been the case in other recent studies, it takes up the many aspects of women’s existence in ancient Athens and investigates the reasons for the choice of scenes on particular types of vases: why certain scenes are or are not represented on funerary vases. "Pottery... is probably not the place to look for the expression of marital affection; pots present a particular and not very informative view of marriage, not unlike vases were, as Lewis photograph which has much to say about conspicuous consumption and little about the individuality of the participants" (176).

One of Lewis’s points is that the meaning of the iconography on Athenian vases is not a photographic record of daily life, but can vary with the function of the vase and the point of view of its owner. According to her the owner was, as often as not, an Etruscan. Concerning such an Etruscan viewpoint, Liz James asks, in a perceptive review (Antiquity 78, No. 3000, June 2004, 450-452). "If some of these scenes were, as Lewis says, an idealised portrait for Etruscan viewers, then what are the Etruscan ideals and mores they conform to?"

But this is in fact a minor point considering the scope of the book and its wide-ranging, stimulating view of the relation between the reality of the life of Athenian women and their representation on Attic vases.


Rarely does a book on a classical topic strike on such a timely subject, given the recent law banning the veil — and other visible religious symbols — from French schools, and the related ongoing discussion about the significance of the veil for Islamic women. The author, who organized a well-attended, highly successful conference on Ancient Dress in 2002, maintains that the veiling of the female head or face was part of a male ideology that required women to be silent and invisible creatures. Like a mute tortoise, she had the liberty to wander about underneath her all-covering shell, taking her house with her, as it were. Furthermore, he claims that there has been a conspiracy of silence among scholars, for classical scholarship would have to admit the similarity to “contemporary veil societies, essentially those of the Arab world.”

Acknowledging that Greek women were veiled and that Greek males had an ideology of female veiling opens up the danger that the Greeks themselves should be classed as the “Other.” He brings out a great deal of interesting material to bear, on dress, attitudes and artistic renderings, as well as intriguing comparisons, all seen from an original point of view. There is a wonderful collection of images. A number of arguments against his extreme views come to mind, such as the fact that young boys were also veiled, and that in some ways the flatterian language of veiling could be compared to the language of the fan. But it is an original and stimulating book on a very current subject.


An eminent historian of ancient law takes the story of the Odyssey as a description of the society, the culture, customs and beliefs of the Greek world of that time. A beautifully written book, in which scholarship and imagination serve to recreate the place where Penelope and Telemachus waited for the return of Odysseus, to which Odysseus intended to go back against all odds, and for which he turned down offers of immortality and a life of eternal ease.


The eight women archaeologists included in this beautifully organized, well-produced, informative volume range in date from the aristocratic Ersilia Caetani Lovatelli (1840-1925) to Alessandra Melucco Vaccaro (1940-2000). The other six are Esther Boise Van Deman, Kathleen Mary Kenyon, Raissa Gourevitch Calza, Semmi Papaspiridou Karouzou, Gisela Maria Augusta Richter, and Luisa Banti. Our readers will be particularly interested in Luisa Banti, who held the chair of Etruscan Studies in her native Florence, and was at the same time an eminent Minoan scholar, who carried on the work of Luigi Pernier.


“Breaking Ground” presents twelve fascinating women whose contributions to the development and progress of Old World archaeology — in an area ranging from Italy to Mesopotamia — have been immeasurable.” Jane Dieulafoy, chronologically the first woman archaeologist in the book, excavated the palace of Xerxes at Susa with her husband and in 1884-86: this was the first great archaeological expedition at Susa. The biography, by Eve Gran-Aymerich, of this strong-willed woman who took part in the war with Prussia along with her husband and the men’s clothes she eventually wore regularly, is afforded by the paintings in the Tomb of the Warrior at Susa. The tomb was excavated in 1862-63, and so the figures of Susa, their clothing and the like, is afforded by the paintings in the Tomb of the Warrior at Susa, which she carried out her remarkable work on Roman construction and Roman aqueducts, technical, gritty subjects documented with her crisp, evocative photographs.

The other Pioneers included are Margaret Murray, Gertrude Bell, Harriet Boyd Haves, Edith Hall Donoh, Hetty Goldman, Gertrude Caton-Thompson, Dorothy Garrod, Winifred Lamb, Theresa Goell, and Kathleen Kenyon. The work of Margaret Cool Root’s introduction, “Women of the Field, Defining the Gendered Experience,” mentions others, including the wives of famous archaeologists who were not always given due credit.

In fact, the editors of what was originally planned as a multi-author, multi-volume series, Women in Archaeology. The Classical World and the Ancient Near East, made an excellent choice in deciding to include wives of archaeologists, such as Maria Brendel. Unfortunately this inclusiveness resulted in too many biographies and eventually meant that a drastic choice of these twelve was made by the publisher. It is to be hoped that this will indeed be the first volume of many, according to the original plan. For the moment, though, these biographies can be found online: www.brown.edu/breakingground.

Exhibit Catalogues


Etruscan Treasures from the Cini-Alliata Collection, Francesco Buranelli, Maurizio [continued on next page]
The whole represents a formidable attack on our traditional positions and an exhilarating insight into the world of ancient art." Mail to: (bridgway@brynmaer.edu)

Ancient Dress

Another imaginative exhibit at the Metropolitan Museum of Art's Costume Institute is accompanied by Andrew Bolton's wonderful catalogue. As in the case of the Goddess exhibit, Harold Koda has organized a show that opens up questions of the history of costume and fashion as well as the role of art and of social interaction. It illuminates the way people look at each other, the relationship of men and women, of ethnic groups, of the metropolis and the provinces, of the conventions adopted as specific symbols in certain places at certain times, and the ways their meanings change in various times and places. Looking at fashion in such a way helps us understand unspoken assumptions of our own present as well as of the past.

