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Etruscan News.

Bollettino della Sezione
Americana dell'Istituto
di Studi Etruschi ed Italici.

Newsletter Of The American
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Volume 3.

Winter, 2003.

Museo Archeologico del Territorio di Populonia.

By Jane K. Whitehead.

The city of Piombino, which many people, deterred by the sight of its factories and flame belching smokestacks, have regarded merely as the place to catch the ferry to Elba, has opened an excellent new archaeological museum. It is meant to serve as a connecting link for the archaeological sites of the Val di Cornia, whose unique character is largely derived from the important Etruscan iron smelting centre at Populonia, just on the northern side of Piombino's promontory.

The museum's connection to the region is expressed not only in the nature and exposition of its finds, but also in its complicated and unusual hours of operation. During the months of July and August, when most potential visitors would wish to spend their day visiting the tombs and Etruscan industrial ruins that stretch down to the lovely beach at Baratti. or, alternatively, escaping the heat by descending into the fascinating and spooky ancient mines at San Silvestro, the museum is open only in the evenings, from 5:00 to 11:00 P.M. In the other months it offers some morning and afternoon hours, but in a pattern so irregular that we would need an entire page to explain it. One ticket buys entrance to the sites and the museum and is valid for a week.

Located in the 15th century section of Piombino called La Cittadella, with a beautiful view across the sea to Elba, the museum occupies the Palazzo Nuovo, an early 19th century L shaped amalgam of earlier structures. One enters from the courtyard parking lot at the highest part of the promontory into the wing of the building behind an old well. The archaeological finds are housed on the second and third floors in a clear chronological sequence. The second floor covers the Paleolithic through Orientalising periods, and ends with a section on the geography of the territory. The third floor displays finds from the Archaic period up through the modern rediscovery of the site of Populonia.

One of the most informative aspects of this museum is the effectiveness with which the artifacts are set into context: they are linked to specific excavations from which they emerged. Introductory panels in Italian and English open each chronological

section. These explain the salient characteristics of each cultural period, and illustrate it with photographs of a site or monument within the region. For example, the Orientalising period panel describes the wealth of the emerging aristocratic class, and illustrates it with a photograph of the [Tomb Of The Chariots](#) at Populonia. Within the sections are panels dealing with specific themes relevant to each period and to the character of the artifacts displayed. These panels present much didactic material, including photographs of comparative finds, geographic maps and plans, and the wonderfully evocative reconstruction drawings by [Studio Inklink Firenze](#). The actual artifacts are often set within facsimile reconstructions of their findspots. Among the tombs or burials that are brought to life, as it were, are those from the Villanovan necropolis at San Cerbone, the 9th to 8th century chamber tomb at Poggio delle Granate, and the intact chamber tomb #14 at Le Grotte. Forensic artists have rebuilt a face in terracotta from a skull found in Tomb E at Le Grotte. A diorama on industrial activity displays facsimiles of the smelting furnaces from Porcareccia. Ephemeral finds from the [Pozzino](#) underwater excavations in the Gulf Of Baratti are displayed in a tank of water. Among the best known finds from this region are the Paleolithic stone incised with the profile of a bison, from Lustignano, and the 5th century B.C. [Jeff Hill's footnote: AN A.C. AVT PRO A.D. AVT PRO B.C.?] silver amphora covered with 132 oval reliefs depicting pagan deities, from another shipwreck in the Gulf Of Baratti. A modern copy stands in for the famous bronze [Apollo Of Piombino](#), found in the bay by fishermen in 1832; the original is in the Archaeological Museum in Florence. The museum at Piombino opened in the summer of 2002, and is only the most recent of a flurry of new archaeological points of interest in the region. The well known tombs of the San Cerbone necropolis at Populonia are now but a fraction of a larger park, opened in 1998, which now includes the area of rockcut hypogaea (some with painted decoration), and tombs that reuse the ancient quarries on the hill of Le Grotte. The excavation of the acropolis, with its roads, temple foundations, and Roman monumental remains, has been opened to visitors, free of charge. At a greater distance from the beach are the mines at San Silvestro, a vast complex, which illustrates mining practices from the Etruscan period through modern times. It is the museum at Piombino, however, that serves as the linchpin. It ties these sites together, situates them geographically, historically, technologically, and culturally, and makes one want to visit them again with fresh eyes.



Etruscan Bronze Casting (Reconstruction Drawing By [Studio Inklink Firenze](#)).

Cortona. The Museum Of The [Accademia Etrusca](#).

By Paolo Bruschetti, Director, Museum Of The [Accademia Etrusca di Cortona](#).



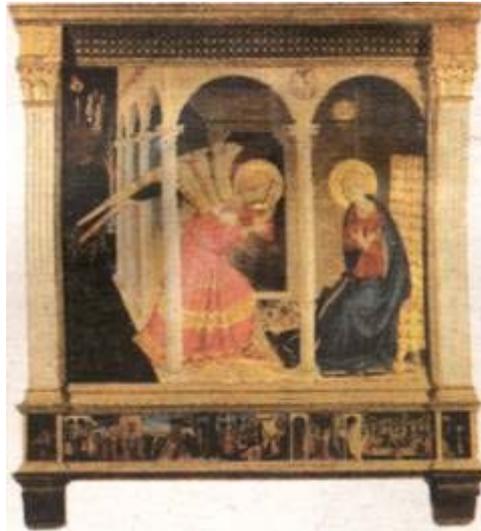
Etruscan Bronze Lamp In The Cortona Museum Of The [Accademia Etrusca](#), 5th-4th Century B.C.

Cortona, in Tuscany, is home to one of the oldest museums in central Italy. It was founded in 1727 by the prestigious [Accademia Etrusca](#), an institution devoted to spreading information about the history and archaeological background of the city and its territory. Its success can be measured by the fact that the activities of scholars involved in the Academy resulted in the rise of the [etruscheria](#), or [Etruscan craze](#), of the eighteenth century, a movement that eventually gave rise to modern Etruscan studies.

The Academy today is still an active and very vital presence in the lovely hilltown of Cortona. It houses a rich library and the Museum, and has to its credit a number of publications on the history, the art, and the archaeology of Cortona and the region. A unique aspect of the Museum that has been preserved in its modern installation is the way it reflects the culture and the spirit of the Academy during the course of its history. The various galleries exhibit together archaeological objects, paintings, sculptures, and furnishings of various periods, down to the present; these allow the visitor to understand something of the intellectual context, the spirit, and the lives of the members of the [Accademia](#) who contributed to the Museum. They can enter the world of the 18th and 19th centuries, a world full of cultural ferments, of curiosity towards antiquity, of attempts to describe and explain historical and artistic experiences and events: a world which has disappeared, been discarded in the name of rational thought and scientific precision. The Museum thus celebrates its own origin and history, and that of the institution that created it. Though the installations are modern in design and function, the Museum galleries nevertheless maintain much of that fascination for the [home of the Muses](#) that were so popular in those centuries in which culture spread to wider segments of the population.

