An Etruscan Herbal?

by Kyle P. Johnson
New York University

Among the approximately 200 Etruscan words which have come down to us are over fifty glosses, synonyms of Greek and Latin words from ancient authors found in the margins of medieval manuscripts and preserved in the manuscript tradition. Among these glosses, thirteen plant names are of particular interest. They are preserved in two codices (R and V) of Dioscorides of Anazarbus’ de Materia Medica, a first-century compendium of pharmacological uses of plants, minerals, and animal products. These glosses have a fascinating history and are of value not only to philologists of the Etruscan language, but also to scholars of Roman religious practice.

The source of the glosses in the de Materia Medica is a matter for speculation. The likeliest candidate is the first-century CE lexicographer Pamphilus of Alexandria, who compiled a now-lost lexicon in ninety-five books. Around the end of the third century or perhaps as early as the second, a group of glosses (presumably taken from Pamphilus) became associated with one particular recension of the de Materia Medica. Along with the translations of Etruscan words, the glosses claim to provide synonyms from a variety of languages, such as Egyptian, Gaulish, Latin, and Dacian.

The glosses add little to our knowledge of the Etruscan language, for only a handful of those in Dioscorides appear to be authentically Etruscan. The others, though labeled as Etruscan, are clearly of Greek or Latin origin. These mistaken attributions could be due to either the original lexicographer or [See “Herbal” on page 8]

Presentation of Italia ante Romanum imperium

The Bay of Pyrgi seen from the Castle of Santa Severa, with a storm at sea. The arrows indicate the site of the monumental sanctuary (left) and the Area Sud (right). In the background, the Monti Cerveteri. (Photo G. Colonna 1999.)


June 8th, 2005 saw the presentation, at the University of Bologna, of the collected writings of Giovanni Colonna, Italy’s leading Etruscan scholar. Giuseppe Sassatelli, a former pupil of Colonna, Professor of Etruscan Studies and currently also Preside of the Facoltà di Lettere at Bologna, opened the session by reading a letter by Giovanni Pugliese Carratelli, who could not be present.

Giovanni Colonna, Professor of Etruscan Studies at the Sapienza University in Rome, is known for his many publications, and for his excavations in Pyrgi, the harbor town of Cerveteri. The wider scholarly world probably knows him best for the spectacular discovery of the three gold tablets with bilingual, Etruscan and Phoenician, inscriptions found at Pyrgi in 1964. He studied in Rome with Massimo Pallottino, and in turn has taught many of the leading Etruscan archaeologists in Italy today.

The astonishing amount of Colonna’s scholarly output is only partially reflected in the 2694 pages of the six volumes, which nevertheless give a good idea of the vast range of his interests. Moreover, his complete bibliography, in the first volume, makes it possible to find easily articles not included in this collection.

The first section offers articles on the archaeology and the history of the Etruscans and other peoples of ancient Italy. The second deals with Etruscan art and architecture. The third is devoted to the language, epigraphy and religion of the Etruscans. The last concentrates on the excavation of Pyrgi.

Those readers who know Colonna will be surprised and delighted to find a portrait of him as a serious and bespectacled teenager in 1949.
Letter to the Editors

Etruscan tour group, Archeological Tours, June 2005

To the Editors:
Here is the group song for our Archaeological Tours trip through Etruscan places:

THE BATTLE HYMN OF ETRURIA

Etruscan art is very old I’m sure you’ll all agree
The Vatican Museum is where we saw all we could see
CENSORED
We’re glad we’re on this trip.

Funerary ashes were placed in a house shaped urn
Everybody knows that some day they will get their turn
First you die, they light a match and then they watch you burn
We’re glad we’re on this trip.

Talking on the mike Larissa first would do a test
Speaking at the right length wasn’t easy she confessed
After a few tries she found 6 inches was her best
We’re glad we’re on this trip.

Talking of Apollo there was quite a lot to say
As we were discussing him Larissa led the way
When we asked where he came from Larissa said, “Oy Vei!”
We’re glad we’re on this trip.

On to Cerveteri where we went from tomb to tomb
When we went down into them around us all was gloom
Even when you died you still couldn’t have your own room
We’re glad we’re on this trip.

CHORUS:
Etruria’s the place for me
There is so much here to see
I am sure you all agree
We’re glad we’re on this trip.

To the Editors:
About the centrality of Etruscan studies: do not forget the “Dodecapolis.” This is the first example of a confederation in Italy and Europe, and this programme started 2500 years ago in Tuscany and Lazio and was enlarged to Northern and Southern Italy with the chief towns Mantua and Capua! This means that they already had an exact concern of Confederation, which in Latin is “united pacts.” (The most important pacts and rules were religious.)

Best personal regards,
Guido Belfiore
Prato, Italy

To the Editors:
As for your devilishly clever crossword, I believe that the fatal flaw may consist in 5 down – the clue obviously demands as an answer the famous PHERSANA, “Brad Pitt” (whom I would bet an Etruscan AS, if I had one, that a certain female author and most female readers of this fourth issue had a mental picture of), but ACHILE seems to fit instead, except that a good Etruscan scribe such as yourself should have used the single Etruscan letter (Greek Chi) for “CH.”

I hope my joke about Brad Pitt wasn’t too dense – he was the star who played Achilles in the recent movie “Troy,” and slew Eric Bana, Hector, Achilles being the answer to the clue in your crossword, in Etruscan, spelled as AChLE ...

Etruscan News

To the Editors:
I thought you would find this menu interesting. Chef Walter Potenza has an Etruscan restaurant here [in Providence], has his own TV show and is very creative.

Below is the menu of a Roman dinner he prepared:

Foods of Ancient Rome
Hors d’oeuvres
Assorted pork salami prepared in the style of the Romans, served with breads of the times
Nasti Panes (sweet bread)
Panis Plebeius (bread of the poor)
Confusaneus (bread of the rich)
Pecorino Romano stagionato con melocotono: Roman sheep milk cheese, aged in caves, served with quince paste

Banchetto Romano
Minutil Mariniem: rich seafood soup made with perch and oysters
Patina de piris imperiale: savory pear and asparagus tart with hard cooked eggs and ricotta. Served with grape sauce
Pullum Numidicum: guinea hen with sweet

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Submissions, news, pictures, or other material appropriate to this newsletter may be sent to any of the editors listed above. The email address is preferred. For submission guidelines, see Etruscan News 3 (2003) 9. Nominations for membership in the Section may be sent to Larissa Bonfante at the above address.
and sour sauce
Filetti di maiale e noci con condimento di
prugne in ristretto di melograno: tender
pork filet seared with rosemary and walnuts
in a sauce of prunes and pomegranate.

Dessert
Cassata alla Romana: Roman style cake filled
with ricotta, candied fruit and marzipan
Euchyte: sweet fritters served with honey
Selection of wines from Central and Southern
Italy
Pamellee MacFarland
Providence, RI

To the Editors:
When does my subscription end? I’m going
to be travelling and I don’t want to let my
favourite periodical lapse by mistake.
Maria King Constantinidis
South Yarmouth, MA

To the Editors:
In the Archaeological Museum in Sofia I
attended the presentation of Kitov’s newest
website: http://www.ibracetemp.org
Nikola Theodosiev
Sofia, Bulgaria

Letter to Our Readers

Dear Readers,

We realize with horror that it has been a year since our last issue. It has been quite a year
in the lives of your editors: marriage, deaths, relocation, tenure, a new excavation... There
have been three deaths in the families of your two editors, and for our associate editor of
“Students in Action,” completion of the PhD, marriage, and a position at Oberlin.

In this issue we are happy to include a guest editor of Book Reviews. Francesco de
Angelis is a product of the Scuola Normale in Pisa, has held a two-year fellowship at the
Getty, and is now on the Art History Faculty of Columbia University. A professor of Roman
History, he has published important works on Etruscan subjects, and is creating a web site
on the urns of Chiuses: http://charum.sas.it

A first for us: an article from Etruscan News 3 was cited in Studi Etruschi. An unpublished
inscription, sent to us in a note by Dominique Briquel, was commented on in the section on
Etruscan epigraphy (REE) of Studi Etruschi (2004). We want to mention two other journals
that have been reporting important news on Etruscan subjects: Jean MacIntosh Turfa is now
in charge of Etruscan reviews in the Bryn Mawr Classical Review (BMCR):
ccat.sas.upenn.edu/bmcr/ ARCHEO has continued to publish extraordinary photographs and
articles on Etruscan material, including such recent finds as the Sarteano Tomb (See article
by Alessandra Minetti in Etruscan News 4). One of our most enthusiastic readers, Jeff Hill,
writes us from Australia that he is willing to prepare an index for the past issues of Etruscan
News. Jeff Hill is also the winner of our crossword puzzle competition in the last issue.

Several important exhibits and reopenings are scheduled for the near future: the imminent
reopening of the Getty Villa and its galleries of ancient art; the inauguration in 2007 of the
Metropolitan Museum’s renovated Roman and Etruscan galleries, with the newly-restored
Monteleone chariot as its centerpiece; the Bunte Gräber, or Colored Gods, exhibit which
started in Munich and has been traveling. We ask our readers to let us know about other
upcoming events and exhibits, and welcome their brief reports and reviews.

Finally, we sadly report the deaths of colleagues. Timothy Gantz, whose obituary appears in
this issue, worked at MU as a graduate student; his splendid Early Greek Myth has
become the standard text, and is enormously useful for our understanding of Etruscan
iconography. A colleague from Belgium reported the loss of Roger Lambrechts, whose many
important contributions to Etruscan studies included the original conception of a Corpus
Speculorum Etruscorum, or Corpus of Etruscan Mirrors (CSE); he also later created a web
site for Etruscan and Prænestine mirrors: not-pouir! @frucl.ac.be/mirrors/
Helmut Rix leaves his invaluable reference work, Etruskische Texte, as a legacy to us. It is especially
painful to mention the death of Giuliano Bonfante in Rome; he was glad to write the linguist-
sic section of The Etruscan Language: An Introduction, because, as he said, it was interest-
ing for an IndoEuropean scholar to be working on a non-IndoEuropean language.

Please join us at the Annual Meeting of the AIA in Montreal. Our late evening reception
will be January 7, 10:00-12:00 P.M., where we look forward to seeing many of you.
Although Etruscan News can now be viewed on its own web site, we ourselves are very fond
of the tabloid format, and will continue to send out the paper copy to those who subscribe.
Your subscription, and any donations, will also support activities such as the annual recep-
tion and graduate student symposia, and what we hope to be an expanded series of events:
lectures, tours... Any suggestions?

Sincerely yours,
The Editors

A Possible South
Etruscan Tomb Group
by Angela Murock Hussein

Greek-style pottery workshops have long
been recognized in Etruria, where there was a
huge demand for such products.1 This phe-
nomenon has its origin with the Greek
Geometric Period when intensive trade rela-
tions between Greece and the Tyrrenian
began. The corpus of Italian Geometric pieces
is increasing as many more pieces from
Etruria are being identified and published.2
Greek style pottery that was made in Etruria
can be differentiated from pottery imported
from Greece by such characteristics as its
Italian fabric or Etruscan shapes. Meanwhile,
the decoration on Etruscan vases of Greek
style is often as fine as those produced by
the finest painters in Greece, and is evidence of
the presence of Greek immigrant craftsmen in

Etruscan centers.3 In order to gain a more
complete picture of the Greek pottery work-
shops in Etruria, it is important not only to
identify excavated pieces but to connect those
pieces that lack context.

Three unprovenanced Greek Geometric
style vases may not only be representatives of
the same workshop, but also products from
the same Etruscan tomb group. Two are today
in American museums. These vessels possibly
originate in a larger collection from Rome,
much of which is in the National Etruscan
Museum at the Villa Giulia. Certainly from
this Roman collection is a third piece that is
closely connected to the above-mentioned
vases. The commonalities between these three
vessels, as well as their similar histories, may
indicate a single find spot.