Ancient Greek Costume. A Bibliography. compiled by Linda Jones Roccoss. Starting in 1975, a remarkably complete yearly record by year mark of the subject: http://www.library.csi.cuny.edu/roccoss/greec costumer


Ancient dress has finally attracted the attention of a wider group of serious scholars, as well as of costume and fashion institutes. Thirteen contributions include an examination of Aegean dress and saffron in ritual, by Caroline Zalouz; Greek dress on terracotta, by Brigitte Bergemann; Thracian costumes and jewelry, by Lauriane Labara), to Coptic textiles and theatrical costume, by Sylvie Candida; and the cloak of St Martin (Sylvie Labara), through the cloak of St Martin (Sylvie Labara), to Coptic textiles and theatrical costume, by Sylvie Candida; and the cloak of St Martin (Sylvie Labara), through the cloak of St Martin (Sylvie Candida); to the cloak of St Martin (Sylvie Labara). The display of Coptic textiles provides a contrast with Greek textiles. The information on theatrical costumes includes a report from a recent archaeological excavation in the ancient city of Thasos.

Etruscan Influence in the World of the Celts and in the North


Articles by Otto-Herman Frey, Dirk Steemers and others in this lavishly and intelligently illustrated book provide the background for the sensational find at Glauberg in Hesse of princely graves and a monumental stone statue and fragments, the so-called leaf-crowned “Microwave.” The influence of the Greek kourous by way of Etruscan art is traced to the northern regions, with useful survey of large-scale stone statues on both sides of the Alps.


A timely, popular, careful publication of the 1987 discovery of the tomb mound, and the result of the 1994-95 seasons of the excavation. Carefully laid out maps, plans, color photos of the site, the finds and the tomb, and distribution maps of the types of finds are all accompanied by a clear text. The reader gets a wonderfully close-up picture of this exciting find, which throws new light on the site of the so-called Microwaves. The book is a great success.

**…and the Lowering of South Italian Ceramic Goods**...
Etruria and Latium

The citystates developed at the same time offering sites for markets, such as was the case at Lucus Feroniae, is an aspect of the economic development of central Italy on which the author might have laid greater emphasis, although he does not neglect, for example, "the city of Cerveteri". Nijboer's work also examines the Etruscan emporia on the coast, which declined just as the cities became industrially self-sufficient. The history of these ports of entry, however, was also affected by political factors, the pressure of the Gallic tribes on the people of the peninsula and Greek hostility culminating in Dionysius I's sack of Pyrgi. That the reduction of imports in Etruria, and particularly of Attic red figured pottery, was perhaps less drastic than Nijboer suggests has been recently argued by Christoph Reussner, Vasen für Etrurien (Zurich 2002). Nijboer is not inclined to see Rome as a true emporium in archaic time. The evidence is slender, of course, but given the limited scope of excavation, even in the Sant' Omobono Sanctuary by the river, it may be premature to pass final judgment. My hope is that these paragraphs have served to suggest the significance of this work. The topics that comprise its field of investigation are all well known to students of Etrusco-Italic antiquities. But Nijboer has drawn them together into a convincing picture of the industrial and economic development in the area over four important centuries and has shown their human effects and suggested their social consequences.

Membership of the U.S. Section of the Istituto di Studi Etruschi ed Italic

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A life-sized statue of a warrior discovered in southern France reflects a stronger cultural influence for the Etruscan civilization throughout the western Mediterranean region than previously appreciated. Michael Dietler, Associate Professor in Anthropology, and his French colleague Michel Py have published a paper in the British journal Antiquity on the Iron Age statue, found at Lattes, a Celtic seaport that Dietler is studying in southern France. They found the fine-grained limestone statue in the door of a large courtyard-style house they are excavating in the ancient settlement, which is five miles south of the modern day city of Montpellier. The statue dates from the sixth or early fifth century B.C.

"The house is different from any we have seen in the area," Dietler said. "It is much larger than other houses in the settlement and does not follow the traditional indigenous architectural styles, nor is it precisely like those of the Etruscans or Greeks."

The team discovered the statue embedded in a door, which indicated that it had been reused as part of the structure when the house was built, sometime around 250 B.C. It is the only statue found so far at the site.

One thing that is unusual about the statue is that it was found in a secure archaeological context. "Most of the other statues we have from this period were discovered in the 19th century, for example, and we don't know for sure where they came from," Dietler explained.

The statue, which was damaged while serving as a door jamb, is unusual in other ways. From what remains of it, largely a torso, scholars have determined the statue is of a kneeling warrior holding a weapon, such as a bow or a spear. Most other statues from the area are of warriors seated in cross-legged positions.

Body armor and clothing commonly seen in Italy and Spain decorate the statue. Previously, scholars have thought that the effects represented on statues found in the region demonstrated that north-eastern Spain influenced their design. But Dietler's work suggests there has been some confusion about these cultural influences, and that some likely originated in Etruria, with a complex circulation of metal objects throughout the western Mediterranean.

Dietler's statue has two round discs that are carved in relief on the chest and back of the warrior. Also carved on the statue are four smooth cords superimposed over a ridged strap that passes over the top of the shoulders and along the middle of the torso, encircling the arms. On the back disc is the effaced tail of a crest of a helmet.

The warrior is dressed in a finely grooved pleated skirt, which is encircled with a wide belt. The belt buckle on the Lattes warrior is one of the strongest clues of the statue's creation date, as examples of this type from graves in Spain and Italy are no longer found on statues dated after the early fifth century B.C.

Etruscans may have lived at Lattes at one time as part of a trade enclave.

They were still apparent in about 475 B.C., when the settlement became part of the Masaliote sphere of trade, based in a larger community of Greek colonists nearby where modern Marseilles is now located.

Lattes is an important site for understanding the Iron Age in the western Mediterranean and the history of ancient Greek and Roman colonialism. It was occupied from the sixth century B.C. to the second century A.D., at which time the lagoon that connected it to the Mediterranean was filled with silt, and residents gradually abandoned the community.

The site, which was known as Lattara in ancient times, was rediscovered in the 1970s as a result of urban expansion from Montpellier. After initial archaeological exploration showed there was an important site in the area, it was preserved, and a major museum and archaeological research complex was built on the edge.

French researchers, who are joined by Dietler and colleagues from Spain and Italy, conduct an annual excavation of the site, which also is an international field school for graduate students. They have revealed, in addition to the warrior, other unusual features of the community.