Although this special aspect of its character has remained constant, there are plans for changes that will increase the enjoyment and improve the use of the Museum. A newly organised section, due to open in the summer of 2004, will exhibit archaeological material that will allow visitors to reconstruct the life of the city and its territory during the early phases of the settlement's history, with objects found in the

necropoleis and habitation sites, many from recent excavations. Yet the ties with the past will always be visible, starting from the impression made by the Great Hall of the eighteenth century library, which represents one of the first examples of this kind of cultural institution, open to the public from the date of the birth of the Academy in the early eighteenth century. Visitors to the Museum will thus be able to see and to experience personally the phases of an extremely long history, and the various events of the life of men and women in the land of Cortona.



Fra Angelico, [Annunciation](#), About 1432. [Museo Diocesano, Cortona](#).

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Latin Tourist Phrase Book.



(Compiled by Miles Kington in response to the Vatican's support for Latin as the European language and reproduced on line with his permission by Hugh Mellor).

[QVID PRO QVO](#): the sterling exchange rate.

[POST HOC PROPTER HOC](#): a little more white wine wouldn't hurt us.

AD HOC: wine not included.

ADSVM: small extras on the bill.

EXEMPLI GRATIA: token tip.

INFRA DIG: terrible accommodation.

PRIMVS INTER PARES: the stove has fallen in the fire.

COMPOS MENTIS: mint sauce.

CARPE DIEM: fish frying tonight.

NON ANGLII, SED ANGELI: fishing absolutely prohibited.

CVRRICVLVM: Indian restaurant.

CASVS BELLI: gastroenteritis.

SIC TRANSIT GLORIA MVNDI: the nausea will pass away, and you'll be fine by Monday.

O TEMPORA, O MORES!: The Times is no more, alas!

QVIS CVSTODIET CVSTODES IPSOS: do you keep The Guardian?

POST MERIDIEM: The Mail does not arrive until midday.

FIAT LVX: car wash.

RARA AVIS: no car hire available.

VOLENTI NON FIT INIVRIA: the accident was caused by a badly fitted steering wheel.

REDVCTIO AD ABSVRDVM: road narrows.

NIL OBSTAT: River Nile impassable.

NIL DESPERANDVM: River Nile overflowing.

DE MINIMIS NON CVRAT LEX: Lex garages cannot undertake to service small cars.

TERMINVS AD QVEM: bus station for Quem (small Romanian town).

CETERIS PARIBVS: restaurant facilities are available on the Paris coach.

POSTMORTEM: mail strike.

EX POST FACTO: not known at this address.

SVB ROSA: rather unattractive Italian girl.

SAL VOLATILE: rather attractive Italian girl.

GLORIA IN EXCELSIS: very attractive Italian girl.

NOLI ME TANGERE: I do not wish to dance with you.

ARS LONGA, VITA BREVIS: unsuitable bathing costume (literally: big bottom, small briefs).

HIC IACET: old fashioned coat.

ECCE HOMO: gay bar.

TIMEO DANAOS ET DONA FERENTES: that nice couple we met in Portugal.

MENS SANA: male massage parlour.

EX LIBRIS: dirty books.

EX CATHEDRA: ruined church.

INTER ALIA: an Italian airline.

SVMMA CVM LAVDE: peak holiday period.

IN LOCO PARENTIS: railway family compartment.

QVONDAM: part of Holland reclaimed from the sea.

DVM SPIRO: stupid Greek person.

FESTINALENTE: shops shut on Continent (literally: Lenten holiday).

AVT CAESAR AVT NIHIL: an Italian football result.

TERTIVM QVID: 33 pence.

Lost Roman Sarcophagus Fragment Found At New York University.

By Jane K. Whitehead.

Some exciting news has recently come out of the New York University Classics Department. In writing a catalogue entry for the object in their collection of antiquities, I discovered that the left side [Jeff Hill's footnote: of lacking] a Roman

sarcophagus lid, which New York University had been displaying prominently, was believed by the scholarly world to be lost (see Ewald, B. C., *Der Philosoph als Leitbild*, pages 19 and 27, who publishes a small part of it in a 1907 drawing). This fragment can now be reunited, on paper at least, with its still missing other parts: a central inscription **TABVLA** and the righthand panel of sculptural scenes.

The inscription **TABVLA** read:

| | |
|--|---|
| <p>D M S P · PVPIENO MA XIMO PATRI PVPEN · RVFINAE</p> | <p>DIS MANIBVS SACRVM PVBLIO PVPIENO MAXIMO PATRI PVPIENAE RVFINAE</p> <p>Sacred To-The-Underworld Gods. To-Mr.-Publius Pupienus Maximus, Father Of-Ms.-Pupiena Rufina.</p> |
|--|---|

From this we learn that the monument was dedicated to Publius Pupienus Maximus by his daughter Pupiena (misspelled in the inscription) Rufina. It is interesting to note that the sarcophagus of the daughter, with its identifying inscription, was found together with this one of her father in about 1849 on public land near the Villa Of The Quintilii on the **VIA APPIA** in Rome. The names indicate that the deceased may have come from the family of the Emperor Pupienus, who ruled Rome for a few months in A.D. 238. (I owe this last observation to Michael Peachin, who will write further on this inscription.)

A description of the rightside relief panel published in 1881 (Matz, F. And von Duhn, F., *Antike Bildwerke in Rom mit Ausschluss der grösseren Sammlungen, II. Sarkophagreliefs*, number 3117) corresponds exactly to a fragment listed by Ewald (illustration 10 on page 218) as now missing, but sold on the art market in 1912. The photograph from the sale catalogue, reprinted by Ewald, reveals what appear to be an exactly matching end mask and a very similar style of carving to those of the New York University fragment. The three lid sections were together in 1881, and perhaps as late as 1907, walled into the facade of an elementary school near Santo Sisto on the **Via Porta Santo Sebastiano**.

The fragment at New York University consists of a corner element and scenes from the life of a mime. The corner motif, which was echoed symmetrically on the right side, is a tragic theatrical mask with the face of the actor visible inside through the eye and open mouth: the so called **inhabited** mask. Its symbolism is clearly Dionysiac, and its use may be derived from the common Hellenistic motif of the baby Dionysus playing inside a tragic mask.

The relief panel behind the corner mask is almost complete. It comprises five figures, all stock characters from reliefs of the so called **philosopher** type. The way in which the figures overlap suggests that they form two scenes. The righthand grouping comprises two figures: a seated older man holds a partially unrolled scroll in his left hand, and gestures with his right to send forth a young man, who moves toward the left. The young man, like his mentor, is bare chested and holds a scroll in his right

hand. While he strides forward from behind the older man's footstool, he turns to glance back at him over his left shoulder.