The first piece is in the Cleveland Museum
of Art, Acc # 1993.1.1 (fig. 1) and was pur-
based at auction in 1992.4 This bird-shaped
askos has been well known since the Norbert
Schimmel collection, of which it was a part,
was published in the 1970s.5 It represents an
extremely fine example of Greek-style
Geometric painting. The second piece is a bar-
rel-shaped oinochoe from the collection of the
Metropolitan Museum of Art, Acc # 1975.363
(fig. 2). The Metropolitan barrel vase was a
gift from the Norbert Schimmel Foundation to
the Metropolitan Museum in 1975.6 The vase
is a similarly well executed Geometric style
piece that matches the Cleveland askos in
quality and artistic style. The two vases were
acquired at the same time, although there is no
indication given as to their source.7

The barrel vase and bird askos shapes have
exact parallels in Etruria, not in Greece or
Magna Graecia. Tomb X from the Olmo Bello
Bisenzio, today in the Villa Giulia, has two
bird askoi and a barrel vase.8 A recently pub-
lished tomb, Tomb 6 Settreme from Vulci,
has also produced a bird askos.9 Therefore,
both the Cleveland and the New York pieces
are very high quality examples of Greek-style
pieces made in Etruria.

It is notable that the Cleveland askos and
the New York barrel vase, as well as their
above-mentioned parallels, are painted in a

[continued on next page]
style related to Euboean Late Geometric fig-
ural painting. The decorative repertoire of
these pieces is a stylistic strain of Euboean
derivation. They all show an artistic affinity
for certain motifs, such as pendent triangles,
hatched meanders or swastikas, checker-
boards, thick vertical wavy lines and cross-
hatched triangles. Thus, these pieces and
other similar vases have been identified with
a large South Etruscan workshop for Greek
style ceramics, the Workshop of the Vulci
Biiconical.11

The Cleveland and New York vases lack
provenance. The only parallels are those men-
tioned from Vulci and Bisenzio in the hinter-
land around Vulci. The two pieces from
American museums demonstrate a higher
degree of artistic skill than the parallels and so
were probably made in a wealthy cosmopoli-
tan center. The workshop of the Vulci biconi-
cal was located at the powerful Etruscan cen-
ter of Vulci, so this was likely the source for
both vases. With the parallel grouping in
Bisenzio, it is a more compelling argument
that these originate in the same wealthy tomb
from Vulci.

The third piece, an oinochoe from the
Cima-Pesciotti collection, which is today in
the Villa Giulia Museum, Inv. 74092 (fig. 3),
is closely linked to the New York and
Cleveland vases.12 This Villa Giulia vase has
already been recognized as belonging to the
same workshop as the Cleveland and New
York pieces.12 Although this piece is Greek in
shape, it was painted almost certainly by the
same hand as the Cleveland ascos and the
New York barrel vase. All of the motifs
appearing on this vase match the repertoire of
the other two pieces. The large figural panels
on the neck and handle of the oinochoe are
the most telling. The heads of the water birds on
the oinochoe are rendered in exactly the same
way as on the Cleveland ascos (figs. 4-5).
This oinochoe also bears animal figures that
were experimentally derived from the charac-
teristically Euboean scene of the rampant
goats which appears on the New York barrel
vase (figs. 6-7).

Many pieces from Cima-Pesciotti, a private
collection held in Rome and made up primari-
ly of finds from southern Etruria, were pur-
chased by the Italian government for the Villa
Giulia in 1972.13 Many of the pieces from the
Collection, however, were sold on the antiqui-
ties market in 1964.14 The New York barrel
vase and the Cleveland askos may have been
purchased from part of the Cima-Pesciotti
group, since we only know that they were in
the Schimmel collection before the early sev-
enties. If this is the case, it is likely that the
Pesciotti oinochoe is part of the same tomb
assemblage as the two pieces in America.

A similar oinochoe with the checkerboard
on the shoulder and a handle strut was found
with a bird askos in Tomba 6 Settembre from
Vulci.15 The Geometric style birds askos can
be associated with barrel oinochoai and
checkerboard oinochoai in two, albeit sepa-
rate, tombs. The pieces are possibly related in
some type of table service, however. Tomb X
at Olmo Bello included a barrel vase and two
bird askoi. Instead of an oinochoe, Tomb X
contained a wide-mouthed jug, also decorated
in Greek style.16 The jug would have fulfilled
the same function as an oinochoe. All of the
pieces from Tomb 6 Settembre were found in
a fragmentary state.17 It cannot be ruled out
that a barrel vase was included in the contents
of the tomb.

The Cleveland askoi is related to the New
York barrel vase by acquisition history. The
Pesciotti oinochoe is related to those two by
style and artist. All most likely originated in
Vulci and were possibly all part of the
Pesciotti collection before that collection was
sold in the sixties and seventies. These three
vessels were all painted by the same artist and
therefore also may come from the same
wealthy Vulcense tomb group.

1. For the most recent summary of this phe-
nomenon, F. Canciani, “La Ceramica Italo-
Geometrica,” 9-15; M. Martelli, “La
Ceramica Etrusco-corinizia,” 23-30; M. A.
Rizzo, “La Ceramica a Figure Nere,” 31-42;
“La Ceramica a Figure Rosse,” all in M.
Martelli (ed.), La Ceramica degli Etruschi
(Rome 1987).
2. Åkerstrom’s work on the subject remains
an important starting point. A. Åkerstrom,
Der geometrische Stil in Italien (Leipzig
1943). New pieces, however, have been added
to the corpus of known pieces. M. Falconi
Amorelli, “Corredi di tre tombe rinvenute a
Vulci nella necropoli di Mandrione di
Cavaluppo,” StEsR (1969) 181-211. “Materiali
archeologici da Vulci,” StEsR (1971) 193-211.
F. Canciani, “Un biconico dipinto da Vulci,”
DiaLoArch (1974-5) 79-84. F. Canciani, “Tre
nuovi vasi ‘italo-geometrici’ del Museo di
Villa Giulia.” Prospettiva (1976) 26-29. M.
Fugazzola Delpino, “Vasi Biconici Tardo-
Geometrici,” ArchCI (1976) 3-9. “Crateri in
arigilla figulinai del Geometrico Recente a
Vulci,” MEFRA (1978) 465-514. F. Delpino,
“Ceramiche tardo geometrico in Etruria: tre
Moretti, “Ricerche Archeologiche a Vulci:
1985-1990,” in M. Martelli (ed.), Tyrhenoi
Philotechnoi (Rome 1994). A. Moretti
Sgubini, Veio, Cerveteri, Vulci: città d’Etruria
a confronto (Rome 2001).
3. Along with new identifications, there
have also been attempts to classify the Italian
Geometric pieces. H. Isler, “Ceramisti Grei
Murock Leatherman, “Italian Geometric
Pottery: Workshops and Interactions,”
Unpublished Dissertation, Brown University,
2004.
4. Antiquities from the Norbert Schimmel
Collection, Sotheby’s, Wednesday Dece-
http://www.clevelandart.org/Explore/
departmentWork.asp?deptgroup=14&recNo=

5. O. W. Muscarella (ed.), Ancient Art: The
Norbert Schimmel Collection (Mainz
1975) No. 65bis. J. Stettgast, Von Troja bis Amarna,
The Norbert Schimmel Collection, New York
(Mainz 1978) No. 67.
6. Annual Report of the Trustees of the
Metropolitan Museum of Art 1975-76, 45.
“Ancient Art: Gifts from the Norbert
Schimmel Collection,” The Metropolitan
Museum of Art Bulletin (Vol. 49, No. 4)
No. 52. 60. http://www.metmuseum.org/toah/ho
tk/eust/hr_1975.363.htm
7. See Note 5 above, Ancient Art.
Another barrel oinochoe from Italy, also con-
nectcd to Euboean painting, was discovered in
Pithekousai; G. Buchner, “Recent Works at
Pithekousai (Ischia), 1965-71,” ArchLond
(1970-71) 64-65. This one, however, lacks the
high conical foot of the Etruscan pieces which
was apparently an Etruscan tendency. See
Murock Leatherman above note 2, 143.
10. Murock Leatherman, above note 2, 24-89.
11. M. Moretti (ed.), Nuove Scoperte e
Acquisizioni nell’Etruria Meridionale (Rome
1975) 197, Tav. 47. F. Canciani, “Tre nuovi
vasi ‘italo-geometrici’ del Museo di Villa
12. Isler, note 10 above.
13. M. Moretti (ed.), Nuove Scoperte e
Acquisizioni nell’Etruria Meridionale (Rome
1975) 179.
14. A. M. Moretti Sgubini (ed.), The Villa
Giulia National Etruscan Museum Short
15. A. M. Moretti Sgubini, Veio, Cerveteri,
Vulci: città d’Etruria a confronto (Rome
2001) 188-199, IIIb.1.4, IIIb.1.3.
16. Åkerstrom, op.cit., 58 Taf. 12.2.
A neglected Etruscan inscription
by Dominique Briquel

This inscription is by no means a recent discovery: it was published in 1906, but it had been neglected by Etruscologists. It was never included in corpora of Etruscan inscriptions, even the 1991 Etruskische Texte, by H. Rix and his collaborators, which is the most complete work available today about Etruscan epigraphy; nor was it quoted in books or articles about Etruscans. It offers a very short text: only two words, ‘pumpun larthal’, with letters written left to right, in a classical onomatolical formula, “Pumpun son of Larth.” Its interest, however, does not lie in its meaning, which brings nothing new to our knowledge of the Etruscan language, but in the place where it was found: it was discovered in a tomb of the necropolis of Gouraya, ancient Gunugu, 150 km. west from Algiers on the Mediterranean coast, in modern Algeria. Thus it was taken into account almost exclusively by specialists of African antiquities – Stéphane Gsell in 1906, Pierre Wullemier in 1928, Marcel Le Glay in 1956, Jehan Desanges in 1980 – and was not noticed by specialists of ancient Etruria. Nevertheless, it throws an interesting light on the persisting relations between Etruria and Africa in the late period to which this document belongs (2nd to 1st c. B.C.).

The text is written on a small bronze disc (diam. 7 cm), which bears on its other face the heads of two rams facing each other. The text begins:

Etruscan Inscriptions in the Royal Ontario Museum

by Réx Wallace

1. At the Royal Ontario Museum in Toronto, I viewed (8/14/01) two Etruscan inscriptions on cinerary urns of a cylindrical type (olla) common to Chiusi. The urns were published in Hayes 1985, under the catalogue entry numbers G13 and G15. Another inscription on a cinerary urn of this same type, G14, was published by Hayes in Studi Etruschi (Hayes 1975) and so was included in Réx’s compendium of Etruscan texts (ET CI 1.2484).5 G13 and G15 seem to have been over-looked.

2. Inscription G13 was painted in dark red on the round lid of the urn in sinistrosverse direction (photograph 1).6 Hayes (1985: 166) transcribed G13 as in (1).

(1) 

1. vepnvq visca: .1 .sech

Hayes’ reading may be improved upon in several ways. First of all, the third letter of word one is tau. The oblique cross bar dissents the vertical near the top tau. The final letter must be iota. A short dash of red paint appears near the bottom of the vertical stroke, but this is accidental or perhaps the result of the scribe not cleanly lifting his brush from the surface of the ceramic. The first word is vet nei, a feminine family name. In two places words are separated by punctuation in the form of a colon. This dividing sign is visible after vet nei and after lambda. A single dot stands between the alpha of visca and the following lambda. It is probable that the lower dot is no longer visible. A revised reading of the inscription is given in (2).

(2) 

vet nei: visca: .1 .sech

2. The text given by previous editors was mistaken, and has to be corrected.


Etruscan Inscription from Gouraya: Pumpun larthal

accurate transcription of this inscription is in (3).