At the period of its greatest extent, Lattes was one of the largest sites in the region, and covered approximately 50 acres. Unlike other communities of the period, it was a fortified lowland site rather than a hill fort, most of which were much less than half Lattes' size.
Foster offers the Latin version of a phrase that came into the news after the dictionary was printed: President Bush’s “road map” for Middle East peace. He would write it as “tabel-la viarum ad pacem” or “tablet of the road for peace.” That road will likely be a long one. "Now that the road is being made and the path is being cleared, we can see that this is a long journey. But we are determined to see it through to the end," Foster said.

The carpentum (cart)

Together with the chariot (currus), a cart had also been placed in the Tomba dei Flabelli at Trevignano Romano. It can be recognized with certainty thanks to the iron and bronze elements that survived the decomposition of the wooden parts; the two nailed rings belonging to the wheels, some of the bronze finial rings covering the wheel hubs, and the typical finial made of cast bronze, with the remains of the metal clamps that had fixed it to the tip of the wooden pole. Unlike the chariot, which was always drawn by horses, the cart (carpentum) was usually drawn by a pair of mules or asses.

The distinctive trident-shaped finial fixed at the end of the pole is quite common. Its exact position in the structure of the vehicle had not been fully understood until recently. For example, it was thought to have been on the front of a chariot to keep the reins separated; this is why it was improperly called poggiatore-dini. The recent discovery of a cart in the tomb of a Picene princess at Sirolo, near Ancona, has made its real function clear: it is a metal device connecting the two ends of a forked pole, fixed by means of metal clamps, small nailed bands, and leather bindings.

The cart is found in both female and male burials as well as mixed burials, in the same areas of ancient Italy and in the same period as the chariot. Most poles seem to appear in the fork-shaped type, but sometimes there is a single pole placed in the center of the platform. Carts with two separate poles like those of modern times seem not to have been used by the Etruscans and other Italic peoples, while they are to be found among the ancient civilizations of the Near East, particularly in Cyprus.

Foster advises that contemporary words like doping, FBI and videophone the way Julius Caesar might have used them — e.g., "tempus maximae frequentiae" means rush hour.

"I think that the dictionary is a great resource for those who are learning Latin, but it is also valuable for scholars and those interested in the history of the language," Foster said. "By providing a modern perspective, it helps to bridge the gap between ancient and modern times."
"Tarquinia and the Civilizations of the Mediterranean," Conference held at the Università Statale di Milano, 22-24 June 2004 by Francesca R. Serra Ridgway Institute of Classical Studies University of London

In 1982 a team led by Maria Bonghi Jovino, Chair of Etruscan Studies at the University of London, Institute of Classical Studies, by Francesca R. Serra Ridgway (London), began excavating the site of ancient Tarquinia, on the Civita plateau just outside the modern town. What they found was from the beginning so extraordinary that by 1986 it had prompted a memorable exhibition and conference in Milan. Since then the area has continued to produce rich evidence of a continuous human presence from the late 10th to the late 3rd centuries BC. It was not used for habitation or regular burial, but rather for activities of an apparently religious character centered on a natural cavity in the rock; these included the shallow burials, ranging in date between the probably known Ara della Regina temple, was given in the catalogue of the new permanent exhibition in the Museo Nazionale at Tarquinia itself. As further reports are nearing publication, the discussion and literature concerning these finds and their immediate and wider significance has grown enormously. The 2004 conference was designed to draw together the threads of "the story so far." The proper academic business was preceded on the evening of Monday, June 21 by a delightful dinner in the enchanting central cloister of the University, once a grand Renaissance hospital. This established the genial and good-humored atmosphere of the whole gathering, which included dinners al fresco in the nearby garden of Cento Pizze, just a stone’s throw from the Piazza del Duomo and other famous Milanese landmarks. The next two and a half days saw a dense program of lectures and extended discussions, all delivered in perfect Italian, whatever the nationality of the participants. They extended well beyond the immediate focus of Tarquinia and the Civita, under the knowledgable chairmanship of professors Gemma Sena Chiesa (Milan), Giovannangelo Camporeale (Florence), Michel Gras (Paris and Rome), Piero Orlandini (Milan) and David Ridgway (London). After the introduction, "Knowing and Enhancing Southern Etruria’s Heritage," by the Archeological Superintendent of Southern Etruria, A. M. Moretti Sgubini, the following papers were delivered, which are listed not in the order of delivery, but moving from center to periphery according to their content: Annette Rathje (Copenhagen), The Sacred and the Political: The Votive Deposit at Tarquinia Francesca R. Serra Ridgway (London), Pottery from the "Complex" on the Civita: Craft, Function, Society Simonetta Stoppioni (Macerata), The "a Telario" Building Technique at Orvieto Davide Cialloni (Milan), Architectural and Wall Typologies at Tarquinia: Parallels in the Ancient Near East Gilda Bartoloni (Rome), The Beginnings of Urban Formation: Similarities and Differences David Ridgway (London), Tarquinia, Demaratus and the "Hellenization of the Barbarians" Bruno d’Agostino (Naples), New Thoughts on the Diffusion of the Earliest Greek Pottery in the Tyrrhenian Area Stephan Steingräber (Rome), The Late Classical and Early Hellenistic Tomb Painting of Tarquinia in its Mediterranean Context: Iconography, Style, Technique...
Review of the First Annual Graduate Student Conference: “The Etruscans and the Others”

by Harry R. Neilson III
Florida State University

The First Annual Graduate Student Conference of the US Section of the Istituto di Studi Etruschi ed Italici, organized by Harry Neilson and Larissa Bonfante, was held at the Parlamo Italiano Language School in New York City on April 3-4, 2004. The Etruscans and the Others was the theme of the two-day conference, which brought together a wide range of graduate students and distinguished professors from various universities including Florida State University (Alexis Christensen, Lorraine Knop, John Ricard), the Italian Academy for Advanced Studies in America at Columbia University (Dr. Gabriele Cifani), the University of North Carolina at Chapel Hill (Hilary Becker, Dr. Nicola Terrenato, Robert Vander Poppen), Rollins College (Dr. Gretchen Meyers), and Rutgers University (Rachel Goldman).