The central figure of the relief appears to be the same young man, still bare chested and brandishing a scroll, but now clearly bare foot. He raises his left foot onto a low, footed cabinet, and appears to be in the act of performing or declaiming. Although this central figure's boyish proportions lead us to identify him with the figure to the right, the composition connects him with the figures to the left side of the relief. He moves from the left and

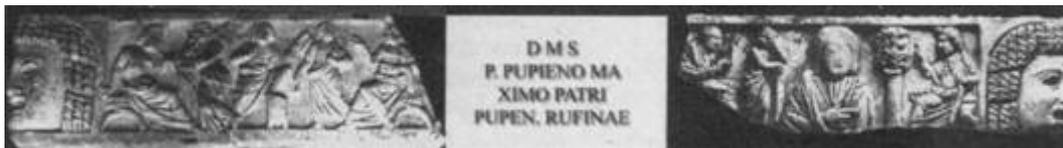
Parts Of The New York University Sarcophagus Lid:



(Ewald, Figure 10).



(Photograph New York University).



Bottom: The New York University Sarcophagus Lid Fragment Digitally Reunited With Its Two Missing Parts. (Computer Imaging By Rex De Vane).

turns his head slightly back toward them. Thus the two youthful figures face away from each other, one with his scroll pointing up, the other, down. This composition creates a visual break between them, but the apparent similarity between the two figures suggests that the relief can be read from either direction, or that it circles back upon itself. In fact, the first figure on the left side of the relief mirrors the older man on the far right, but instead of waving on a young student with his background arm, the leftside man seems to be drawing a female figure toward him by touching her arm. The heavily draped figure is in the standard pose of Polyhymnia, the Muse of mime. She face left, and crosses her right leg over her left as she leans on a chesthigh column. Her right hand is against the side of her face, as if she is whispering something in confidence to the seated man. Their left hands seem to touch. She, then, must be the inspiration for the mime composer, whose protege, the young man, steps forward from behind the crossed legs of Polyhymnia to perform his creation.

Does the young man then go on -- as our eyes move to the right -- to become a teacher of mime and to send his own students off into the world of performance? Or should we begin on the right, where the teacher or trainer sends off his student, who moves on to become an inspired composer of mime? As the composition turns back upon itself, one can read it as a circle. This cyclical quality adds another Dionysiac element to this relief, since Dionysus was both the God of theatrical inspiration and of the

cyclical regeneration of Nature. It is possible, however, to read the sequence a third way: the two seated men represent two complementary aspects of mime, its invention and its performance.

The five figures in the righthand panel, still missing, echo those on the left panel. Two figures are again paired on the left side of the right panel; here a seated philosopher reads from a scroll to a young man, who stands with crossed legs and leans on a support. This young man, whose pose and position in the scene evoke those of Polyhymnia in the left panel, holds his right hand cupped to his ear as if listening intently. His body is turned away from the older man, but his head is twisted to face him. Thus many details are a calculated reversal of those in the left panel. As a counterpart to divine inspiration, this scene seems to represent the real worldly interaction of teacher and student.

On the right side of the panel, a seated, bearded man raises his right hand in a gesture that echoes that of the rightmost figure on the left panel, but here he addresses a theatrical mask resting on a pillar. The mask, with its open mouth, seems to answer. It is repeated, at twice the scale, in the end mask, which closes the panel. As a counterpart to the pairing of performance coach and student in the left panel, this scene may represent the interchange between the genres of mime and tragedy. It would seem to say that, while both share the stage, mime derives more from the real world than does the more artificial, stylised, and by now rather archaic genre of tragedy.

The right panel's central device, which corresponds to the young man climbing onto the platform in the left panel, is an uncarved portrait bust. Although it does not preserve for us the deceased's features, its placement equates him with the performing mime and thus personalises and connects these stock scenes to his life.

On the basis of both the composition of the relief panels and the style of carving, the lid may be dated to the end of the 3rd century B.C. [Jeff Hill's footnote: AN A.C. AVT PRO A.D. AVT PRO B.C.?]. Although this lid fragment draws on standard compositions and themes, some of ancient lineage, to express its message, it is an **VNICVM**, and must depict either the profession or the passion of the deceased who commissioned it.

The genre of mime was very primitive, very long lived, and very diverse. Its multifarious performances were united by one characteristic: their lack of artificiality. Unlike performers in the better preserved works of tragedy and comedy, mimes did not wear masks; this enhanced their illusion of reality for the audience. In this respect, they are the ancestors of our modern actors. It is fitting that New York University, with its important school of drama, should house this interesting work of art.

Bibliography.

Ewald, B. C., *Der Philosoph als Leitbild*, (Mainz, 1999) I 9, Illustration 9 on page 217; probable right side of lid: I 11, Illustration 10 on page 218.

Matz, F. And von Duhn, F., *Antike Bildwerke in Rom mit Ausschluss der grösseren Sammlungen, II. Sarkophagreliefs*, (Stuttgart, 1881), page 342, number 3117.

Letter To Readers.

Winter 2003.

Dear Readers,

We have exciting news for our reader. Two of our member, Nancy de Grummond and Jean Turfa, have been elected Foreign Members of the [Istituto](#) in Florence. This is a great honour, and their induction enhances the American presence within this international body.

[Etruscan News](#) is proud to announce that Richard Brilliant, who holds the title of Professor Of Art History And Archaeology, and Anna S. Garbedian, Professor In The Humanities at Columbia University, have agreed to become members of our board. We are also pleased that Professor William V. Harris, Vice President of the [Sezione](#), has written a review of a recent book on Ranuccio Bianchi Bandinelli for this issue. The support by both these distinguished scholars reinforces our commitment to the Roman aspect of the field.

Rex Wallace, Professor Of Classics at the University Of Massachusetts At Amherst and a distinguished linguist, joins our Editorial Board as Editor of [Etruscan Language News](#). His interests are historical / comparative linguistics and the languages of ancient Italy. We are particularly proud of the way his knowledgeable and readable contributions to [Etruscan News](#) have brought together the Etruscan language and archaeology, and bridge the gap that usually divides linguists and archaeologists.

In the first issue of this publication, we wrote that a sign of the increased visibility of the Etruscans was their appearance as a clue in the [New York Times](#) crossword puzzle. This year they were featured on the front page of the [Science Times](#), with an excellent report by John Noble Wilford of [The Etruscans Revealed: New Perspectives On Pre Roman Italy](#), the Symposium held March 28-30, 2003, in conjunction with the opening of a new gallery of Etruscan antiquities at the University Of Pennsylvania's Museum Of Archaeology And Anthropology. Newspapers around the country had articles on the symposium and the exhibit, among them the [Baltimore Sun](#), with its article [Philadelphia Gathering Focuses On Rome's Past](#).

Curators in the Metropolitan Museum's Department Of Greek And Roman Art have been working on their long awaited Etruscan and Roman galleries, due to open in 2006 in the completely renovated areas which formerly housed the first floor restaurant and kitchen. The Etruscan gallery will feature as its centrepiece the newly restored Etruscan parade chariot from Monteleone di Spoleto, whose brightly polished bronze relief decoration with the story of the Hero Achilles was originally set off by ivory plaques. A special merit of this spectacular monument is the fact that it comes from a well documented excavation, and was brought to the Metropolitan Museum in 1903, together with the contents of the tomb in which it had been found in 1902 (Adriana Emiliozzi, [Carri da Guerra e Principi Etruschi](#), [Rome, 1998], page 179).