(3) 

veni: visca: (H): sech Vetnei, daughter of Visca’

2.3 The family to which the deceased belonged is well represented in funerary inscriptions at Chiusum. The name, in various morphological incarnations, is attested in 18 inscriptions (vet nei gen. sg.: ET CI 1.773, 1.1452, 1.2657, ETP 187; vet nei gen. sg. + articular pro.: CI 1.1029, 1.1840, 1.2303, 1.2306; vet nei gen. sg.: CI 1.1666; vet nei gen. sg.: CI 1.941; vet nei: CI 1.1688, 1.1689; vet nei: CI 1.1695; vet nei gen. sg.: CI 1.1312, 1.1313, 1.1350; and vet nei: CI 1.107, 1.1322).7 The name is also found nearby at Perusia (Pe vet nei: 1.845, 1.1047), but only in two inscriptions. visca, the family name of the mother of vet nei, is not attested in inscriptions recovered at Chiusum, but the stem from which it was built, visce, is, both as a masculine family name (ET CI 1.54, 1.820) and as a cognomen (CI 1.1041; CI 1.1200). Outside of Chiusum the family name visce (with anaptyxis 7i) appears as a cognomen on a funerary inscription from Arretium (ET Ar 1.73). The name viscina, without accompanying onomatonic phrase, was incised on a vase from the Ager Sulenten (ET AS 2.7).

3. Inscription G15 runs in sinistrosverse direction around the upper rim band of the cylindrical body of the urn (photographs 2 & 3). The transcription of Hayes (1985: 168) is reproduced in (4).

(4) 

larch velchite - vipinal

Hayes’ reading is correct, except that he does not indicate the punctuation that is visible between the personal name and the family name of the deceased. (5) is the correct reading for G15.

(5) 

larch - velchite - vipinal

[continued on next page]
The first chapter of the Corona inscription
by Koen Wylim

From an analysis of the technical terms used in the famous Tabula Cortonensis, it is obvious to me that it is a juridical document, comparable in part to the Cippus Perusinus. The language and form used by the Tabula Cortonensis concern the sale, the acquisition or concession of certain goods. Groups of persons are listed as being opponents, interested parties or perhaps witnesses of the transaction. Scholars debate the function of the lists of persons as well as the interpretation of terms such as cenu, mathanath and epyrus.

According to Agostiniani & Nicosa, the editors of the eitruscan principles of the inscription, the first chapter of the text describes the selling or letting of property by Petru Sceva and the Cusu brothers to small farmers. This distribution of property fits in with the social situation in Etruria after the Panic Wars. The transaction itself is expressed by the passive verb form cenu, which is accompanied by an ablative indicating the agent petrui scelav. The relevant lines are cited below.

et petrui scelav eliantes vinac restms cenu teththrur sa cususabur larisl[is]/ysla pesci spante tethur sa srnc cth tethru shti spantshi mleshtic rasna SIIIC

In chapter one the emphasis is on the verb form cenu. Thus far, two interpretations have been given, one by Facchetti (2000), another by Maggiani (2002).

An important problem for the interpretation of this passage is the fact that catusbar is a different case than petrui scelav, which indicates that they assume different syntactic functions within the clause. Taking into account the functional differences between the two names, Facchetti has, in my opinion, provided an accurate analysis of the text and has made a profoundly significant comparison with the Cippus Perusinus. The verb cenu appears in clause III:

anels elvithab arzal cthi thi thl scuna cenu epic felic larbalths afunes

His conclusion is that cenu must mean ‘is obtained’ in both texts and that both texts deal with the acquisition of the right of access to or use of property belonging to a second party. The first clause of the Tabula Cortonensis therefore contains the description of a legal agreement between Petru Sceva (who obtains property) and the Cusu brothers. Facchetti believes that this agreement is expressed by the term pes, which refers, again according to Facchetti, to a long term rental agreement concerning property whose dimensions are set forth in the text.

According to the interpretation of Maggiani, cenu should be translated as ‘is ceded’. Maggiani argues that clause I of the Tabula Cortonensis, clause III of the Cippus Perusinus and the inscription on the Arrangatore statue (Pe 3.3: 4:3c metelles vesial clen cres flees tees sanz tenine tubhines civisics) have the same syntactic structure, namely a passive verb form (cenu, cenu, tenine), an indirect object (catusbarab, anels, anels), an agent or actor (petrui

for which it was possible to cite macula (ET CI 1.2483) as a comparandum.

5. Throughout the paper linguistic forms in the Etruscan alphabet are transcribed in bold. Epigraphic conventions: Square brackets [ ] indicate letters that have been restored or can no longer be read; curly brackets { } indicate characters erroneously written by the scribe; the underdot a indicates characters that are damaged and/or no longer legible. Latin abbreviations gen. = genitive; pro. = pronoun; sg. = singular.

References


Acknowledgments: I thank Beth Knox, curator of antiquities at the Royal Ontario Museum, for providing me with background materials and for patiently answering my email inquiries. I also thank Nicola Woods, Reproduction Coordinator for the Museum, for her assistance in acquiring digital images of the urns and inscriptions. I am grateful to Bill Regier for his comments on an earlier version of the paper.

Abbreviations

Ar = Areutium
AS = Agn Saenensis
CIL = Pauli & Danielsson, Corpus Inscriptionum Etruscum
CI = Clusium
CIV = Cortona
ET = Rix, Etruskcische Texte
ETP = Wallace, Shagomchjan & Patterson, Etruscan Texts Project Online
Pe = Perusia

Footnotes

1. In the spring of 2005 (April 10, 2005) a draft of this paper was ‘published online’ in a test version of what I hope to be the electronic version of Etruscan News, the Newsletter of the American Section of the Institute for Etruscan Studies. My colleague, Prof. Dominique Briquel, who read the paper online, emailed me on July 6, 2005 to inform me that he and one of his students, Fabrice Poli, had recently written on the same inscriptions. I am happy to report that my colleagues and I, working independently, have reached many of the same conclusions about these texts. The paper of Briquel and Poli will appear in the upcoming issue of Studi Etruschi.

2. Each catalogue entry in Hayes 1985 has commentary and photographs. Unfortunately, the photographs are not of sufficient quality to permit the reading of inscriptions G14 and G15 in their entirety. Most of G13 can be made out, but the first and the last letters cannot be seen clearly.

3. In Hayes 1975: 103-104 G14 is transcribed as larthia : titlu : macul — —. According to Hayes (1985: 168), the editors of Studi Etruschi were responsible for the reading of the third word. Hayes labeled the reading ‘highly conjectural’. Indeed, the stylized sketch of the remains of the painted letters given by Hayes (1985: 168) does not appear to support the reading proposed by the editors. However, it appears to me as if the reading macul — — is the correct one. If the second letter is an alpha, it is larger than the alphab of larthia. The upper part of the letter, where the oblique strokes converge, is missing. It may originally have been painted on the lip or rim of the lid. This line of reasoning is suggested by the fact that the rightmost stroke begins to arc leftward toward the edge of the upper band. The letterform after gamma is illegible to me.

4. Rix published the inscription, ET CI 1.2484, with a minor addendum. He read the fourth letter as u, and the third word as the cognomen macula. In the first clause of the Tabula Cortonensis there is also a second subject parallel to vinac restms. The subject is, according to Maggiani, pes (very likely to be understood as fundus, based on the fact that it is located in the plain, spante). This land is to be ceded to the Cusu. Maggiani concludes that the property, which in the first place may have belonged to the Cusu, but had temporarily been in possession of Petru, now returns to the Cusu, thanks to a legal decision. In Maggiani’s view it is even possible that Petru and his wife have to return certain (rented) pieces of property, but also to pay a penalty (petrui trauli, petrui) which would explain why the fundus had to be measured.

So, given the two interpretations, the question remains: Does cenu mean ‘obtain’ or ‘cede’?

In my opinion, it is Facchetti’s merit to have shown that the text on the Cippus Perusinus not only deals with the division of property between two families, the Afuna and the Velthina families, but also contains a clause with information about the right to use water from another land, the so-called aquae hausitas. Facchetti believes that the idea is expressed in the term thl, which he analyzes as thl-l, ‘the action (-l) of the water’. According to Facchetti, Velthina has to cede this aquae hausitas, an action expressed by the verb scuna. With respect to the form scuna, which follows thl, I believe that Maggiani’s analysis is more appropriate. Rather than being interpreted as a verb form (‘cede’), it is to be analyzed as a substantive (scuna), as I have argued elsewhere. In fact, scuna may well be derived from the verb scuna which appears in the Cippus Perusinus in the formula aclume tarune scane, which is parallel to Latin facere, dare, proestare. As a substantive, scuna has to be interpreted as ‘achievement, use, concession’. It is delimited by the genitive thl, so that the phrase thl scuna means ‘the use of the water’ and is thus roughly equivalent to the Latin phrase aquae hausitas.

Now that the interpretation of thl scuna has been clarified, we have to ask whether the aquae hausitas is obtained or is ceded by Afuna? I believe that Facchetti’s interpretation is correct. Since Afuna on the Cippus Perusinus and Petru in the Tabula Cortonensis are outsiders/non-residents (in Perugia and Cortona), it is more likely for them to obtain a property or rights from one of the local aristocracy (Velthina, the Cusu brothers) rather than to cede. But there is more: In the text of the Cippus Perusinus, it is said that members of the Velthina family have the possession of 12 naper (a measure of sur- face area) of land tipsa amn ben napsa (velthina). This is followed by the clause that deals with the aquae hausitas. I conclude then that Afuna obtains the aquae hausitas on the land of the Velthina. As Facchetti notes, in the interpretation of Maggiani the repetition of the word for water (thl, thl) is unmotivated (‘Dal curioso Aule, square brackets { } indicate the use of water is ceded’). In support of his analysis of the initial phrase of clause III, Facchetti points to the parallelism of the formule with locative and partitive (which is used as a locative of a genitive): ‘Ta 5.5: 3:3.c vituli halhnic (‘in the zilichip (in that) of Vel Hulhcinsi’). Cippus Perusinus: autesi
velthiclus arzul chleni thi (‘with respect to the water’ (with respect to that) of Aule Veltihna’).

If Veltihna possesses property on which there is water, Afuna can obtain use of it, but he cannot cede it. We therefore translate clause III of the Cippus Perusinus as: ‘With respect to the water of Aule Veltihna, son of Arzai, the use of water is obtained’ epil felicit (?) by Larth Afuna.’

Now I return to the Tabula Cortonensis. We know that certain pieces of land that belonged to the Cusus brothers have been obtained by Petru. The land in the text is called vinac restme. In this case I believe Maggiani’s right in arguing that in the first paragraph we find at least two times the same syntactic structure: a nominative subject (vinac restme and pes-c (spante), an indication of measures (tēnthur sar and tēnthur sa sran sarc) and a genitive (cusathuras larisal[s]yrs pesc spante tēnthur sa sran sarc chlor tērsna thi spanthi melsēthic rasa SIIHC tui fēs pētrus pavac traulac tiar tēnfruit tēnthur zacatin priniserac zal).

Thus, Petru obtains not only a ‘vineyard’ and a restm, but also a pes (probably a fundus, as indicated by Maggiani). All of this property belonged originally to the Cusus brothers. The problem seems to be that the second subject pesc contains the conjunction -c, while tērsna does not. I believe that tērsna could very well be a cover term under property under discussion. Indeed, in the fourth paragraph, at the point where both parties are named (on the one hand the Cusus brothers, on the other hand Petru and his wife), Maggiani wonders why the people (raona) as a third party are not mentioned. The answer is that rasna does not refer to the third party in the legal contract, but specifies as ‘Etruscan’ a certain monetary value of the property obtained by Petru. Thus the sentence tērsna qui spanthi melsēthic rasa SIIHC could mean: ‘the tērsna (= all the property) here in the plain (that is the pes) and in the mlesia (these are the vineyard and the restm) [costs] 14.5 rasna.’