The conference, held at the beautiful Parlamo Italiano Language School, was graciously hosted by the school’s director, Ms. Franca Pironi Lally. Unfortunately, due to unforeseen circumstances, Jean Turfa was unable to attend her role as moderator and closing remarks. The conference presenters were able to hold a discussion with the participating students in their absence with topical and interesting responses to each paper. Professors Nicola Terrenato, Nancy de Grammond, Larissa Bonfante, and Jane Whitehead led the discussions, and the warm and intricate setting of the conference venue lent itself to productive and topical commentary.

The theme of the conference was the Etruscans’ relationships with other cultures including the Romans, Scythians, and peoples of the Near East. Because the Etruscans exerted formidable influence on the cultures in antiquity, the mutual relationships formed through commercial, artistic, and cultural exchange between the Etruscans and other peoples of the Mediterranean afforded the presenters with a wealth of topics including architecture, painting, sculpture, settlement patterns and Romanization, lightning and hepatoscopy. Dr. Gretchen Meyers compared early palace structures from Crete and Cyprus with Archaic Etruscan monumental buildings at Poggio Civitate and Acquarossa. Hilary Becker illustrated how the Roman road system in Etruria affected Romanization by including certain Etruscan cities in its network and by excluding others. Rachel Goldman discussed the relationships between Etruscan and Roman tombs. Alexis Christensen examined the similarities between Roman and Scythian gifts of land for serving the state. John Ricard considered the Near Eastern origins of the Etruscan practice of hepatoscopy. Robert Vander Poppen examined settlement data from the Maggello Valley in order to construct a framework for the development of social stratification and power networks within the territory of Fiesole. Lorraine Knop reviewed the Etruscan concept of lightning as a prophetic tool and hypothesized that the depiction of the lightning bolt in Etruscan art was influenced by the specific myth in which it appeared.

Two papers in particular highlighted the conference. The keynote speaker, Dr. Nicola Terrenato, looked at the Mediterranean in the fourth century B.C. as a world of competing states rushing to create an empire. He argued that Tarquinia was, for a time, a major competitor in this endeavor. Dr. Gabriele Cifani ended the conference with a presentation of his recent work on archaic Rome, the most exciting of which is newly discovered evidence for the earliest Roman arch. Both Terrenato and Cifani debunked the stereotype developed in the late nineteenth and early twentieth centuries that the Romans were always a warlike people with aspirations for empire.

This first annual graduate student conference was such a success that it is now planned as a biannual event.
The Etruscan Language: an Introduction

By Giuliano Bonfante and Larissa Bonfante
Manchester University Press
Manchester and New York 2002

Reviewed by Miles Beckwith
Department of English
Iona College, New Rochelle, NY

For a number of years, one of the best sources for books in Classics was Allen’s Booksellers in Philadelphia. Their catalogues could be counted on to hold a few gems, and one could always enjoy the occasional wry comment added to certain entries. Sometime in mid-nineties, there was a listing for Mayani’s The Etruscans Begin to Speak, to which was added the short marginal note: “Don’t have much to say.” While such a comment may have been acceptable in the early 60s when Mayani’s book first appeared in English, it is increasingly inappropriate now. In the last forty years there have been great strides in the decipherment of Etruscan; unfortunately, much of this work has happened on the Continent—in Italian and German publications—and the progress of Etruscan decipherment woefully unreported in the English-speaking world.

The second edition of Giuliano and Larissa Bonfante’s The Etruscan Language: an Introduction may finally remedy this situation by introducing the recent state of the language to English-speaking scholars and students. One has only to compare this work (xxvi & 253 pgs.) to the first edition (x & 174 pgs.) to see how much has changed since that volume was published in 1983, and that earlier volume—in turn—was itself published almost twenty years after the discovery of Pyrgi’s bilingual, which ushered in the modern era of Etruscan studies. The book has been thoroughly updated, and contains extensive bibliographic references to works published since the 1983 edition. Because of the existence now of Rix’s two-volume edition of Etruscan texts (Etruskische Texte, editio minor), the authors give his numera- tion in addition to a TLE citation whenever possible.

Like the earlier edition, the book under review has three parts. The First Part, “Background,” contains a single chapter “Archaeological Introduction”—updated, but not substantially different from the first edition. The Second Part, “The Language,” follows the first edition in being divided into Chapters ii through vi, which respectively cover: “Introduction to the language of the Etruscans,” “The study of the Etruscan language,” “The alphabet and pronunciation of Etruscan,” “Grammar,” and “Etruscan writing: the aftermath.” Once again, the presentation is similar to the earlier edition, but here a number of important updates have been incorporated into the text. Rix’s analysis of un as a second person pronoun is listed along with mi mini in the section on pronouns (pp. 91-92), and there are a number of small but important changes in the sections on verbal morphology and syntax.

The third and final part, “Study Aids,” contains sections on Etruscan texts, Glosses, and Mythological Figures along with a listing of the names of cities, names of months and a comparative word chart. The list of texts is considerably expanded from the earlier edition, and it is here that the reader will see how much more comprehensive the present volume is (53 pages as opposed to 33 in the earlier volume). The overall format is the same: like the early edition the inscriptions are both described and illustrated to give the student a thorough sense of the provenance and epigraphy of each text. This is especially important for the study of Etruscan, and one misses it in some other handbooks (consider, e.g., Dieter Steinbauer’s mammoth—otherwise very useful—Neues Handbuch des Etruskischen).

There is not space here to cover all the changes and expansions, but I will note a few random points. A number of newly published inscriptions have been added to the book such as a bucccher olpe (discovered in 1988 and listed here as text #5) with its depiction and inscription regarding metaia Medea; and text #10, which summarizes Bonfante and Wallace’s important analysis of a buccherid impasto pyxis (SE 64 [2001] 201-212). A number of important additions and corrections have also been made, e.g., the translation of text #9 (#8 in the earlier edition) now correctly glosses mlakas as ‘beautiful’ after the important analysis by Agostiniani (SE 49 [1981] 95-111).

While the first edition often shied away from the longer and more (exceedingly) difficult texts, some of these have been included now, such as Laris Pulenas’ inscription (text #31 = TLE 129 = T 117.), the Perugia Cippus (text #64 = TLE 570 = Pe 8.4) and also the newly published Tabula Cortensia (text #65). Each of these is given a brief but interesting discussion with a tentative translation. Once again, however, the authors have decided not even to try to give an overview of the one Etruscan book, the Liber Linteus and have essentially simply followed the practice of the earlier edition in giving a short passage whose interpretation is relatively secure. Although one can understand their decision—and it was probably a wise one—one still wishes for a more extensive discussion of this longest, but most difficult, Etruscan text.