We hope our readers will send us news of museums, as well as conferences,

publications, and other news of Etruscan and Roman interest. For the next issue of [Etruscan News](#) we are particularly interested in Foreign News and Excavation Reports, and we have included in this publication a set of [Guidelines For Contributions](#).

Sincerely yours,
The Editors: Larissa Bonfante,
Jane K. Whitehead.

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The Etruscan Roots Of An Italian Language School In New York.

By Larissa Bonfante.

I went to see Franca Lally in the handsome townhouse on the Upper East Side of Manhattan where she directs an Italian language school, [Parliamo Italiano](#). She founded the school in 1978 with ten students; it now enrolls some 800 students in each of four semesters. I had first heard of it from Greg Whiteside, the radio announcer on WQXR, who had personally and enthusiastically advertised the instructors and sun filled classrooms. His impeccable pronunciation of the names of Italian composers, conductors, and musicians on the air spoke well for the school. Later, I met Franca Pironti Lally socially, and was intrigued to hear of her Etruscan roots. She invited me to see the books and papers of her father, Francesco Pironti, an Italian scholar whose work on the Etruscan language had aroused worldwide interest in the pre World War II period. In early 1934, Professor Pironti published the first of four volumes of his research and translations of Etruscan inscriptions, which created a sensation in the intellectual world. Within a year, 3000 copies had been sold, a remarkable number at any time for such a specialised topic. (Last year Franca Lally's grandson, Jack Peters, a classics major at the University Of Chicago, called to tell her that he had found a signed copy of his greatgrandfather's work in the university's library.)



Franca Pironti Lally, New York, October 2003 (Photograph By Flavia de Rossi Robinson).

In 1935 the *Osservatore Romano*, the official newspaper of the Vatican, announced to the world in a full page article that Professor Pironti had found the key to understanding the language of the Etruscans. Among the collection of hundreds of newspaper articles from unexpected parts of the world -- she has clippings from newspapers in fifteen languages -- is the cartoon we reproduce here.



La Scoperta dell' Etrusco.
The Discovery Of The Etruscan.



(From *La Gazzetta del Popolo*, *The People's Gazette*, February 28, 1934). The Headline Headline On The Newspaper Reads Francesco Pironti, L' Etrusco, Francesco Pironti, The Etruscan.

There are articles from the *Manchester Guardian* of January 30, 1934, the *London Times* of February 19, 1934, and many others. A letter from Bartolomeo Nogara, who was in charge of the Etruscan antiquities in the Vatican Museum, praises Pironti's interpretation of the inscriptions of the Perugia CIPPVS and the cup from Cerveteri in the Vatican, and says that they mark a real progress over those of Trombetti. He adds that Pironti does not basically contradict the ideas of Trombetti and of Ribezzo concerning the Mediterranean and pre Indoeuropean substrata -- ideas that were emphasised in their time. Professor Bartolomeo Nogara, author of *Gli Etruschi e la loro civiltà*, (1933), and of fascicles of the *CORPVS INSCRIPTIONVM ETRVSCARVM* (CIE), was a scholar whom Massimo Pallottino called the first real Etruscologist, whose work fused the archaeological and the philological methods organically into a single interpretative process, leading to the collaboration of scholars centred around the *Istituto di Studi Etruschi ed Italici*, contributing to the establishment of a community of aims in Etruscan studies. [Footnote 1: Massimo Pallottino, *The Etruscans*, translated by J. Cremona, edited by David Ridgway, (Penguin Books, 1975), page 31.] It is important to emphasise that Pironti was in fact not an amateur, but a respected classical scholar. He had received his *LAVREA* in classical philology from the University Of Naples with a thesis on the Samnite origins

of Capua, had studied Italian dialects, and was a Professor at the Liceo [Jeff Hill's footnote: grammar school] in Spoleto.

Not all Etruscan scholars were as encouraging as Bartolomeo Nogara. Carlo Battisti, Professor Of Linguistics in the University Of Florence, and Massimo Pallottino, well on his way to becoming the undisputed Dean Of Etruscan Studies, both denied the claims of the **decipherment**. A commission of linguists called by the Italian Ministry Of Education to deliberate over this international **cause célèbre** disagreed with his controversial findings. There was no one to rebut. A year after the publication of the volume, Francesco Pironti died at age 44, leaving behind a young widow expecting their sixth child. Franca, aged 7 at his death, is today in possession of boxes of her father's research notes, clippings, and the three remaining unpublished volumes of his work.

These documents are very much a part of the history of Etruscan studies, with its periods of excited publicity, scholarly controversies, personality conflicts, turbulent times, slow progress, interdisciplinary collaboration, and **DAMNATIO MEMORIAE**. Now Franca Lally completes a cycle: she has invited the United States Section Of The **Istituto di Studi Etruschi** to hold the meeting of the graduate fellows in this townhouse with Etruscan roots in the heart of New York City.

Museum Review.

Colle Val d' Elsa.

By Larissa Bonfante.

The newly restored museum of Colle Val d' Elsa is appropriately named after Ranuccio Bianchi Bandinelli (1900-1975), the great archaeologist and art historian, aristocrat and communist party member, who influenced a generation of Italian archaeologists, and who was personally responsible for the interest in this region, and indeed for many of the discoveries and excavations in this area of northern Etruria. (See William Harris' review of his biography by M. Barbanera [elsewhere](#) in this issue.)

The museum, housed in the **Palazzo Pretorio**, once the **Palazzo del Podestà** (14th-15th centuries), was designed to illustrate local archaeology, and includes material from Monteriggioni, from the tomb of the important Etruscan family of the **CALISNA SEPU**s (bought by the **comune** in 1971): 105 objects covering the whole of the Hellenistic period, from the late fourth to the early first century B.C.), and finds brought to light by the **Gruppo Archeologico Colligiano**, local amateur archaeologists, under the supervision of the **Soprintendenza Archeologica della Toscana**. There are Hellenistic cinerary urns, and vases decorated, for example, with representations of pygmies (from Volterra), or -- on a fragmentary vase from Barbarino Val d' Elsa -- a remarkable scene of a female figure, perhaps Semele, pulling her skirt up before a figure with a scepter, evidently Zeus: a prelude to the conception of Dionysus.

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Conference Reviews.

Review Of SYMPOSIVM CVMANVM: The Etruscan Presence In Magna Graecia,
June 19-20, 2003, Villa Virgiliana, Cuma / Napoli, Italy.

By Lisa Pieraccini, Temple University, Rome.