I conclude by presenting a translation of my interpretation of the first clause of the Tabula Cortonensis.

et pētrus scēves élīunt vinac restme cenu tēnthur sar cusathuras larisal[s]yrs pesc spante tēnthur sa sran sarc chlir tērsna thi spanthi melsēthic rasa SIIHC tui fēs pētrus pavac traulac tiar tēnfruit tēnthur zacatin priniserac zal.

So by Petru Scevas, the élīunt, a vineyard and a restm of 10 tenthr are obtained from the Cusus, and (also) a fundus in the plain of 4 tenthr and 10 ran are obtained from these same (folks), the entire property here in the plain and in the mlesias (costs) 14.5 rasna. With respect to the fundus for Petru the Zacatin priniserac has a month to size up the two measures, (these are) the pavac and the traulac. (= quem fundum Petri mense agrimensore priniserac metiatur mensurias pavac traulac duas.)

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NOTES
4. Agostiniani and Nicosia choose not to express their opinion as to the meaning of cenu.
10. Wylin 2000: 240-247 and Wylin 2004: fn. 13. In Ta 0.19 (mlac ca scuna fira hintu) it seems that scuna is modified by an adjective mlac and a demonstrative pronoun ca, while the verb form may well be fira (see the forms frin and frithvene in the Liber Linteus). In Ta 1.182 (canmas larth . . . a triurse scuna calti suthih . . . ) I have argued that scuna is the direct object of the verb form atriuse (‘build a scuna’); in Ta 5.6, that scuna is preceded by a genitive construction.
12. The question of whether scuna can also be interpreted as a noun in clause VII of the Cippus Perusinus (Pe 8.4, 22-24; cinth spel thuta scuna afuna mena hen naper ci eli bale utas) requires some discussion. After the indication that Veltihna possesses 12 naper of land (clause II), it is said in clause IV that Veltihna has another 5 naper on the sacred place (manicit) and adjacent to those another six naper (maybe as a locus purus). In clause VI we learn that a family tomb also belongs to Veltihna (ecu velthinhathuras thun). Now in clause VII it is said that Afuna should or can make (mena) a cavity (spel) of 3 naper on the 6 naper adjacent to the tomb of Veltihna. Therefore Veltihna has to dare, facere, praestare (acliene, turune, scune), Manthe (1979: 272-276) has shown that the third verb form, praestare, often appears on Roman graves when land has become locus religiousus. It seems very likely that on the Cippus Perusinus it is said that Afuna is allowed to make a cavity (a tomb) on the property of the Veltihna, and that this land becomes locus religiousus (spel qua scuna afuna mena = Afuna has to make the cavity a locus religiousus). This translation of scuna fits very well in with the other texts (Ta 0.19, 5.6, 1.182), all of them tomb inscriptions.
13. I agree that stems ending with a vowel have the genitive I in –s, for which, compare Facchetti’s objection (2003: 5) to Maggiani’s interpretation of thii as a genitive II. However, examples exist of nominal forms with both genitive endings, e.g., rasnasu (Co 8.1) vs. rasnas (Ta 1.184); suthih (Co 3.2) vs. suthis (Pe 1.948).
14. In the translation of Facchetti (‘with respect to the water of Aule Veltihna, the) has to cede (= scuna) the use of water (= thii), obtained by Afuna’) there is not only the problematic lack of the subject for scuna, but also the use of a so-called past participle cenu with real participial function. In other texts with verb forms ending in –u, such use is not proven. As I have demonstrated in Wylin 2000: 307, verb forms in –u are to be considered as modally indifferent forms expressing distinctive aspect.
15. Maggiani 2002: 72 and 2001: 99-100. I do not follow Maggiani’s interpretation of the sentence tērsna thi spanthi melsēthic rasa SIIHC as a third parallel subject (a tērsna that should become public (rasno).”
17. As for the question of rasna, I agree completely with the analysis of Facchetti 2000: 30-40.
18. This interpretation is possible if –l marks the plural ending of the demonstrative pronouns as argued by Facchetti 2002: 29-35.
19. Another possibility is to consider pavac traulac as two adjectives modifying pes. At any rate, it seems to me that zal at the end of the clause is strongly emphasized to stress the fact that two measurements have to be taken. Regarding the syntax of the final sentence, in which tēnthur is treated as the internal object of tēnthur and inni is treated as an adjectival relative pronoun, I refer to the reader to Wylin 2002: 220.

REFERENCES


The Etruscan Texts Project presents “Markup for Museums: Scripts, Artefacts, and XML (An EpiDoc Workshop)” at Brown University by James F. Patterson

Online databases have become an invaluable means of publishing, and publicizing, ancient manuscripts and inscriptions. The digital format is a simple way to make texts and inscriptions available to the scholarly community. The emerging standard for publishing texts online is EpiDoc, a set of editing conventions in the XML markup language. But the publication of inscriptions electronically is a new field and there has not been enough discussion about how to tailor EpiDoc to the needs of the growing number of projects that currently publish texts online.

John Bodel (Brown University) and Charlotte Rouche (University of London) hosted an international workshop at Brown University on November 12-13 “to examine the development and potential uses of Extensible Markup Language (XML) and, more particularly, a set of editing conventions for marking up epigraphic texts (EpiDoc) in the electronic publication of inscribed materials in museum collections and in non-standard scripts.” The purpose of the workshop was to present the final products of digital initiatives, to examine the usefulness and value of the scholarly community, and to discuss the problems associated with the emerging digital format. The program included the following papers:

Charlotte Rouche (King’s College, London): Digitising Aphrodisias

Thomas Elliot (University of North Carolina, Chapel Hill): The current state of Epipdoc

Neil Smith (College of the Holy Cross): Digital Incunabula and the Classical Texts Service protocol

Rex Wallace, Michael Shamgochian, and James Patterson (University of Massachusetts Amherst): The current state of the Etruscan Texts Project

Stephen Houston (Brown University): Maya epigraphy

Gina Borromeo and Lisa Anderson (Rhode Island School of Design Art Museum), Annewies van der Hoek and Sarolta Takacs (Museum of Fine Arts, Boston), and Christopher Lightfoot (Metropolitan Museum of Art, New York), and

Sebastian Heath: The current state of the American Numismatic Society collections

John Bodel, Eli Mylonas, and Lisa Anderson (Brown University): The current state of the U.S. Epigraphic Project

Charlotte Rouche and Gabriel Bodard (King’s College, London): The current state of Inscriptions of Aphrodisias

Professor Rex Wallace, programmer Michael Shamgochian, and research assistant James [See “EpiDoc” on page 16]
The Castellani and Italian Archaeological Jewelry at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture
by Michelle Hargrave
The Bard Graduate Center

The Castellani firm of Rome became famous in the nineteenth century for their modern jewelry inspired by Etruscan, Roman, Greek, and Byzantine antiquities. “The Castellani and Italian Archaeological Jewelry,” presented by the Bard Graduate Center and curated by Susan Weber Soros and Stefanie Walker, is the first exhibition to explore in depth the artistic and scholarly contributions to jewelry made by three generations of this family. The exhibition features a representative selection of Castellani pieces displayed alongside their ancient prototypes; workshop designs and tools; paintings, photographs and mannequins showing the Castellani clientele and how the pieces were worn; and books highlighting the Castellani’s work and their sources of inspiration. The more than 280 objects in the show, borrowed from the Villa Giulia and Capitoline Museums, the British Museum, the Musée du Louvre and the Metropolitan Museum of Art, among other institutions and private lenders, illustrate the Castellani’s comprehensive participation in Roman artistic, antiquarian, and political activities.

The exhibition begins with the story of the foundation of the firm, started by Fortunato Pio Castellani (1793-1865) in 1814. Although he initially imitated contemporary French and English work, Fortunato Pio became inspired by the ancient jewelry and metalwork that was being unearthed at archaeological sites, such as the Etruscan Regolini-Galassi Tomb at Cerveteri in 1836. He admired the exquisite craftsmanship of these objects and became the first nineteenth-century goldsmith to create works closely modeled after classical Italian and Greek prototypes; he thus created a new fashion for such jewelry and improved contemporary Italian craft and design.

Among the archaeological-revival style jewelry in the exhibition are two pairs of “a baleetto” earrings from the Villa Giulia—one Etruscan and dating from the second half of the sixth century B.C., the other a nineteenth-century version by the Castellani. These works illustrate the art of granulation that the firm was famous for “rediscovering.” The technique, involving the application of tiny granules of gold to an object’s surface to create a pattern, had been perfected by the Etruscans in the ninth to fourth centuries BC but had been forgotten over time. Fortunato Pio and his sons, Alessandro (1824-83) and Augusto (1829-1914), spent decades trying to master this process. The Castellani’s interest in classical jewelry is further highlighted by two allegedly “ancient” bracelets from the Campana Collection in the Louvre, which are composed of Etruscan “a baleetto” earrings that were flattened and hinged together in the nineteenth century. The Castellani seemed to have believed these to be an authentic type of Etruscan bracelet; the firm and their followers created several contemporary reproductions of it, and thereby legitimized a new form of “ancient” jewelry.

The exhibition features many of the Castellani copies and adaptations of antiquities from the Campana Collection, including an enameled gold diadem based on one said to be found at Cumae. Marchese Giovanni Pietro Campana (1808-80) had amassed a huge collection of antiquities, partially through excavations at Veii and Cerveteri that had been financed largely through misappropriated funds. Campana was a family friend, and Alessandro and Augusto were involved in the cataloging and restoring of his collection before the Italian government sold it to France, Russia, and Britain to pay off some of his debts. The Castellani’s close study of the Campana pieces resulted in some of the firm’s most successful and popular archaeological-style jewelry.

It was in part the loss of the Campana Collection that prompted Alessandro and Augusto to become archaeological collectors in order “to replace in our Rome those things which the Pope has sold to France.” Alessandro became a famed dealer, archaeologist, and authority on ancient objects and counted a number of public institutions and private collectors as clients. His most important relationship was with the British Museum to whom he sold several collections of antiquities, the largest being in 1872. Among the objects from this sale was a gold strap necklace with amphora- and seed-shaped pendants (ca. 330-300 B.C.)—said by Alessandro to be from Melos, but by Augusto to be Tyrrhenian—which demonstrates the inability to attach a secure provenance to objects not properly excavated. Before he sold the necklace to the museum, Alessandro replaced missing elements and reattached the terminals, all in accordance with common nineteenth-century practice. The Castellani reproduced this piece on a number of occasions, and an almost identical necklace from the Cooper-Hewitt National Design Museum, Smithsonian Institution is also on view.

Although not as well known outside of Italy, Augusto was an antiquarian as well, and quickly recognized the object from the fragmentary discs and lions’ heads. The owner then had the sistrum privately restored: an extremely painstaking job. Bonham’s research led him to believe that it belonged to Ernest William Tristram, an expert in English medieval wall-painting and Professor at the Royal College of Art. This was based on the fact that the owner had purchased the ivory at an auction house in Manchester among a small collection of ancient bronze brooches and implements bearing the label ‘Tristram FSA’ (Fellow of the Society of Antiquaries). Investigation on our part, however, revealed that there was another E. Tristram FSA, an Edward Tristram, whose tracks were covered by the fact that he started life as a Trustram and for some reason changed his name to Tristram. Our Tristram was a lawyer, and secretary of the Derbyshire branch of the Society of Antiquaries until he died in 1919; he had pursued archaeology in that general area over a number of years. To cut a long story short, aided by the Derbyshire Archaeological Society, we pursued every possible genealogical link to try to find out more about this Tristram, and we concluded that he was almost certainly the owner of the object. Could our Mr Trustram have changed his name to Tristram to rhyme with sistrum?