(Them interested reader can find a lengthy discussion of this text in Steinbauer’s new book, cited above).

Like the earlier edition, the book closes with a Bibliography, an Index to Sources, an Index to Concordance, and an Index. This is an extremely useful book and will be of great service to anyone interested in Etruscan language and/or Etruscan civilization. Its greatest use will be to Classicists and other non-specialists, but anyone working on Etruscan will need to own a copy of this book.

Tabula Cortensia

Bibliography

by Rex Wallace

The Etruscan inscription now known as the Tabula Cortensia is without doubt the most significant epigraphic find of the past quarter century. The publication of the editio princeps by Luciano Agostiniani and Francesco Nicolai in February of 2000 has been followed by a steady stream of scholarly publications concerning the readings of the damaged portions of the inscription, the overall interpretation of the inscription, and the linguistic analysis of portions of the text as well as individual word-forms found in them. In the last issue of Etruscan News I promised an update on this inscription. So much interesting work is in press or is about to go to press, however, that I think it best to postpone my review until this work had been officially published. In the meantime, I append an updated bibliography on the TCo.

M. Pandolfini and A. Maggiani, eds., La Tabula Cortensia e il suo contesto storico-archeologico. Atti dell’Incontro di studio, 22 giugno 2001 (Rome 2002);

In the book of papers edited by Pandolfini and Maggiani (2002), the most important papers on the Tabula are:
G. Facchetti, “La Tabula Cortensia come documento giuridico,” pp. 87-92;
A. Maggiani, “Riflessioni sulla Tavola di Cortona,” pp. 65-75;
E. Peruzzi, “Per l’edizione della Tavola,” pp. 39-42 (also printed in La Parola del Passato 56 (2001) 203-210), and
H. Rix, “La seconda metà del nuovo testo di Cortona,” pp. 77-86.

Etruscan Texts Project

by Rex Wallace

Etruscan Texts Project is now online at etp.classics.umass.edu. Etruscan inscriptions recovered after the publication of Helmut Rix et al., Etruskische Texte are being added to the database. We expect to have 500 inscriptions on-line within the next several months, and we encourage our readers to make use of this reference tool.
Museum News and Reviews

Treasures from Tuscany – The Etruscan Legacy at the Royal Museum of Scotland, Edinburgh

by Robert Cochrane

Etruria
Stoke-on-Trent
Staffordshire

Outside the exhibition of “Treasures from Tuscany,” there is the reconstructed head of Seinti Hanunia Tlesnesa, (whose sarcophagus is in Room 71 in the British Museum). This introduces the general public to a real person, who enjoyed living a full life in a thriving society of 2200 years ago. Inside the exhibition there is a large time chart that shows where and when Etruscans lived and also the locations of other contemporary civilizations that they would have influenced. The 500 Treasures from Tuscany have been arranged to exemplify various themes illustrating the Etruscan culture, for example: “the rise to prominence,” “the role of religion,” “decline,” and “amelioration in the Roman Empire.”

The fortieth anniversary of the twinning of Edinburgh and Florence is one reason for the

Monteleone Chariot’s new restoration carried out under the direction of Adriana Emilioni by the Museum’s Sherman Fairchild Conservation Center.

This year has brought special popular exhibitions of Etruscan interest which are also of importance to scholars.

An exhibition on color in ancient Greek sculpture in Munich has been so successful that it has been held over this summer. Bunte Goetter, “Colored Gods – the Polychromy of Ancient Sculpture” (see Book Reviews), the brainchild of Vinzenz Brinkman, curator of the Munich Glyptothek, has aroused much interest and some shock at the sight of brightly colored copies of Greek originals. A well-illustrated catalogue explains the evidence for the controversial show, which was the subject of an article by Jordan Bonfante in TIME Magazine (December 22, 2003). The next venue is the Vatican Museum; then may we hope for a U.S. tour? Those of us familiar with the brightly painted terracotta sculpture of the Etruscans might be able to imagine such architectural pediments and other decorations.

But then again, have we not unconsciously been contrasting such lively, colorful Etruscan gods as the Apollo of Veii with gleaming white marble Greek divinities? Great excitement has also greeted the paintings from the François Tomb, on view in Vultum, their home town, through September 26, 2004, in a splendid exhibit that makes their original placement beautifully clear.

Other exhibits, at the Villa Giulia Museum in Rome, at Viterbo, Trevignano, Edinburgh, Bard College in New York City, and Shawnee, Oklahoma, are reviewed or mentioned elsewhere in this issue.

The Etruscans come to Oklahoma

by Elizabeth de Grummond

A previously unseen collection of Etruscan artifacts is on display this summer in the show Unveiling Ancient Mysteries: Etruscan Treasures at the Mabee-Gerrer Museum of Art in Shawnee, Oklahoma. At the heart of the show is an assemblage of 225 pieces of Etruscan jewelry from the collection of Italian Prince Fabrizio Alliata. Prince Alliata acquired the jewelry from his father-in-law, Count Vittorio Cini, an Italian businessman who had assembled an extensive art collection in the early to mid-twentieth century. (An interesting historical figure, Count Cini was also instrumental in the Italian resistance movement during World War II, and he was sent to the concentration camp at Dachau on account of his political views. He was liberated from Dachau in 1944 in a daring rescue by his pilot son.) Stored until recently in Prince Alliata’s home, this collection of Etruscan jewelry has never been displayed publicly.

In preparation for the show, the artifacts have recently undergone conservation treatment at the Vatican Museums.