This year's summer SYMPOSIVM CVMANVM was dedicated to the Etruscans. The Etruscan Presence In Magna Graecia was the theme of the two day conference, which brought a wide range of scholars together from various universities, including: the Universität Tübingen (Carlo De Simone), Université de Lille 3 Charles de Gaulle (Charles Guittard), Brandeis University (Patricia A. Johnston), the Università di Milano (Marco Minoja), Università di Salerno (Giovanni Casadio, Giuseppe Guadagno, and Luca Cerchiali), Istituto Orientale di Napoli (Paolo Poccetti), Università di Napoli Federico II (Maria Elefante), Temple University, Rome (Lisa Pieraccini), Université de Nantes (Jean-René Jannot), and Università di Roma *La Sapienza* (Massimiliano di Fazio and Marina Scalfani).

The conference was organised by Patricia A. Johnston and Giovanni Casadio, and was hosted in the charming Villa Virgiliana in Cuma; a perfect site to discuss the Etruscans in Magna Graecia. More than ten papers were delivered and discussed in three panels over the two day session. The panels were divided into general themes; namely,

- Cultural Relations Between Etruscans, Greeks, And Samnites In Campania;
- Onomastics;
- Linguistic Contacts Between Etruscans, Greeks, And Italic Peoples In Campania;
- Iconographic Themes In Art; and
- Archaeological Evidence Of The Etruscans In Magna Graecia.

Paper topics included (just to name a few):

- L'onomastica etrusca in Campania, by Carlo De Simone;
- The Etruscan Presence In Vergil's *Aeneid*: From Evander To Santo Omobono, by Patricia A. Johnston;
- Linguistic And Cultural Contacts Between Etruscan, Greek, And Italic Peoples In Campania, by Paolo Poccetti;
- Etruscan Influence On Dramatic Art In Campania: The Example Of The *ATELLANA*, by Charles Guittard;
- Etruscan Objects Of Various Provenance In The Archaeological Museum A. *Salinas* In Palermo, by Marina Scalfani.

All participants and those attending the conference agreed that the Etruscan presence in Magna Graecia is a rich topic indeed, and not fully explored: all the more reason to dedicate another conference to this theme in the not too distant future, again at the lovely Villa Virgiliana. A final banquet on the last evening celebrated the two day event and toasted the next conference dedicated to this rich topic. The theme for the 2004 *SYMPOSIVM CVMANVM* is: Interactions Of Indigenous And Foreign Cults In

Magna Graecia, June 9-June 12, 2004. Abstracts are due by April 1, 2004. For more information contact Professor Patricia Johnston: johnston@brandeis.edu.

Associazione Internazionale di Archeologia Classica **Conference**.

By Ingrid Edlund-Berry.

The XVIth International Congress Of Classical Archaeology was held in Boston, August 23-26, 2003. The Harvard University Art Museums and the Associazione Internazionale di Archeologia Classica acted as cosponsors for this international event which followed in the tradition of previous congresses, most recently the one held in Amsterdam in 2002.

The program committee included Amy Brauer, Richard De Puma, Alice Donohue, Kenneth Lapatin, Carol Mattusch, David Mitten, and John Oakley. On the planning committee were Beryl Barr-Sharrar, Amy Brauer, Lisa Fentress, Carol Mattusch, Andrew Oliver, Nancy Ramage, Katherine Schwab, and Rabun Taylor. On the Harvard University Art Museums committee were Amy Brauer, Shelley Griffin, Karen Manning, and Alexis Tumolo. They put together an excellent program.

The keynote address of the opening session was given by Professor George L. Huxley. Lisa Fentress spoke on behalf of the Associazione Internazionale di Archeologia Classica, and David Mitten welcomed the participants. Two receptions allowed the participants to meet and socialise, one on the opening night at the Sheraton Hotel, and one at the Fogg Art Museum in connection with the opening of the special exhibition, *The City Of Sardis: Approaches In Graphic Recording*. A postconference excursion consisted of a visit to the Hood Museum Of Art at Dartmouth College and the interesting exhibition on children in ancient art, *Coming Of Age In Ancient Greece*.

The varied international program represented a multitude of interests in many different fields, including Etruscan archaeology. Unfortunately, some of the papers announced in the program were canceled at the last minute, so not all were actually given at the conference. The printed program listed contributions by Martin Soderlind (University Of Lund) on *Roman Religion In The Middle And Late Republic*, which was based on his fundamental study of Etruscoitalic votives. Andrea Galdy (University Of Manchester) was listed to speak on the topic of the Chimera from Arezzo in the session on museums and collections in the past.

Etruscan architecture was represented by Ingrid Edlund-Berry (University Of Texas At Austin) with a paper on *The Etruscan Heritage In Postmodern Architecture*, which was unfortunately given at the same time as Penelope Davies's (University Of Texas At Austin) findings on the panel, *Exploring The International Arena: The Tarquins' Aspirations For The Temple Of *IVPITER OPTIMVS MAXIMVS**.

The listings in the poster session included a presentation by Tony Tuck (Tufts University) on *Two Pasts And The Present: Digital Technologies At The Etruscan Site Of Poggio Civitate*.

The heaviest concentration of Etruscan papers was found in the session on *Methods And Meanings In Funerary Practices*, where Cornelia Weber-Lehmann (Ruhr-Universität Bochum) spoke on *Trauergesten in Griechenland und Etrurien*. She was followed by Judy K. Deuling (Victoria University Of Wellington) on *Etruscan Games: Competitive Sports In A Funerary Context*, and Marshall Becker (West Chester University) on *Women In Etruscan Tombs: Skeletal Evidence From Tarquinia*. Finally, the program offered two papers jointly given by Simonetta Menchelli and Marinella Pasquinucci (Università di Pisa) on *The Archaeology Of Wine: Case Studies In Etruria And Picenum*, and *Landscape Archaeology In Central Italy: Cultural Landscapes In Northern Etruria And Picenum*.

The Etruscan topics were well presented, and provided a good insight into the current research carried out by scholars from all over the world. As always, an international congress provides welcome opportunities for scholars from many different countries and with many different interests to meet. It was therefore somewhat unfortunate that this congress was not as well attended as the organisers had hoped, and the many excellent papers did not reach the wide audiences they deserved. The abstracts for all the papers listed in the program were made available ahead of time, however, and all the papers that were actually presented will be published.

Review Of The Richmond Conference On Barbarians.

By Maya Muratov, Institute Of Fine Arts, New York University.

The *Barbarians Of Ancient Europe*, organised by Larissa Bonfante and Stuart Wheeler, was held at the University Of Richmond on March 21-23, 2003. As previously announced in *Etruscan News II*, participants included Paul Keyser, Renate Rolle, Ivan Marazov, Barry Cunliffe, Peter Wells, Otto-Herman Frey, and Guenter Kopcke. The prevailing idea at the conference was that the Etruscans, Scythians, Thracians, Celts, Germans, and the others can be allowed to speak for themselves through their material cultures. Since the barbarians did not leave written accounts of their lives, one is too often forced to look at them through Greek and severely Hellenised Roman glasses. Indeed, the centre is where one is. Paul Keyser, in his paper on *The Ancient Geography Of The Barbarian*, illustrated the shifting image of the barbarians in antiquity, while Barry Cunliffe showed us how it is possible to examine the *Oikoumene* from the barbarian point of view. He masterfully illustrated this point by showing a map of Western Europe turned upside down.