Acquisition of this fascinating instrument was funded from the bequest of Miss Eva Lorant, a lover of Etruscan culture, who left her estate to the British Museum Friends. Miss Lorant would doubtless be pleased that her bequest has again helped to further research into Etruscan culture.
Excavation Reports

Recent Archaeological Research at Cetamura del Chianti (Civitamura)
by Nancy T. de Grummond

Excavations at Cetamura del Chianti near Siena by Florida State University have unearthed a hilltop settlement with a long and diverse history, encompassing an Etruscan settlement, a Roman villa, and a medieval fort. Each period has multiple chronological phases. The excavations are conducted under the supervision and with permission of the Soprintendenza Archeologica per la Toscana, Acting Director Dr. Carlotta Cianferoni. This short report emphasizes the results of four seasons of excavation and one study season during the years 2001-2005, obtained since an exhibition on Cetamura in 2000 (Cetamura Antica, Tradizioni del Chianti, with catalog in English, edited by Nancy T. de Grummond; version in Italian translated by Alba Frascarelli; available from the author, nivegrum@mailer.fsu.edu).

A major project during the years 2000-2005 was the excavation of bedrock to two large and deep units located on an escarpment between Zone I and Zone II; these were 3x6 meter rectangles, which in places were sunk to depths of two or more meters. These units on the edge of Zone I (Area G) provided an excellent cross section of stratigraphy of the site; at the bottom were traces of two parallel Etruscan sandstone walls (4.5 m. distant) dating ca. 325-300 BCE, interpreted as the sides of an entrance gate to the acropolis. Within the same level were found two large pits in the bedrock (Traschpit I, 2002; Traschpit II, 2005) filled with discarded debris from the Etruscan kitchen and table: animal bones, local wares for cooking and storing, and fragments of fine table wares. (The pits actually probably join, but it was not possible to excavate them entirely, since they run underneath a wall of the baths of the Roman villa.) Among the special finds were two tools made from the worked antlers of a deer, possibly a pestle and an awl (Traschpit I). Near Traschpit II were found 30 joining fragments of an Etruscan ceramic mortarium, including the spout on the rim; the vessel was sufficiently preserved to show the diameter at ca. 52 cm.

Just above the level of the trashespits were found a number of examples of large Etruscan bricks, fired at a low temperature, of the same date or a little later. (These are similar to examples found earlier at Cetamura, still lying in the kiln where they were made, Structure K on Zone II; Cetamura Antica, 24-25). Resting on an irregular clump of such bricks were the remains of a sandstone wall from the Roman baths, dated to the Augustan period by numerous fragments of Roman red gloss pottery found in the terracing for the wall. At a slightly higher level was a fairly well preserved segment of fortification, again sandstone, belonging to the medieval period, but not precisely datable. It may belong to the period in the twelfth century when Cetamura was referred to in medieval documents as a castrum (Cetamura Antica, 10).

In a smaller unit to the west of these, the goal was to find material that would help to give a precise date for one of the walls of Room 4 of the Roman baths. Only medieval and Roman stratigraphy was identified. In the Roman level were found fragments of cocciopesto and painted plaster, suggesting that the wall, and Room 4, belonged to a secondary phase of the baths, probably the first century CE. Above this was a section of a medieval rampart or earthwork (agger; Cetamura Antica, 15-17) within which have been found objects of a much earlier date. Of particular interest were fragments of Etruscan bucchero probably dating to the sixth century BCE, testifying to activity on the site during this period even though so far relatively little bucchero has been found in its original context. In the most recent probe of the agger was discovered an amphora stamp with the name EVTACHEL, dating to the late third century BCE, almost certainly part of the same amphora with the stamp MLVRI found in 1993 in an adjacent unit (Cetamura Antica, 30, cat. 140). The two stamps are from the amphora type known as “Greco-Italic,” and are among the earliest known Roman amphora stamps; they may provide evidence of trade with Roman Cosa (N. de Grummond, “Sestius at Cetamura and Larius at Casa?” in Terra mariae: Studies in Honor of Anna Marguerite McCann, ed. J. Pollini, Oxbow, 2005, 30-39).

Another major project of these years was a well, cut into the sandstone bedrock near the center of Zone I, hypothesized to be Etruscan. Excavations in this area began at 19 m. below ground level, under the supervision of Claudio Bizzarri, and have now been suspended at a depth of 26.74 m. The excavations have now reached the water table and special apparatus will be needed to continue the work and pump the water out. Almost all finds were from episodes of dumping in the well, and included mostly Roman material, such as coins, glass, red gloss pottery and box flue tiles. At the level of the water table, several vessels have been found having multiple pieces, such as a pitcher with some 39 sherds. The amount of material preserved suggests that these were vessels that fell in when the well was actually in use. Of interest are the fragments of Hellenistic black gloss pottery, redeposited in the Roman dumping activities. These have been studied as part of a Master’s paper at FSU by Jacqueline Simmons, “Black-gloss Pottery from the Refuse Strata of the Wall at Cetamura del Chianti.” (Florida State University, 2004)

In Zone II, work has proceeded on the foundations of several imposing sandstone building of the northwest complex (Cetamura Antica, 17-21). The kiln, Structure K, had been fully excavated by 1996 (Chapter II). An Etruscan Hellenistic Workshop: the kiln and Artisans’ Zone at Cetamura del Chianti, doctoral dissertation, Florida State University, 2000). The structure has been dated to the third century BCE, contemporary with a paved room, Structure C, and the first phase of the nearby cistern Structure B. A 3x3m unit on the north of the kiln, was designed to investigate the area in front of the kiln that served for stoking it. The two praefurnia of the kiln were completely uncovered and dense layers of carbon were found immediately outside the channels, containing pottery dating to Hellenistic Phase I (ca. 300-150 BCE).

Further south in Zone II, a newly discovered complex, Area L, is under excavation, dating by all indications to the second century BCE (Hellenistic Phase II). Thus far excavations have been carried out in a group of 6 large units (each 3x4m), revealing a series of walls and pavings, in a clear design (fig. 1). The stone working is rough and the lines of the walls in some cases are not straight, but perhaps the most important problem is that the area was used for the borrowing of stone, probably in the Middle Ages. A rough sandstone foundation wall extends from the party wall between Structures A and B, and seems to be part of a reworking of Structure B. A large stone paving or platform adjoins it on the west. Particularly conspicuous is a long, thick (95-98 m) wall that runs through three units for a length of 10 m, on a diagonal in relation to the rectangular structures of Phase I. The modest amount of pottery found in association with it is consistent with a date in Phase II of the northwest complex. Near it is an unusual tetragonal platform or foundation of large rough stones that aligns partly in a perpendicular to this large wall. No diagnostic pottery is associated with the tetragon, but in style it is very like the diagonal wall and the wall that represents an extension of the party wall of Structures A and B (i.e., of Phase II). Throughout the area of the diagonal wall and the large platform, a hard, fine yellow clay soil seems to be an artificial filling, creating a beaten earth floor. This imposing group of walls and pavings in Area L belongs to the final years of Etruscan culture at Cetamura. Various items from Cetamura have been conserved or restored during this period by Studio Arts Centre International (SACI) in Florence, under the direction of Renzo Giachetti and Roberta Lapucci. These include a number of pan tiles, both Etruscan and Roman, a fragment of a tile, probably from the kiln, with a smoke hole, a bucchero saucer and several metal objects. At present the mortarium and the pitcher from the wall are in the custody of SACI and slated for restoration. During the study season of 2004 and at other times several other research projects have been launched, including a Master’s thesis by Stephanie Layton on “Etruscan Bucchero from Cetamura del Chianti” (scheduled for completion in spring of 2006; drawings by Maria Rosa Lucidi), and a study of the mortarium and tools from the traspit by Melissa Hargis.

Fig. 1. Cetamura, Area L, view from the south.
Excavation of the Roman Baths at Carsumae 2005

By Jane K. Whitehead

A six-week excavation of the baths at Carsumae took place from June 4 to July 17, 2005, under the direction of Prof. Jane K. Whitehead of Valdosta State University (Georgia). Our major goals in excavation were to expose and date the various building phases in order to determine both the character and the history of the bath structure; and to search for evidence of the earliest form of the baths, which, if contemporary with the founding of the city, would shed much light on the origins and development of the Roman bath typology in Umbria.

Our excavation revealed the hypocaust structure of the apse, with some rather surprising elements (see plan, fig. 1). A wall of opus signinum, which we found abutting the exterior of the apse in the northwest corner of the excavated area, must form one side of the furnace room, which fed hot gases directly into the subfloor of the apse. The break in the apse, documented in the plans of Ciotti’s excavation of 1953, is the opening to the furnace, and we found that it was covered by a brick arch. The brick-faced walls of the apse end against long blocks of peperino that supported the base of the arch. These blocks were laid perpendicularly to the opening. Surprisingly, these blocks are carved with simple triglyph and metope motifs (fig. 2), just like those on the large blocks found last season discarded in the center of the apse. On the north side of the opening, a carved base molding, very like the one found last season tossed outside the southern curve of the apse, is set against the stone blocks to form a long line of stone, extending into the apse for 2/3 of its depth. All of these blocks are too decorative for their function and must have been reused from an earlier building or an earlier phase of the baths.

If we return the displaced carved stone blocks to their original position parallel to those that remain in place, they form a channel, which would have served as a flue from the furnace. Its floor is paved with large ceramic tiles. The remainder of the apse area is filled with a regular pattern of pilae, resting on a clay floor. The channel or flue is an archaic feature, which in the development of the Roman bath typology predates the hypocaust supported on pilae. 1 It may thus be evidence of the form — and the existence — of an earlier phase of the baths, perhaps dating back as far as the founding of the city.

The greatest significance of the bath complex at Carsumae is the light it will shed on the development of this major Roman architectural typology. The problem of the origin and development of the Roman public bath during the period of the Republic “ranks high among the most contentious and insoluble issues” for Classical archaeologists. Before our 2005 excavation, with only the surface remains and the very schematic plan published by Ciotti to judge by, the form of the bath appeared almost identical to that of the so-called “Greek hypocaust bath” at Olympia, the monument that archaeologists cite most often in arguing the Greek origin of the hypocaust. Recent studies, however, now date the bath at Olympia to the period of Roman domination, with estimates ranging from 100 to 40 BC. 3 That would place the origin of the hypocaust technology in Italy, probably in the mid 2nd century BC.

The superficial similarities in plan between Carsumae and Olympia are striking: an apse, pierced in the center, leads into a rectangular room with a pair of rooms off one side. More interesting are the similar proportions. Both are small in comparison with Imperial baths: the radius of Olympia’s apse is 3.8 m., while that of Carsumae is about 3.4 m.; the rectangular room at Olympia measures 6 x 8 m., that at Carsumae, 8.5 x 7.75 m. Also very intriguing is the similarity in their sitting: both are located in liminal areas near the entrance, as if intended more for the use of the visitors — for purification or healing — than for the daily cleansing of the local inhabitants.

Excavation within the apse, however, revealed significant differences. The break in the apse at Carsumae turned out to be the entrance to the furnace, with a channel, 2/3 the depth of the apse, acting as a flue out from it. In contrast, the apse at Olympia is pierced by the drain from the labrum, or splash basin, and the furnace is located on the opposite side of, and set back from, the rectangular room. The entire floor of the Olympia bath is supported on pilae, but a constructed channel from the furnace leads across an open courtyard into the rectangular room, at the base of the plunge pool.

From the similarities of the two structures, one might judge them to be rather close in date, with the hypocaust design at Carsumae suggesting it was the older. If one accepts the earlier date for Olympia and hypothesizes a slightly earlier date for Carsumae, that would place Carsumae’s bath in serious competition for earliest with The Stabian Baths at Pompeii, which are widely regarded as the oldest near-ly-intact Roman public baths preserved, with a full hypocaust, dating from 140-120 B.C.