The show itself focuses on the jewelry from the Alliata collection, but this is complemented by other ancient Mediterranean pieces from the Gregorian Etruscan Museum of the Vatican Museums and the Mabee-Gerrer Museum’s own collections. The items on display range in date from the Villanovan Period to A.D. 30 and include bronze and terracotta objects as well as the gold jewelry. The exhibit contextualizes these last few years, the galleries of the University of Pennsylvania Museum of Archaeology and Anthropology have missed them, but we are promised wonderful results. The University of Pennsylvania Museum of Archaeology and Anthropology was the first to open its reinstalled Etruscan World Gallery (see Etruscan News 2, 2003, page 3). The Michael C. Carlos Museum of Emory University in Atlanta opened its new galleries this September 13, 2004. Jasper Gaunt promises to write a short account of their small but intriguing Etruscan holdings. We can look forward, in 2005, to the opening of the J. Paul Getty Museum, whose Pompeian villa will be devoted to ancient art.

The year after, 2006, will see the opening of the Metropolitan Museum of Art’s new Pompeian villa devoted to ancient art.

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Museum News
by Larissa Bonfante

The newly restored Aplu of Veii is now on display at the Villa Giulia. When I visited my favorite museum this summer I found the god temporarily housed in a little chapel in the Ninfeo di Villa Giulia, a cool grotto-like area where the popes used to keep cool in the heat of summer before the advent of air conditioning. I wondered how Apollo felt at being separated from his brother Herce and the rest of his family, which as it happened was not visible to the public. Only the Sarcophaugus of the Married Couple could be seen, since that part of the building was closed for renovations. I look forward to the re-opening, though I admit still having fond memories of the starting renovations of the 1950’s by the architect Minnissi, all very modern and exciting, with lots of transparent plexiglass.

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“Treasures from Tuscany” is informative and inspirational. It is on in Chambers Street, Edinburgh, until 31 October, 2004.
The new Archaeological Museum of Terni and the Rediscovery of the “Naharkum Numen”

by Paolo Renzi
translated by Jane K. Whitehead

In the last quarter of the 19th century, from the excavations that were conducted about one km. to the east of the historical center of Terni for the building of the great industrial complexes, the arms factory (1875) and the steel mill (1884), there came to light an enormous proto-historic necropolis consisting originally of about a thousand tombs. The oldest burials, datable to the Late Bronze Age (10th c. B.C.), were of a Protovillanovian type: the bodies were cremated and buried in biconical urns, which were placed in pits dug into the sandy soil and sometimes furnished with modest grave goods. The most recent burials, dating between the 9th and 8th centuries B.C., were of the archaic period, and were of the fossa type, often surrounded by a circle of stones and surrounded by a tumulus; some were also furnished with rich grave goods. A small number of even later burials, 5th-4th centuries B.C., were also found. At a lower level of the necropolis were discovered traces of huts and hearths belonging to a village whose ceramic production places it in the Conelle-Ortucchio Culture of the Eneolithic.

Unfortunately, the majority of the graves were destroyed and the finds scattered. It was to the credit of the Terni archaeologist Luigi Lanzi (1858-1910) that several controlled excavation campaigns in the areas of the two necropoleis took place under the direction of Angelo Pasqui, Giuseppe Bellucci, and Enrico Stefani. These allowed the discovery and scientific study of about 360 tombs before 1916. The finds were divided between the city of Terni and the Italian state: the latter sent them to two national museums in Rome, the Museo Etnografico Luigi Pigorini and Museo Etrusco di Villa Giulia.

The same Luigi Lanzi established the old archaeological museum, divided into a Roman and Medieval section in the former convent of S. Francesco and a pre-Roman section in the town library at Palazzo Carrara. These buildings were closed because of damage caused by the Allied air bombings and the shelling that struck Terni in 1943-44, causing more than 2000 civilian deaths and the destruction of much of the historical center. Since then, the city has not had a suitable place for the conservation and appreciation of its very rich archaeological patrimony and has begun to lose awareness of its truly ancient origins.

The great necropolis of Terni prove the existence of a protohistoric Umbrian culture that flourished in the valley of Terni in the first millennium B.C., before the Romans arrived in the area at the beginning of the 3rd c. B.C. This culture can be identified as the “Naharkum numen” (the “nation of the Nera”) cited in the famous Ignune Tablets (Tab. Ig. Ib 16-17; Vb 54 and 58-59; Vf 12 and 47-48), the principal document for the language and culture of the ancient Umbrians. “Nahar” is the Umbrian name of the river that cuts through the plain of Terni: in Latin, Nar, today, the Nera. The term would indicate the presence of sulphur in the waters, a quality that made them sacred.

Roman Terni, called Interamna Nahartium in the ancient sources, reveals in its name, not only its topographical characteristics of being built on a fluvial peninsula, but also its ancient Umbrian roots: it records the ancient people of the Naharci, Latinized into Nahartes. An epigraphic note dated to 32 A.D. (CIL XI 4170) places the foundation of the city in 672-673 B.C., evidence of its awareness of its own antiquity already in the Roman Empire. Latinelli, La necropoli interamnense is found in the traces of protohistoristic habitations: foundations of huts, and ceramics recently found within the historical center of the city anddatable to the 7th c. B.C. Objects found in the tombs indicate that there were contacts and commercial and cultural exchanges with all the other contemporaneous Italic cultures with which it shared a border: Etruscans, Faliscans, Picenes, Sabines. The valley of the Nera river in the Protohistoric period was an important crossroads for the passing of transhumant flocks between the pastures of the central Appennines and the Etruscan and Latial countryside, as well as a connecting route between the Tyrrhenian and Adriatic coasts.

After a lapse of 80 years, new excavations between 1996 and 2000 found and scientifically documented another 45 tombs in the same area near the train station. This has awakened a new desire in the local population to learn about, preserve, and appreciate their ancient origins, as well as to demand the reopening of the museum.

On May 29, 2004, after 60 years, the new Museo Archeologico del Comune di Terni was inaugurated. It is located in the buildings of the former Sirì, an abandoned industrial area just outside the historical city center. This area, still in the process of restoration, will eventually house a complex of museums, including the Pinacoteca Comunale and the Paleontological museum. The new museum occupies more than 600 sq. m. of space and is divided into two sections: pre-Roman (Rooms 1-8) and Roman (Rooms 9-17). The former section opens with some scattered finds of the Neolithic and Eneolithic periods and with Middle and Late Bronze Age finds from the area of the Marmore. Also displayed are the grave goods from the old museum that were salvaged from the bombings and are now out of context and regrouped by typology. The recent excavations of late 7th c. B.C. burials near the train station are documented by the objects from 10 tombs (two of which are reconstructed), and by objects from 8 Orientalizing burials, excavated between 1999 and 2001, and now displayed in the Villa Giulia Museum at Rome.