Of particular Etruscan interest were two papers. Larissa Bonfante's *The Etruscans: Barbarians Or Classical Civilisation?* set the theme for the conference, although her topic was really the Etruscans as mediators between classical culture and the barbarians. The paper by Nancy de Grummond, *Myth On The Fringe: The Case Of The Talking Head* (see *Etruscan News II*) included surprising examples in Etruscan, but also in Scythian art, of the intriguing artistic motifs of the severed head and the prophetic head.

Highlights of the conference were the Barbarian Fashion Show one evening, with costumes designed and created by Norma Goldman, presented with the assistance of Bernard Goldman and of student models; and the discussion on Sunday morning as well as the lively discussions on identity and other burning topics, that took place in

and out of the conference rooms. After examining the stereotypical notion of **the other**, the participants agreed that there was not just one, but multiple **others**. In fact, one can easily make an argument for the Greeks as the **others**. In the end, as everyone agreed, the interaction between the Greeks and Barbarians was beneficial for both sides, as much as the interaction that took place in Richmond was beneficial for all of the participants.

Maya Muratov,
Intitute of Fine Arts,
New York University.

DIG Magazine To Publish An Issue On Etruria And The Etruscans, March, 2004.

The children's magazine of the Archaeological Institute Of America will dedicate a whole issue to the Etruscans. The contents of the issue will include:

- Who Were The Etruscans? by Nancy Stone Bernard;
- Excavations At Cetamura, with a sidebar on numerals and graffiti, by Nancy de Grummond;
- Excavations Under The Museum: Finds At The University Of Pennsylvania Museum, by Jean Turfa;
- The Brontoscopic Calendar, by Jean Turfa;
- Excavations At La Piana, by Jane Whitehead;
- Etruscans And Their Dress, by Larissa Bonfante;
- Etruscan Tombs -- Investing In The Afterlife, by Stephan Steingräber, with an interview of the author;
- Gold Jewelry For Teeth In Ancient Etruria, by Marshall Becker;
- In the Field, by P. Gregory Warden;
- Artifacts!, by Larissa Bonfante.

{05}

Book Reviews.

By Larissa Bonfante.

Patrizia von Eles, Editor, Guerriero e sacerdote. Autorità e comunità nell' età del ferro a Verucchio. La Tomba del Trono, Quaderni di Archeologia dell' Emilia Romagna, Volume 6, Prefazioni By Maria Bonghi Iovino And Renato Peroni, Edizioni all' Insegna del Giglio, Florence, 2002. Pages 353, 24 Colour Plates.

The site of Verucchio, near the northern Italian city of Rimini, was excavated between 1968 and 1972 by the then Soprintendente Archeologo of Emilia Romagna, Gino Vinicio Gentili. It brought to light 213 cremation burials, with surprisingly well preserved organic material dating from a surprisingly early period, between the ninth and the seventh centuries B.C. This material, constituting without a doubt one of the most important discoveries of recent times, revolutionised our view of the Villanovan period. Included were a wealth of amber, fabrics, and wooden furniture: the amber was published in a stunning catalogue, *Il dono delle Eliadi. Ambre e oreficerie dei*

principi etruschi di Verucchio, 1994. The objects, some of which were exhibited in the Museo Civico in Bologna, are now at home in their own brand new museum at Verucchio, chosen as a finalist for the European Museum Award for 2000. This handsome volume constitutes the publication of Tomb Number 89 of the Lippi Necropolis, the eighth century B.C. grave in which were deposited, one damp September day, the rich tomb furnishings of an important male warrior priest of Verucchio -- hence the title of the book.

This publication of the results of a serious, in depth study of the tomb group includes instructive drawings, reconstructions, tables, colour plates, an excellent bibliography, and scientific analyses of the various materials. The section on the actual textiles is a revelation (see Margarita Gleba, *Etruscan Textile Studies*, *Etruscan News* II, Spring 2003, page 8). The oval garment and the two bordered, rounded **TEBENNA**s or togas (pages 192-212) show that the origin of the Etruscan **TEBENNA** and the later Roman toga dates back to before the eighth century B.C., and that the costume was already a symbol of special status.

But the focus of scholarly attention so far is the wooden Verucchio Throne, a round backed throne of a type which long remained a status symbol in central and northern Italy and beyond the Alps, from the Iron Age down to the Late Antique period. The decoration carved on its back gives a remarkable glimpse into the life and rituals of the inhabitants of the region; its interpretation has attracted much attention and some controversy on the part of scholars who have studied the iconography, Marjatta Nielsen and Mario Torelli. The book now allows us to see details not seen before, not only in the handsome colour plates, but in a carefully designed pull out photograph and a drawing set up as a facing page translation. The lively little figures involved in various phases and tasks of wool working and weaving, and the two four wheeled vehicles carrying important men and women, divided by gender, would indicate a ritual, as would the knife used by the two women in the centre to cut a mysterious object (a piece of meat? a sleeved garment?), as two high ranking, armed men stand guard.

This is a very rich, carefully prepared, edited, and designed publication, part of an important ongoing project. A welcome addition is the enclosed compact disk. This is a modern technological advance that is making headway, as shown by the publication of *Notizie degli Scavi di Antichità 2000-2001* in this format.

Note also: **Patrizia von Eles**, Museo Civico Archeologico, Verucchio. *Guide To The Museum*, First English Edition, Translated And Revised From The Second Italian Edition, Province Of Rimini, 1995. Pages 96, 86 Illustrations, Many In Colour.

Alexandra Stalinski, Il ritrovamento di *Valle Fuino* presso Cascia. Analisi storico-culturale intorno ad un deposito votivo in alta Sabina, *Atti della Pontificia Accademia Romana di Archeologia*, Volume 5, Edizioni Quasar 2001, Pages 433, 180 Figures.

Begun as a doctoral dissertation directed by Francesco Roncalli, this is the publication of an archaeological discovery from Cascia, made in 1794 in the southeastern area of the modern region of Umbria, when a violent summer storm uncovered an ancient votive **STIPS**. This discovery of the earliest trove of Italic votive bronze statuettes,

dating from the sixth to the first centuries B.C., inspired excavations, both clandestine and official, and the sale and dispersion of the objects. Only some of the material found its way into the collections of the Museo Gregoriano Profano of the Vatican.

The book is organised into 4 sections:

1. the geography and history of the area,
2. the discovery and history of the material,
3. a catalogue of the objects, mostly votive bronze statuettes, and
4. conclusions concerning their historical, cultural, and topographic context.