This is a very tenuous argument, however. The construction materials and methods at Carsumae are to be dated much later than the mid-2nd century B.C. and suggest multiple phases of building and rebuilding. Encouraging, however, is the scattered evidence — the reuse of decorative blocks from older buildings, the presence of opus reticulatum and possibly opus incertum in the bath structure — that the architects at Carsumae deliberately rebuilt the original form and preserved the archaic character of the bath over many centuries.

1. F. Yegül, “Baths and Bathing in Classical Antiquity,” (MIT Press, Cambridge, MA) 361: “The channel system is a more primitive and less efficient way of heating and represents the early development of the hypocaust in the eastern Mediterranean and southern Italy, but it continued to be used during the Roman era in central Europe and England… More unusual are mixed systems, for example, wall sections under the pool and regular pilae under the floor of the main room.”


3. The majority seem to favor the earlier date. See Yegül, op. cit., 379, with bibliography, Fagan, op. cit., 407-408, and no. 34, discusses the evidence and gives recent bibliography.

Castellani

Continued from page 9

in 1861 he purchased a number of ancient objects illegally excavated from Etruscan burial mounds in Palestrina. These objects, all dating from the eighth to sixth centuries B.C., acquired the provenance, “Castellani Tomb,” and fourteen of these works, now housed in the Villa Giulia and Capitoline Museums, are on display, including a bronze biconical vase, silver and bronze paterae, and a silver circular cylindrical casket. Augusto acquired the latter as silver bits, which he then nailed to a cylindric container, reshaping, rearranging, and regularizing the fragments in the process for aesthetic effect.

The exhibition is accompanied by an extensive catalogue comprising contributions by thirteen international scholars of Italian jewelry, archaeology, and nineteenth-century history; an appendix of the firm’s archival material in Rome, as well as a comprehensive object checklist and bibliography. The catalogue essays not only discuss the history and production of this firm and their pivotal place in the nineteenth-century jewelry industry, but also address issues such as imitation and originality during revival periods; the restoration and forgery of ancient goldwork within the context of early archaeology; and art and patriotism during Italy’s formation as a nation. Antonella Magnani, curator of ancient art at the Capitoline, and Anna Maria Moretti Sgubini, Archaeological Superintendent for Southern Etruria, Rome, explore in depth Alessandro and Augusto as dealers, collectors, and donors of antiquities, and they highlight the instrumental role they played in the formation of the collections of Roman museums as well as the British Museum, Musée du Louvre, the Metropolitan Museum of Art, and others.

This exhibition presents the most widespread selection of Castellani jewelry from the Villa Giulia and Capitoline to be seen abroad, and provides the public with an opportunity to examine not only the ancient interpretations for which the firm was so celebrated, but also the Medieval, Renaissance, and other historical styles that were also part of the Castellani production. These objects were on view at the Bard Graduate Center in New York City from November 18, 2004 to February 6, 2005 and at Somerset House in London from May 5 to September 18, 2004. With some minor variations in the checklist, the exhibition will be at its final venue at the National Etruscan Museum at the Villa Giulia in Rome from November 11, 2005 to February 26, 2006.

1. Archivio di Stato di Roma, Famiglia Castellani 18/2.
Frontier Studies
By Larissa Bonfante


In the Preface, Mario Torelli traces the changes in mentality between his own generation of archaeologists in Italy, “ubriachi di ideologia,” and the young archaeologists of Cifani’s generation, who refuse to politicize history. In this context Torelli points out the originality of this work, whose subject is the “frontier history” of the Etruscan territory of the Tiber valley during the thousand-year period of its history and the role of the Tiber River itself. Its goal is to try to understand the complex shifting realities and to chart the ethnic components of the area between Umbrian and the Sabine country. The peoples involved, from early times, are the Etruscans of the area of Volsinii, the Umbrians, the Faliscans, the people of Capena, and the Sabines. The present author, whose detailed familiarity with the Etruscan landscape is equalled only by his acquaintance with everything that has been or is about to be written on the subject, is well equipped to carry out the ambitious task he has set himself. Beautiful color photographs of hills, towns, settlement sites, cliffs and hills alternate with detailed maps and plans as he takes us over the landscape with him, picking up and identifying particularly significant sherds and other objects which tell of the inhabitants of a particular area at a specific time. The last section traces the growth of towns, the appearance of sanctuaries, and the development of rural landscapes through the various periods, seen as in a speeded up film as the archaeological project crystallizes into the historical account of very real people.

The 2005 Excavation Season at Poggio Civitate (Murlo)
by Tony Tuck

The 2005 Season at Poggio Civitate brought to light several remarkable new discoveries. Excavation teams working to the north of the Orientalizing Period Workshop uncovered the remains of a new building, also datable to the site’s 7th century phase. Only a portion of the building has been uncovered, but a series of column bases and what appears to be a clay packed floor surface suggest a building similar in form to the Workshop. To date, the function of this new structure remains unclear, but the recovery of numerous specimens of bone displaying butcher marks, as well as remarkably high concentrations of carbonized grape seeds and olive pits, may suggest that the structure complemented the Workshop by providing space for food processing of some kind.

The 2005 season also brought to light the remains of a substantial dry masonry wall that bordered the upper plateau of Piano del Tesoro along its southern and eastern flanks.}

Reviews

BRIEF REVIEWS
by Francesco de Angelis

General

The 2003 opening of the Etruscan World Gallery at the University of Pennsylvania Museum, dedicated to Kyle M. Phillips, Jr., the pioneer of the Muro excavations, is now followed by the welcome publication of a catalogue, which presents the more than 300 objects on exhibit. The collection includes highly interesting pieces, from Etruria proper, Orvieto, Chiusi, Vulci, Bisenzio, Caere, Toscanella, as well as from adjacent and culturally close regions such as the Faliscan territory, especially Narce. The provenances of a relevant number of objects are known, as are their associations with other grave goods.

Among the most ancient objects featured in the catalogue one can mention the bronze arm bracers accompanying the burial of a man of Narce in the late 8th century B.C., and identifying him as a warrior. No less remarkable are later objects, such as a cinerary urn from Chiusi of the late 3rd century B.C. with an inscription carrying one of the rare mentions of a magistrate of this city (looth ’s ca’ patnes’; or should the second word be read s’cuntes’, as proposed by Rix, ET CI 1.1667). His title may have characterized the deceased as member of a priestly order, particularly since his portrait on the lid of the urn bears the typical hat of a haruspex.

Catalogue entries include all the technical information as well as discussions of the relevant aspects of each object. Preceding them is a substantial introductory section sketching out an outline of Etruscan (and Faliscan) cultural history, with particular emphasis on the aspects which can be illustrated by—and contribute to an understanding of—the exhibited objects themselves.


The exhibition that was the occasion for the publication of this superb publication was the first to be dedicated to the Castellani family (for a review of the exhibition, see elsewhere in this issue). For three generations the Castellani were the leading goldsmiths in 19th century Rome, a position confirmed by the patronage of the House of Savoy even before they became kings of Italy. Starting in the late 1850s, the Castellani family drew explicitly on Etruscan, Roman and Greek (and also Byzantine) jewelry as a source of inspiration for their so-called “Italian archaeological jewel”, thereby presenting themselves as the veritable heirs of an ancient tradition of craftsmanship.

The exhibition has been shown at the Bard Graduate Center in New York, at Somerset House in London, and can now be seen in the Villa Giulia Museum in Rome (Nov. 11, 2005 to Feb. 26, 2006). This book, however, is much more than simply a catalogue: the checklist of the exhibition occupies only its final 50 pages, 343-395. It will indeed prove to be of lasting usefulness well beyond the occasion that originated it. The essays that constitute its core are written by leading experts in the fields of archaeology and jewelry history, and provide the reader with a fascinating picture of the various aspects of the activities of the Castellani. These activities were by no means limited to their fine craftsmanship. They included the collecting of ancient objects, as well as a commitment to the political events accompanying the unification of Italy and the loss of secular power by the papacy. Thus, what has been accomplished with this publication is much more than a contribution to the (much neglected) field of jewelry history. It is the reconstruction of a substantial part of the social and cultural history of Rome in the 19th century. The excellent quality of the photographs, with color images of all the objects featured in the exhibition, will also ensure enjoyment and pleasure for those who missed the actual show.

Attische Vasen in eretruskischem Kontext. Funde aus Häusern und Heilig tümern, ed. by Martin Benz, Christof Reussner. Beihefte zum Corpus Vasorum Antiquorum 2. München, C.H. Beck, 2004. This book is the outcome of a conference held in Regensburg in 2002. Its publication may seem odd at first, given that one of the organizers of the conference, Christoph Reussner, has recently published a book on the same subject, the Etruscan contexts of Attic vases, Vasen für Etrurien, reviewed in Erinews 3, 2003. But one of the merits of that book was precisely that it showed how incompelete the state of the available evidence still is, and how much we need further and more detailed publications of such finds.

Here we have a first attempt to fill in some of the gaps. Many contributions are devoted to material from sites outside Etruria proper, such as the Po Valley, or on its borders, like the newly explored site of Gonfienti, near Prato. Readers will also find information about such traditional sites as Volterra and Pyrgi, and interesting hypotheses on the ritual functions of the vases (Mario Iozzo and Maria Paola Baglione).

The fact that this volume appears as a supplement to the CVA, which is traditionally focussed on the objects themselves rather than on their findspots, hints at the changes that centuries of scholarly studies are undergoing in these years. Hopefully it will stimulate further publications and research in the same direction.

Guida insolita ai luoghi, ai monumenti e alle curiosità degli Etruschi, by Federica Chiesa and Giulio M. Faccetti. Rome, Newton & Compton Editore, 2002. The title of this book may prove deceptive: this is not a guidebook, but rather a topographical dictionary, published within a series of similarly "unusual guides" to curiosities, legends and mysteries of various cities and
briefly noted:

Books

The volume deals with gender, women and ethnicities, recent concerns in classical studies.


Mario Iozzo is editor of the Proceedings of a conference on the Etruscan League that took place at Chiusi, where he is the director of its important, well-known Etruscan museum.


The Tyrrhenian vases are so called because most of them have been found in Etruria and they were once thought to have been made there. Their interest is in the human subjects: the sacrifice of Polyxena, the departure of Amphiaros, the Amazons (see review below).


Examines the princely tombs in Latium in the late Iron Age and early Orientalizing period.


Intended as a textbook on Etruscan religion, it is translated from the author’s Devins, dieux et démons (1998).

Articles


The paper of Margit von Mehren looks at two groups of Attic amphoras as export potter for Etruria: Tyrrhenians and Nikostenos. She suggests that the subject matter of Tyrrhenian figures is selective and often unique for the period (e.g. slaughter of the Niobids, murder of Eryphyle, sacrifice of Polyxena) and so may have been specifically adapted to Etruscan taste. Also certain Herakles themes (Lermaea hydra, Kerynian hind, Amazomachy, freeing of Prometheus) were favorite Tyrrhenian subjects, and the author notes their presence in Etruscan art. However, it should be noted that the earliest instance of the hind labor appears on an Italo-Geometric askos. The Nikostenos amphoras, by contrast, are decorated with scenes such as Herakles and the lion, a long staple of Attic black-figure.