In Room 7 are impasto ceramic finds from the protohistoristic habitation in the city of Terni itself, these correspond in date to the most recent phases of the necropoleis. The objects attest to a population in the area from the Iron Age (9th to 8th c.) up to the threshold of Romanization (beginning of the 3rd c.). Also in this room is a priceless archaic relief, probably a funerary stele, divided into three registers. It dates probably to the 5th c. and depicts several armed figures. It was found in 1901 at the edge of the city on the bank of the Nera, and is so far the only figural image of the Nahartes.

Room 8 is dedicated to the sacred area on top of Monte Torre Maggiore, the highest mountain in the city of Cesi; for 20 years the Soprintendenza Archeologica dell’Umbria has been excavating there. There they have uncovered two temples of similar plan, built in different periods, within a sacred enclosure that also held many service buildings. They have numerous finds from this area, especially ex voto, from the most ancient schematized bronze to the most recent in fictile material, suggesting that there was practiced a cult relating to healing, perhaps connected to the collection of water. The female head in travertine found in 2001 within one of the temples may be part of the cult statue.

The Roman section (Rooms 9-17) is distinguished by numerous inscriptions that illustrate various aspects of the private and public life of Interamna. Room 11 also contains two male busts from Cersale. Also located here are recent finds from the center of the city, such as 2nd to 1st c. B.C. architectural terracottas and fragments of painted plaster from a probable basilica. Room 12 displays the interesting material from the ceramic dump of a domus discovered in 2002. The last rooms are dedicated to objects illustrating aspects of cults, citizens’ priesthoods, and funerary practices in the city in Roman times.

Some of us were pleasantly surprised to discover something already quite familiar to a computer-savvy younger generation: you can access Etruscan bucchero, for instance, through a Google search, by double-clicking “images.” A pair of interesting sites to explore are a monthly bulletin on information and culture of the territory of the Lago di Bracciano at www.lavocedellago.it, and some very beautiful views of Tuscany at http://lamiatoscana.splendori.it.

Accordia Lectures 2004-2005

The Accordia Research Institute, University of London, announces its series “The Italy Lectures 2004-2005.”

November 9: “Where are the ‘houses’? Recent work in the Sicilian Iron Age,” Robert Leighton, University of Edinburgh
December 14: Accordia Anniversary Lecture, “The ‘Paper Museum’ of Cassiano dal Pozzo (1588-1657): collecting prints and drawings in seventeenth-century Rome, the architectural drawings after the Antique of Pirro Ligorio (c. 1513-83),” Ian Campbell, Edinburgh College of Art
January 18: “Revisiting the Etruscan Underworld,” Francesca Serra Ridgway, Institute of Classical Studies, University of London
March 8: “The western Phoenicians without texts,” Nick Vella, University of Malta
May 3: “Phenomenology and Italian pre-history: the Tavoliere-Gargano Project,” Sue Hamilton, Institute of Archaeology UCL.

World Heritage Committee Recommendation

We are pleased to inform you that the World Heritage Committee has adopted the following recommendation concerning the nomination of Cerveteri and Tarquinia (Italy) during its 28th Session in China:

“The World Heritage Committee inscribes the Etruscan Necropoleis of Cerveteri and Tarquinia on the World Heritage List on the basis of cultural criteria i, iii and iv.”

Further information is available on the UNESCO web site (http://whc.unesco.org/)

Gwenaëlle Bourdin
Assistante du Directeur Programme P.M.
ICOMOS Secrétariat International
49-51 rue de la Fédération
75015 Paris

Memorial for Miriam Balmuth

The Balmuth family held a memorial service for Miriam S. Balmuth on Saturday, November 13, 2004, 3:00 P.M., at the Goddard Chapel of Tufts University, Medford, MA. The family has established an endowed fund in honor of Professor Balmuth. Donations may be sent to: The Miriam S. Balmuth Endowed Fund, c/o Jeff Winey, Tufts University Office of Development, 200 Boston Avenue, Suite 2600, Medford, MA 02155. Checks should be made payable to “Trustees of Tufts University” with Miriam S. Balmuth Endowed Fund noted.

Temple University Course

Temple University, Rome, offered for the very first time, in its 2004 Summer Session, a course dedicated to the Etruscans, “Etruscan Italy,” taught by Prof. Lisa Pieraccini. The course includes lectures at the Villa Giulia Museum, trips to Cerveteri and Tarquinia, and more. This five-week introductory course covers the beginning of the Etruscan period in Italy up to the 2nd century B.C.

Contact: Temple University, Rome
Lungotevere Arnaldo da Brescia 15
00196 Roma
Tel: 06-320-2808

Archaeologiae

The Istituti Editoriali e Poligrafici Internazionali announced the inauguration of a new journal: Archaeologiae: Research by Foreign Missions in Italy, edited by Giuseppe della Fina. The journal has been created to report on archaeological investigations carried out in Italy by foreign universities and research institutions. It will be characterized by an interdisciplinary approach and will address themes ranging from prehistory to industrial archaeology, although its attention will be focused on Classical archaeology, as most foreign missions are concerned with the Etrusco-Italic and Roman periods and Magna Graecia. The journal will also publish articles on methodology and history of archaeological studies. Thus, it will seek, on one hand, to participate in the lively debate taking place particularly in English-speaking countries, and, on the other, to recover nineteenth and early twentieth-century investigations, likewise conducted by foreign scholars, that were never published. Every number will also host a news section with brief information on current excavation campaigns.

The official languages of the journal will be Italian, English, French, German and Spanish.

The Scientific Committee has the ambitious intentions of creating a stable forum for archaeologists of various nationalities working in Italy and to further the emergence of a new generation of archaeologists.

It is possible to subscribe to the journal at the site: www.libraweb.net.

Monumenta Linguae Messapicae

The Istituto di Studi sulle Civiltà Italiche e del Mediterraneo Antico del Consiglio Nazionale delle Ricerche and its director, Francesco Roncalli, announce the publication of Monumenta Linguae Messapicae, edited by Carlo de Simone and Simona Marchesini, with the support of the Deutsche Forschungsgemeinschaft.