The heart of the book is in the catalogue of the finds, especially the bronze statuettes; their documented provenance now makes them a particularly valuable addition to the group of Umbrian bronze statuettes published by Richardson and Colonna, and by Roncalli and others in the volumes of his edited *GENS ANTIQVISSIMA ITALIAE*. Several images represented a male figure with a pointed cap and animal skin; this is apparently the divinity to whom the sanctuary was devoted: an Etruscoitalic Herakles, of mixed ancestry by way of Cyprus. **HERCLE** was a God and not a Hero in Italy. To him were also dedicated, at his sanctuary in Cerveteri, several important artistic Etruscan monuments, including the inscribed Euphronios cup with scenes of the *Iliupersis* recently returned to the Villa Giulia Museum from the Getty Museum. Careful examination of the context and circumstances of the find and the identification of its contents, including the iconography of these statuettes, leads the author to come to a number of interesting observations on the high number of Etruscan names documented by inscriptions, and on the probable route of artistic, cultural, and religious influences into the area.

Michael Lesky, *Untersuchungen zur Ikonographie und Bedeutung antiker Waffentänze in Griechenland und Etrurien, Quellen und Forschungen zur Antiken Welt, Volume 35, Tübingen Diss., 1998, Pages 282, Figures 47.*

An up to date, thorough study of representations of armed dances in Greece (Attica) and Etruria, with a brief excursus each on the Greeks in Asia Minor, on southern Italy, and on the Celts, this volume deals efficiently and succinctly with monuments representing armed dancers performing the pyrrhic dance. Such dances were important in ancient ritual and religion -- one thinks of the dancing *Salii*, the armed dancers represented on the decorated purple triumphal mantle of **VEL SATIES** in the *François Tomb*. Lesky takes up where Lawler and Spivey -- to name only two studies in English -- leave off, and puts the phenomenon in a broader context.

Marie-Françoise Briguet, *Les urnes cinéraires de l' époque Hellénistique, Musée du Louvre, Département des Antiquités Grecques, Étrusques et Romaines, Réunion des Musées Nationaux, Paris, 2002; With A Study Of The Inscriptions By Dominique Briquel.*

Marie-Françoise Briguet, long the curator of Etruscan antiquities in the Louvre, saw this handsome catalogue of the Hellenistic cinerary urns published before her death. The new Etruscan gallery was installed in 1986, and work on the collection has continued since then at the hands of her successor, Françoise Gaultier. The urns in the Louvre were made in Volterra and Chiusi. A brief chapter on the history of the

collection includes such familiar names as Micali and Campana, and traces -- as far as possible -- the route that brought them from their place of origin.

The richly illustrated catalogue discusses in detail the portrait figures reclining on the lids and the iconography of the scenes on the relief decoration of the caskets. Urn Number 64 (pages 157-162), from Volterra, for example, has a representation of Telephus holding the baby Orestes hostage, a rare example of a scene appearing on both urns and mirrors (see De Puma, *Rheinische Museum*, volume 87, [1980], page 5.). The author compares it to the Telephos frieze of the Pergamon Altar. A large part of the volume is the richly documented section by Dominique Briquel (pages 181-241), presenting the thirty four inscriptions on the urns, the largest number of Etruscan inscriptions in the Louvre. These include those on the terracotta urns, often undervalued by scholars and previously unpublished.

Vittorio Emanuele Vernole, *Servius Tullius, Storia delle religioni, Volume 15, L'Erma di Bretschneider, Rome, 2002, Pages 214.*

The book examines the story of Servius Tullius, whose reign belongs in the period of the Etruscan dynasty -- the only one considered by many, if not most, historians to have some historical validity. Yet Roman tradition saw him as the king who founded the Roman institutions on which the Republic was based, in contrast to the Etruscan kings, who were seen as having brought the external signs of ritual, luxury, and civilisation to Rome. The two poles of the discussion are the historical (or filologico-archeologico) approach of R. Thomsen, in *King Servius Tullius*, (1980), and the religious (antropologico-comparativistico) focus of Georges Dumézil, in *Servius et la Fortune*, (1943), and other works which were sharply criticised by Arnaldo Momigliano in a seminar dedicated to the subject: *Premesse per una discussione su Georges Dumézil*, *OPVS*, volume 11, (1983), page 329.

Christoph Reusser, *Vasen für Etrurien. Verbreitung und Funktionen Attischer Keramik im Etrurien des 6. und 5 Jahrhunderts vor Christus*, *Akanthus, Kilchberg, Zürich, 2002, Volume 1, Pages 206, Volume 2, Pages 270.*

The review by Adolfo J. Dominguez in *Bryn Mawr Classical Review* 2003.06.01 rightly calls this book, originally a dissertation (Bern, 1995), a very important work, because of its thorough documentation of Attic vases found in Etruscan houses and sanctuaries as well as tombs, in the cities as well as the small centres, by the middle class as well as the aristocracy. The first volume ends with a conclusion stating clearly the eleven results or theses arrived at in the course of the study. The second volume includes a geographic survey of the findspots (Radda in Chianti and other minor sites are all considered), maps, appendices, tables, and drawings. Altogether, the book provides documentation for much of the ongoing discussion of the purpose, market, use and distribution of Attic vases during the Classical period of Greek art, and the production and sale of Attic vase painting in the Mediterranean.

Kenneth Lapatin, *Chryselephantine Statuary In The Ancient Mediterranean World*, Oxford University Press, 2001, Pages 242, Figures 249, 14 Colour Figures On 3 Plates.

The book presents a great deal of evidence -- literary, art historical, and archaeological -- for the production and use of ancient images of gold and ivory. The archaeological evidence includes fragmentary surviving physical remains, usually overlooked, which help the author to reconstruct the production of these statues, including the working of the ivory tusks and the polychromy and gilding which contributed to their spectacular appearance.

Deborah Tarn Steiner, *Images In Mind: Statues In Archaic And Classical Greek Literature And Thought*, Princeton, 2001.

The volume is a perfect companion to the previous work, since it deals with the effect these and other divine images had on the viewer and worshippers who saw them in the temples, which were the homes of the Gods. As Jas Eisner stated in *Art And The Roman Viewer*, (1995, 214), in antiquity the statue *is* the God.

Giuliano Bonfante, Larissa Bonfante, *The Etruscan Language. An Introduction*, Second Edition, Manchester University Press, 2002, Pages 253, 57 Figures, Including Maps.

This is the revised edition of the 1983 volume, with new sections on glosses, mythological characters, and new inscriptions. Some corrections need to be made. On page 57: the Iguvine Tablets are written partly in an Etruscan derived Umbrian alphabet, partly in a Latin alphabet; the text is in the Umbrian language. (An excellent drawing of tablet Vb is in Alessandro Morandi, *Epigrafia Italica*, (Rome, 1982), page 75). Page 96 states that Forming numerals by subtraction is a highly unusual system, found only in Etruscan and in Latin. But Jacques Duchesne Guillemin, (letter, November 16, 2002) reminds us that it is found in Sanskrit -- citing Victor Henry, *Éléments de sanskrit classique*, 1902, page 82; Monier-Williams, *A Sanskrit-English Dictionary*, 1964, under the word *una*, and was therefore already an Indoeuropean custom.