Examines the ancient sources and modern scholarship on the Etruscan mirror from Volterra with the full-grown, burly, bearded Herakles (Etruscan Herce) nursing at the breast of Hera (Uni), and concludes that the suckling ritual for adult adoption is known in, rather, a different to Greek anthropology, and that rather than illustrating a peculiarly Italianic point of view, it therefore represents one of a number of examples of a lesser-known aspect of a Greek myth that is shown in Etruscan, but not so-called “sacred-institutional complex” and the sanctum sanctorum of Ares della Regina. Many articles are devoted to the re-examination of apparently well-known but hitherto not properly published finds and monuments. This is the case for material coming from “Tomb of the Warrior” in Vei (investigated by L. Drago Troccoli), for the Sorbo tumulus in Caere (because of a supposed rule), or for the grave goods found in Tombs I and II of the Poggio dell’Impiccatò necropolis in Tarquinia (examined by F. Delpino). And of course a number of interesting studies concern more general issues, such as the usefulness as well as the limits of the concept of “Southern Etruria” (or, rather, Etruscan Campania), the formation process of the cities (Bruno d’Agostino), relations between centers and their territories (Maria Bonghi Jovino), or magistrates and political institutions known from the southern Etruscan centers (Adriano Maggiani). Whoever looks through the two volumes of the proceedings will find much more: everybody’s tastes and interests are likely to be satisfied. Let us end by drawing attention to a curious document by Laura Ambrosini: a terracotta votive donary featuring Cerberus and elephants found in the Portonaccio sanctuary at Veii, whose meaning and function are still subject of debate.


A catalogue raisonné of all known southern Etruscan families (or rather family names), from the 7th to the 1st c. B.C.: this bulky volume includes 629 alphabetically ordered entries, followed by a section where the main families are again presented and analyzed, this time according to their geographical distribution among the various centers in southern Etruria.

The material collected and digested here is meant as the framework for a planned study of the big southern Etruscan cities and their territories. At the same time it will be a useful tool for the interested in the social and prosopographical history of southern Etruria. Would it mean to give in to fashionable trends to ask for a computer version of this corpus?


The relevance of Chiuse during the Orientalizing period does not need to be pointed out: one thinks of the important strategic axes from the Fiume to the deep Pania necropolis. As often happens, it is precisely for this reason that no attempt had been made so far to produce a comprehensive study on this subject.

Alessandra Minetti has for the first time collected all the information pertaining to the town and its goods during the eight tombs of this period, many of them hitherto unpublished. This task alone would have been a major contribution to a better understanding of Orientalizing Chiuse. But the author adds a series of chapters where she addresses all the main aspects of the materials presented, ranging from issues of chronology and typology to the topographical distribution of tombs and their relationship to settlements. A brief final chapter aptly summarizes the conclusions that can be drawn from the preceding analyses.


Many readers of Etruscan News certainly know and love the beautiful museum of Chiuse, which in recent years has undergone a thorough renovation, aimed at emphasizing the aesthetic quality of the objects on display without losing sight of the information derived from their context. Its current state, however, is the latest in a series of campaigns in which the museum has experienced since its foundation in 1870. Now and welcome light is now being shed on the first decades of its history thanks to the patient efforts of Giulio Paolucci, who not only has assembled and commented on a wealth of unpublished documents, but has also taken advantage of his conversations with descendants of some of the early collectors, such as members of the Bonci Casuccini and the Bargagli Petrucci families. The form of the volume, with its many documents, may not appear immediately appealing, but the curious reader is abundantly rewarded by finding precious information about origins and findspots of objects.
The Ivy Leaf Group


A glance at the illustrations in Ingrid Werner’s book will immediately explain why, since 1934, the vases studied in it have been known as the Ivy Leaf Group. What is less easy to appreciate is why these images, with all that they have to tell us about Archaic Etruscan society, have eluded the attention of the scholarly community — until now.

The reason for this lack of interest should probably be sought in the old prejudice of “banalization.” For the exponents of this line of criticism, since the rows of male and female figures that are visible on fifteen of the Ivy Leaf vases, parading or dancing while holding ivy leaves, have no parallels in any other class of Etruscan or Greek art, they can only be a sign of the non-Attic origin of their artist. He, in his provincial ignorance, deforms his figures, giving an exaggerated importance to the vegetal element “as an end in itself”.1

Throughout Werner’s research, an artist’s sharp eye and heightened sensitivity have constantly accompanied the scientific rigour (guided by the expert hand of her supervisor, Margareta Strandberg Olofsson) — which moved her in the first place to appreciate the vivacity and expressive power of these images, despite their anatomical “incorrectness.” Next, she directed her efforts towards reaching a deeper understanding, “from the inside,” of the ancient vase painter’s intentions and aspirations, spirit and work, and refused to accept a priori the possibility that a fellow-artist, even 25 centuries ago, would have devoted time and labour to the production of meaningless scenes and figures (as “an end in itself” implies). And that was the origin of this study, remarkable both for its discerning formal analysis and its original interpretation, and expressed in a concise and direct style attractively free from academic pedantry. I feel privileged at having been invited by the University of Göteborg to discuss this work as “opponent” of the author, first for her Licenciat degree, and then for that of Filosofie Doctor, and at now being able to introduce it to the attention of colleagues both expert and younger, who are possibly also working in wider fields than the specialist one of Etruscan studies.

The reasons given for including certain pieces in the group (or excluding others from it) are informative and explicit; so are those that confirm the attribution of the workshop to VULi; and so too is the analysis of the workshop’s organization, and of its chronology, which is limited to the central decades of the second half of the 6th century (c.540-520 BC).2

Concerning the actual style of this production, Werner is able to identify, within a certain eclecticism that is common to all contemporaneous Etruscan black-figure, a particularly close adherence to Athenian models, and to the form of ivy — a telling choice, in view of the invariably excellent quality of that craftsman’s output as potter and painter, characterised inter alia by conspicuous traits of East Greek origin. In addition, our author is able to evaluate without prejudice the person-ality of the Etruscan “master,” and notes how the ungraceful and rigid anatomy does not diminish the expressive vividness of his characters, who are animated by an immediacy of communication that is often lacking in stereotyped Athenian perfection.

But the feature that has engaged Werner’s curiosity above all others is the iconography of these vases, the meaning or “message” conveyed by the many scenes and figures, be they divine or human, animal or fantastic. I give one example among many. With maximum caution Werner comes to accept, despite the widespread scepticism or open denial of other scholars, the hypothesis that the horsemen on the Göteborg amphora (Cat. 4.48/19) are indeed the Dioskouroi. This amphora is undoubtedly not included in the entry Dioskouroi/Tinas clinar in LIMC III (1986); but neither are the paintings in the tombs of the Baron and of the Funeral Couch at Tarquinia,3 for which nobody today rejects such a reading. Whether they inhabit the cthonian sphere usually associated with the Tyrranids at Sparta, or the astral ones prevailing in East Greece (probably referred to here on side A of the amphora), it appears manifest that in 6th-century Southern Etruria, Dionysos and the Dioskouroi belong to one and the same world of slightly different beliefs, although certainly traditional and deeply rooted though represented with the help of imported images. The figures on the Ivy Leaf vases offer a precious testimony of this; they invite us, inter alia, to question more closely the supposed role of Taras in the transmission of the iconography and cult forms that were Etrurian.

And finally to the interpretation of the figures carrying those outsize ivy leaves — surely the most original and interesting result of this study. It follows an irrefutable line of reasoning: divine and mythical characters, from Dionysos to Hekaios, Herakles, Bellerophon, Odysseus and the Dioskouroi, though Hellenic in origin, are all precisely rendered, showing a perfect understanding on the part of both the craftsman and his public. Surely no less comprehensible and meaningful are the real and fantastic animals, heirs to a tradition long familiar to the Etruscan people, which are figured on the same vases as, or even in the divine images. The only reasonable inference is that we are witnessing the representation of something that is unknown to us because it has no model in the figurative or litera-tary Greek world, but was certainly familiar to the Etruscan craftsman and his patrons. When we look at these scenes, the characteristic border and gestures, the large unreal yet very solid leaves (surely ‘models’ made up with cloth and wicker like stage accessories), Dionysian symbols par excellence, as well as the whole Dionysian imagery openly prevailing in the Group, logic requires us to understand them as ritual ceremonies, probably performed during a festival specially devoted to the god. Festival and ceremonies, far from suggesting a superficial acquaintance with figures slavishly imitated for their mere decorative quality from alien models, rather point in the direction of cult; and of a cult which, whatever the contributions of Greek creative examples, is also its more strictly religious essence remains (given the absence of Greek parallels for these figures) specifically Etruscan — a cult of Furbans more than Dionysos. Here again, the evidence of the Ivy Leaf Group appears to antedate, however briefly, the significant expression of the Tarquinian tombs of Dionysos and Silens and no. 1999-4 and to document an extension of these beliefs and rites to a social class which, if not literally “modest,” is certainly less elevated than the aristocratic élite.

Also connected with iconography is the question of the use and destination of the vases: were they intended exclusively for funerary purposes, or for civic and sacred cer-e monies as well? While the context is unfortu-nately lost for most of them, their preserva-tion tells us clearly that all the known exam-ples were found in graves (most probably with inhumations). First of all, we can note that perhaps only now, thanks to Werner’s careful analysis, we shall be able to attribute with cer-tainty to this Group some of the worn frag-ments found in sanctuaries and habitation areas — which are in any case extremely few when compared to the systematic plundering of the Vulcaini cemeteries. But even if we limit ourselves to the data available at present, it is legitimate to ask whether deposition in a grave was the first and only occasion when a vase was in use. These vases can very well have been used during ceremonies, as offerings or at banquets, or for other special pur-poses that elude us — perhaps also for the rit-ual directly connected with the vases them-selves. At the moment we cannot be sure, but we should bear in mind that their imagery is not necessarily or exclusively a funerary character.

1. Thus M.A. Rizzo, in La ceramiche degli Etruschi (Novara 1987) 36.
4. Steinörgård, op. cit., nos. 59 and 141.

Reviews

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Volterra

The publication makes available the results of nine years of excavations on the acropolis of Volterra. The campaigns focused on the Hellenistic phase, best known through the two temples whose foundations are still extant and visible, and on the earlier levels, starting with the Bronze Age. All the finds, including frag-ments of the First Style decoration from a building dating to the late second century B.C. have been meticulously listed and classified, and provide us with many new details about the history of the site.


This attractively illustrated book contains contributions by a variety of authors, not all of them archaeologists. Its purpose is to present Volterra, this “jewel” of a city, to a wider German public. Everyone, however, will be able to enjoy the images of such favorites as the reclining old couple, or the elongated “Giacometti” bronze statuette known as L’Ombra della Sera, “Shadow of the Evening,” the subjects of articles by Otto W. von Vacano and Marjatta Nielsen.
Announcements

Teaching with Objects. The Curatorial Legacy of David Gordon Mitten
On the occasion of his retirement as Curator, fellow scholars, colleagues and students of David Mitten spoke of his many activities in connection with his curatorship and his teaching, or presented specific objects from the collection. Susan Woodford spoke on an intriguing problem of Etruscan iconography, “An Etruscan Twist of the Story of Troilus.”

Fifth Amber Conference, Belgrade, May 3-7, 2006
The International Union of Prehistoric and Protohistoric Sciences, Committee on the Study of Amber, Chair: C.W.Beck, Amber Research Laboratory, Vassar College, Poughkeepsie, NY 12604 U.S.A. e-mail: beck@vassar.edu
Participants: I. Bouzek, Czech Republic; N. Negroni Catacchio, Italy; J. Dabrowski, Poland; C. du Girdin, France; H. Hughes-Brock, Great Britain; J. Jensen, Denmark; I. Loze, Latvia; K. Marková, Slovakia; H. Schwab and C. Fischer, Switzerland; E. Sprinicz, Hungary; L. Larsson, Sweden; H. Kars, Netherlands; R. Vilaça, Portugal.
Prof. Joan Todd and Dr. Aleksandr Palavesta of Belgrade have been in touch with the Director, the Executive Director, and the Curator of the Greek collection at the National Museum of Serbia and Montenegro. An exhibition of Amber in Serbia, on which Dr.Palavesta has been working, will open at the same time.

Castellani Collection, Rome, Villa Giulia Museum, November 11, 2005 to February 26, 2006
Earlier venues in 2004-2005 were the Bard Graduate Center in New York and Somerset House, London.