The Istituti Editoriali e Poligrafici Internazionali announced the inauguration of a new journal: Monumenta Linguae Messapicae, edited by Foreign Missions in Italy.

La domanda redatta in cartella semplice - contenente i dati anagrafici ed il recapito del candidato, compresi eventuali numero telefonico, fax ed e-mail, corredata delle pubblicazioni (in quadruplice copia, di cui una rimarrà nell’archivio dell’Associazione e le rimanenti tre verranno a richiesta restituite con spedizione a carico dell’interessato) e del curriculum studiorum - dovrà pervenire (contenente i dati anagrafici ed il recapito del candidato, compresi eventuali numero telefonico, fax ed e-mail, corredata delle pubblicazioni (in quadruplice copia, di cui una rimarrà nell’archivio dell’Associazione e le rimanenti tre verranno a richiesta restituite con spedizione a carico dell’interessato) e del curriculum studiorum - dovrà pervenire entro e non oltre il 31 marzo 2005 al seguente indirizzo:

Presidente dell’Associazione Storico-Artistico-Culturale Ingegnere Carlo Cecchini
Castello di Proceno – Corso Regina Margherita 137 – I-00120 PROCENO (VT) – ITALIA

Il materiale inviato sarà preso in esame da una Commissione composta da docenti universitari.

La Commissione deciderà l’assegnazione del premio con propria valutazione insindacabile, il cui esito, con relativa motivazione, verrà comunicato tempestivamente. La consegna del premio al vincitore avverrà in una cerimonia pubblica in Proceno entro la prima metà del 2004. Nella stessa occasione il vincitore esporrà il contenuto della sua produzione scientifica.
Report from the Netherlands and Belgium
by L. Bouke van der Meer

The Allard Pierson Museum at Amsterdam has acquired a red impasto pithos decorated in the white-on-black technique, in the Orientalizing style, made at Cerveteri, dated between 650 and 625 BC. It also acquired a bone plectrum, a type of plucking implement set to in motion the strings of a lyre or cithara. It was found in Southern Etruria and can possibly dated to the 6th century BC. Both artifacts will be published by Herman Brijder and René van Beek in the Mededelingenblad van het Allard Pierson Museum. The museum has now lent many pieces to the current Etruscan exposition at Hamburg.

Prof. Dr. Paul Fontaine organized a successful colloquium on “Etruria and Umbria in pre-Roman times; City and Territory” at Louvain-la-Neuve (13-14 February 2004). Lecturers were M. Piaccirelli (protohistoric Etruria), A. Maggiani (Volterra and its territory), L. Donati (Poggio Civitella near Montalcino), L. Cappuccini (Chiusi and territory), P. Perkins (the territory of Vulci), F. Prayon (Castellina del Marangone), A. Naso (the area of Monti della Tolfa), M. Bonomi-Ponzi (Apennine Umbria), D. Manconi (Valle Umbra), D. Manconi (Spello and Spoleto), D. Briquel (written sources on the history of urbanization in Umbria), M. Torelli (Etruria and Umbria in the 6th and 5th c. BC), G. Bradley (history of Umbria), and S. Stoddart (Gubbio revisited). P. Fontaine, F. van Wonterghem and Cl. de Ruyt presented the general introduction (“Rethinking the phenomenon of urbanization in Etruria and Umbria”). The papers of the colloquium and discussions will be published.

Students in Action
Compiled by Elizabeth de Grummond
Alexis M. Christensen

Students who wish to be included in future editions of Students in Action should email Elizabeth de Grummond at edegrummond@umich.edu

A number of students involved in the field of Etruscan and Italic studies participated in the recent graduate student conference “The Etruscans and the Others” sponsored by the American Section of the Istituto di Studi Etruschi ed Italicì and held in New York City in April. (A review of this conference appears elsewhere in this issue.)

Alexis M. Christensen, Ph.D. candidate at Florida State University, presented a paper entitled “Going in Circles: Rewards for Heroism in Etruscan Rome and Scythia?” at the ISEI graduate conference. Lorraine E. Knop, Florida State University, is writing an MA paper entitled “Lightning in Etruria” in light of its use as governmental propaganda. In addition to delivering a paper at the ISEI graduate conference, Hilary Becker, University of North Carolina at Chapel Hill, is at work on a dissertation about the economy of North Etruria. She has also been teaching a course in Roman Art, and this summer she will again be the finds director for excavations conducted at the Etruscan and Roman site of Torre di Donoratico under the direction of Nicola Terrenato. Jeffrey Becker, now in his fifth year as a doctoral student at the University of North Carolina at Chapel Hill, is beginning to write a dissertation that examines the nature and form of Middle Republican architecture in central Italy. He also continues his involvement in the study of early Roman villa architecture, based on work done at the Villa delle Grotte in Grottarossa with Nicola Terrenato. This summer he will participate in excavations at the Meta Sudans in Rome.

Elizabeth de Grummond, University of Michigan, delivered a paper entitled “Deos Sine Simulacro: Animism, Anthropomorphism, and the Nature of Early Roman Religion,” at the Archaeological Institute of America conference held in San Francisco in January. She continues to work on a dissertation on the topic of temples and religion in early Rome. She is also currently the chair of the Student Affairs Interest Group of the AIA, a group that she recently helped to found that now includes 35 members from some 20 different institutions. Lyra Monteiro, a recent graduate of New York University’s Anthropology and Classics Departments and now also a graduate student at the University of Michigan, has been awarded this year’s Jack Winkler Prize by the Women’s Classical Caucus of the American Philological Association for her NYU essay on Metapontum. Diana Ng, also at the University of Michigan, is the recipient of the prestigious Olivia James Traveling Fellowship. Ng has previously worked in Cyprus and Italy, but will use the fellowship to travel through Turkey, where she will study the public architecture of Roman Asia Minor in light of its use as governmental propaganda.

Elizabeth Greene, Tufts University, participated in excavations last summer at Poggio Civitate. She is just finishing her Master’s degree at Tufts, and she will begin the Ph.D. program in the Department of Classics at the University of North Carolina at Chapel Hill this fall.

Answers to puzzle on page 3