The International Congress of Classical Archaeology in Rome in 2008
The theme will be, “The Meeting of Cultures in the Ancient Mediterranean.” It will be organized by the AIAC, Associazione Internazionale di Archeologia Classica, in collaboration with Italian and foreign institutions in Rome. The preparation of the congress is coordinated by Prof. Andrea Wallace- Hadrill, Director of the British School and AIAC board member, under supervision of the board.

Past Conferences

The Getty Villa to open Saturday, January 28, 2006
Admission will be free; tickets available beginning November 3, 2005. Following a major renovation, the Getty Villa, which was the site of the original J. Paul Getty Museum, reopened as an educational center dedicated to the study of the arts and cultures of ancient Greece, Etruria and Rome. Three inaugural exhibitions will celebrate the opening. Antiquity and Photography: Early Views of Ancient Mediterranean Sites (January 28- May 1, 2006), The Getty Villa Reimagined (February 28-May 8, 2006), and Molten Color: Glassmaking in Antiquity (January 28-July 24, 2006).

Varna Summer Session 2006
The American Research Center in Sofia (www.einaudi.cornell.edu/arcs), the Varna Free University (www.vfu.bg), and the Bulgarian Heritage National Association (under the patronage of the President of Bulgaria) are sponsoring a three-week summer session on Bulgarian history and culture, with an emphasis on the ancient and mediaeval periods (June-July 2006).

The Italy Lectures 2005-2006
The Accademia Research Institute, University of London, co-sponsored by the Institute of Classical Studies, and the Institute of Archaeology, Maureen Carroll, University of Sheffield, Dialogues with the dead in Roman funerary commemoration, October 11, 2005
Mark Pearce, University of Nottingham, Size matters! Perceiving value in the north Italian Bronze Age, November 8, 2005
Giovanna Bagnasco Gianni, University of Milan, The development of writing in early Etruria: recent work, January 24, 2006
Ken Thomas and Marcello Mannino, Institute of Archaeology, Sea shells from the Sicilian shore, February 14, 2006
Peter Wiseman, University of Exeter, The mate stones don’t speak: approaches to pre-literary Rome, March 7, 2006
For location and further information, see: www.sas.ac.uk/icls/institute/meetinglist/index www.ucl.ac.uk/accordia

A Taste for Violence: Images of Cruelty and Death in Etruscan Art
A session organized by Alexandra Carpino, Northern Arizona University, for the 2006 College Art Association Meeting in Boston.

xxv Convegno di Studi Etruschi e Italic. La città murata in Etruria.
Each session started with a thematic Relazione, followed by shorter Comunicazioni.
Session I: Giovannangela Camporeale, La città murata d’Etruria nella tradizione letteraria e figurativa; Aldo Prosdocimi, ‘Murus’ e ‘muri’ in Roma arcaica; Armando Cherici, Mura di bronzo, di legno, di terra, di pietra: forme e aspetti politici, economici e militari del rapporto tra comunità urbana e territorio; Marjatta Nielsen, Mura e porte nell’immaginario del cittadino; Andrea Zifferiero, Ipotesi per la definizione del ‘Proeastro’ nella città murata in Etruria: alcuni casi di studio; Hilary Becker, ‘Urbs, oppidi, castellam, vicus’; settlement differentiation and landscape nomenclature in Etruria.
Session II: Giovanni Colonna, La città murata nell’Etruria arcaica; Lido Gasperini, Porte scer in Etruria meridionale; Maurizio Michelucci, La cinta muraria e la distrazione dell’abitato etrusco di Doganella; Giulio Cambresini and Marcello Cosci, La via dei tumuli della bassa valle dell’Albegna e le porte di Doganella.
Session III: Dominique Briquel, La città murata a: aspetti religiosi; Francesca Boitani, S.Neri, and E. Biagi, Nuove indagini sulle mura di Veio nei pressi di porta Nord-Ovest; Giorgio Baratti, Maria Cataldi, and Lucia Morgedla, La cinta fortificata di Tarquinia alla luce della nuova documentazione; Anna Maria Moretti Sgubini, Ancora sulle mura di Vulci; Anna Eugenia Feruglio, La cinta muraria di Perugia: riflessioni alla luce della documentazione inedita; Paolo Bruschetti, Le mura di Todi: tradizione umbra e cultura etrusca.
Session IV: Paul Fontaine, Mura, arte fortificatoria e città in Etruria. Riflessioni sulla ricerca archeologica; Luigi Donati, Poggio Civitella, una fortezza di frontiera; L. Cappuccini, Presente cultuali al confine del territorio chiusino; Poggio Civitella; Mario Cygelnman and Gabriella Poggiesi, La cinta muraria di Roselle: nuove considerazioni alla luce dei recenti interventi di restauro.
Session V: Mario Torelli, ‘Urbs ipsa moenia sunt’ (Isid. XV, 2,1). Ideologia e poliorcetica nelle fortificazioni etrusche di IV-II sec. a.C.; Friedhelm Prayon, La cinta muraria di Castellina di Maranagone nel suo contesto storico e urbanistico; Stephan Steinräuber, Testimonianze di mura urbane e di fortificazioni nell’Etruria rupestris (Etruria meridionale interna); Antonella Romualdi and Rossafr Settesoldi, Le fortificazioni di Populonia: nuovi dati sulle mura della città bassa; Anna Maria Esposito, Le mura di Volterra: un progetto di restauro; Marisa Bonamici and Gabriele Cateni, Contributo alla cinta muraria arcaica di Volterra.
Session VI: Adriano Maggiani, ’Oppida’ e ‘castella’: la difesa del territorio; Stefano Bruni, Vecchi dati e nuovi materiali per le mura di Fiesole; Paola Rendini and Marco Frittioni, Chiarico Forte: un ‘oppidum’ nel sistema difensivo toscano nella media valle dell’Albegna; Silvia Vilucchi and Ada Salvi, L’ ‘oppidum’ di Piazza di Siena a Petroia; Silvia Goggioli and Guido Bandinelli, Castelliere and insediamenti d’altura della Montagna Marittima; Maria Antonia Ragni Torri; Maria Chiara Bettini, L’insediamento etrusco di Pietramarina (Carmignano, PO); un avamposto nel medio Valdarno.
Session VIII: Adriano Averini, Orlando Cerasulo, Siti fortificati di IV e III secolo nell’Italia centrale appenninica. Contributo allo studio tipologico; Luana Cencioni, L’ ‘oppidum’ di Monte Murlo ad Umberdice; Orlando Cerasulo and Luca Pulcinelli, Fortezze di confine tardo-etrusche nel territorio tra Caere e Tarquinia. Note di topografia e architettura; Francesco Rubat Borel, Orlando Cerasulo and Luca Pulcinelli, Rofulco (Farnese, VT). Una fortezza valente tra la metà del IV e i primi decenni del III secolo a.C.
The symposium included visits to the Museums of Chianciano, Chiusi, Sarteano, and to the painted Tomba della Quadriga Infernale in Sarteano.

Icone. Seminar on the History of Images.
Sponsored by the Dipartimento di Scienze dell’Antichità, Collegio Ghislieri, Università di Pavia, November 25, 2005. It was moderated by Maurizio Harari, and several speakers dealt with Etruscan iconography. Participants: Elena Smoquina (Università di Pavia), Il demone etrusco dei serpenti su un khanarhos in bucchero del Royal Ontario Museum di Toronto; Maria Cristina Biella (Università “La Sapienza”, Roma), Caccia o danza armata? Su un vaso biconico dalla necropoli di Narce, Monte Cerreto; Marcello Albini (Università Statale, Milano), Lo specchio di Bolsena e l’immagine di Caco; Ilaria Domenici (Università di Pavia), La virtù etrusca in Etruria, Vivian Conrath (Università di Pavia), Nethuns l’assente; Daniela Ucchino (Università di Pavia), La garanzia del sangue. Osservazioni sulla Tomba dei Tori di Tarquinia.
Announcement of a Prize

The Associazione Storico-Artistico-Culturale Ingegneri Carlo Cecchini, Procono (Province of Viterbo), announces a prize of Euros 2,600 for a published work on Etruscan or Italic Antiquities published after January 1999. The candidate must not be over the age of 35. Candidates can send a CV and four copies of the work, written in Italian, French, English, Spanish or German, to the following address by March 31:

Presidente dell’Associazione Storico-Artistico-Culturale Ingegneri Carlo Cecchini, Castello di Proceno, Corso Regina Margherita, 137, 01020 Proceno (VT), Italy.

The prize will be announced at a public ceremony in Proceno in the spring of 2006.

Gli Etruschi e il Mediterraneo. Commercio e Politica.

Fondazione per il Museo “Claudio Faina.”

Orvieto, 16-18 dicembre 2005.

Participants: Giovanni Pagliese Carratelli, Introduzione ai lavori; Giovanni Colonna, Il commercio etrusco arcaico vent’anni dopo; Fulvia Lo Schiavo, Il Mediterraneo occidentale prima degli Etruschi; Dominique Briquel, Etruschi e Africa del Nord: uno sconosciuto documento epigrafico; Giovannangelo Camporeale, Dall’Egitto all’Etruria: Dal Villanoviano recente all’Orientalizzante medio; Massimo Botto, Importazioni etrusche tra le Baleari e la penisola iberica; Vincenzo Beletti, Massimo Culturato, Etruria, penisola balancea e Egeo settentrionale; Jean Gran-Aymerych, Les Etrusques et l’estreme occident: regards sur l’esthme gaulois et la péninsule ibérique; Ferdinando Sciaccia, Importazioni urartee; Federica Cordano, I confini del mare Tirreno; Carmine Ampolo, Commercio e prelievi fiscali nel Mediterraneo prima dell’età ellenistica; Adriano Maggiani, Forme del commercio arcaico: le tesserazioni hospitali; Alessandro Naso, Anarchia etrusca nel Mediterraneo orientale; Giulio Paolucci, Le antiche regie midas: contributo al commercio del visso nell’Etruria interna; Michel Gras, Commercio e traffico: elementi per un dibattito; Stéphane Verger, Ricostruire la complessità delle circolazioni votive nel Mediterraneo occidentale durante l’età arcaica; Armando Cherici, Talassocracia etrusca: aspetti tecnici, economici e politici; Marisa Bonamici, Anfite etrusche dallo scalo di San Rocchino; Mariarosaria Salvatore, Scavi e ricerche in Umbria durante il 2005.

A Meeting of AIAC.

Associazione Internazionale di Archeologia Classica,

was held in Rome at the Pontificio Istituto di Archeologia Cristiana, Monday, May 16, 2005. It dealt with the Etruscan way of death and their view of the Afterworld, “Morire in Etruria: Accumulare e creare per l’aldir.” Moderated by Alessandro Naso, it featured talks by Hilary Becker (University of North Carolina at Chapel Hill). You can take it with you: economic implications of elite funerary consumption at Chiuse; Laurent Haumesser (Ecole Francaise de Rome), I colori della morte: tradizione e innovazione nella pittura etrusca di età ellenistica; and Igor Ochoa (Scuola Spagnola), L’otretomba nell’iconografia etrusca. Uno studio comparativo.

AIAC, founded in 1945, has as its goal to encourage international collaboration among classical archaeologists. Every five years it organizes a Congress of Classical Archaeology (see above). It also sponsors a web site with an archaeological calendar, AIACNEWS, and most recently, a version on line of Fasti Archaeologici, which will no longer be published in paper form. For the past three years, furthermore, monthly meetings have been held in the various foreign Archaeological Institutes and Academies in order to provide an opportunity for younger scholars to present the results of their research and to meet each other and other members of the scholarly community in Rome.

AIACNews is sent to those who have paid their dues for 2005 (35 euros). A special offer allows you to pay dues for two years for only 55 euros. Payment can be made by credit card via e-mail to secretaria@aiac.org. See also www.aiac.org (“soci”), or contact the office or Ofel Brandt, Secretary, ofel@libero.it.


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