G. Messineo, Editor, *AD GALLINAS ALBAS. Villa di Livia*, L' Erma di Bretschneider, Rome, 2001, Pages 234, Tables And Illustrations, Some In Colour, 255.

The dust jacket illustrates a part of the famous garden fresco now on view at the Palazzo Massimo in Rome; the contents include the results of the excavations of 1982. Lovingly documented are the villa's architecture, the wall decorations, brick stamps, architectural terracottas, painted plaster (with colour plates particularly effectively used for the last two), mosaic and OPUS SECTILE floor decorations. Another chapter records the remains of the nearby Casale di Prima Porta, destroyed in 1952, and the contents of the underlying Roman cistern: amphoras, lamps, glass, and other objects of daily life. A final chapter deals with the gardens.

Carlo De Simone, Review Of Luciano Agostiniani, Francesco Nicosia, *TABVLA CORTONENSIS*, *Studia Archaeologica*, Volume 105, L' Erma di Bretschneider, Rome, 2000, *Gnomon*, Volume 75, (2003), Page 37.

The reviewer disagrees with the authors' comparison to the funerary text of the Perugia CIPPVS, and believes that the bronze table instead records the ACTA of a priestly brotherhood, the CUSU.

{06}

Etruscan Events In Italy, Spring And Summer 2003.

By Stephan Steingraber, Rome.

For the second time a special course in Etruscology was organised in Orvieto by the **Fondazione Faina** and another local foundation. Giuseppe della Fina directed the program, which ran from May 26 to June 6, 2003. The lectures delivered by the most prominent Italian and some foreign scholars dealt with the **History Of Etruscology From The Renaissance Period Until The 20th Century**.

A conference on ancient pre Roman painting in Campania and Etruria (on walls, vases, sarcophagi, urns, and so on) was held on May 28 in Santa Maria Capua Vetere. It was organised by the **Università di Napoli II** and directed by Fernando Gilotta and Stefania Quilici Gigli. Papers by Italian and foreign scholars, including M. Bonamici, M. Harari, A. Maggiani, D. Musti, F. Roncalli, S. Steingraber, C. Weber Lehmann, and F. Zevi, dealt with the historic, iconographic, stylistic, and technical characteristics of Campanian and Etruscan painting, and placed these genres in their cultural historic context.

The Archaeological Institute of the University Of Bologna, under the direction of Giuseppe Sassatelli, organised a conference in Bologna and Marzabotto, June 3-4, on the most recent discoveries and researches at Marzabotto. The event included several papers by Italian scholars such as G. Colonna and G. Sassatelli, and a visit to Marzabotto. The high point was undoubtedly the new discovery of an early 5th century B.C. peripteros temple in the urban area of Marzabotto. Thanks to an inscription on a bucchero fragment, it can be attributed to the main Etruscan God **TINIA**. On another bucchero vase of the same time, an inscription mentions the name **KAINUA**, which could correspond to the ancient Etruscan name of Marzabotto. These are extremely important new discoveries for Etruscan urbanism, temple architecture, religion, history, and epigraphy.

The Advisory Board of the Etruscan Foundation held its annual Italian meeting on July 5, this time at Barbarano Romano in the southern Etruscan rock tomb area. Richard De Puma, I. Edlund, I. Nagy, I. Rowland, and S. Steingraber participated. The meeting concluded with visits to the local archaeological museum and to the urban area and Etruscan necropoleis of San Giuliano.

A very unusual international conference on **Archeologia sperimentale** was organised, September 9-21, in the **Villanovan hut village** called **ANTIQVITATES** in Civitella Cesi near Blera in southern Etruria. Participants came from different countries, mainly from Italy, France, and Belgium. Among the main organisers were Angelo Bartoli, the founder and owner of **ANTIQVITATES** (who is organising regular courses in practical and experimental archaeology for school classes and university students), Luciano Santella, archaeologist and mayor of Blera, and the Swedish Academy In

Rome. The main topic of the conference was the ancient metallurgy of the Etruscans and Celts. There were manifold practical demonstrations, including the building of furnaces, for example, of the Follonica type, and the smelting and working of metals. A. Naso presented a new book on bucchero that had been written mostly by younger scholars and will be published in a few months. The group Synaulia, directed by Walter Maioli (<http://www.soundcenter.it>), demonstrated a large number of reconstructed Etruscan musical instruments with dance accompaniment. Lunch in the Etruscan style and a visit to the new local Horse Museum in Blera rounded out the program of this very stimulating conference.

Update On The United States-Italy Longterm Loan Project.

By Bonnie Magness- Gardiner.

An integrated project has been outlined in order to put into effect the Cultural Exchange And Exhibitions Agreement signed on January 19, 2001, between the governments of the United States and Italy. (See article on this subject in *Etruscan News* 2.) The project announces eight exhibitions that are currently available to American museums. They cover various historical periods and themes over the entire Italian peninsula. These initiatives, which presently fall within the normal maximum loan length of one year, may be extended for a longer period.

- 1) **Ancient Rome: Roman and pre Roman artifacts of the Etruscan area from the National Archaeological Museum Of Florence.** (Soprintendenza per i Beni Archeologici della Toscana, <http://www.comune.firenze.it/soggetti/sat/>). Size: approximately 500 pieces -- approximately 500 square metres exhibition area. Available from the second half of 2003.
- 2) **Symbols Of Power: Important examples of goldsmith work from the Etruscan civilisation (750-500 B.C.) to the late Middle Ages (1300-1400).** (Soprintendenza per i Beni Archeologici della Toscana: <http://www.comune.firenze.it/soggetti/sat/>). Size: approximately 280 pieces -- approximately 400 square metres exhibition area.
- 3) **The World Of The Etruscans: History of Etruscan art and culture from the Villanovan age (9th century to 720 B.C.) to the Hellenistic period (323 to 30 B.C.) through important archeological evidence: bronze, jewelry, ceramics.** (Soprintendenza per i Beni Archeologici della Toscana: <http://www.comune.firenze.it/soggetti/sat/>). Accompanied by an interesting educational display. Size: approximately 370 pieces -- approximately 500 square metres exhibition area. Available in 2005.
- 4) **Treasures Of Southern Italy -- Greek And Indigenous Peoples In Basilicata: Extraordinary gold and amber jewelry, bronze armour, and Attic blackfigure vases (some with rare mythological scenes) from funerary complexes, dating from the 8th to the 6th century B.C., are some of the most significant findings made in recent years related to Greek and native populations who lived in Basilicata between the 7th and 2nd century B.C.** (Soprintendenza per i Beni Archeologici della Basilicata). Size: approximately 763 pieces -- 600-800

square metres exhibition area. Ready and available at any time; no defined schedule as yet.

- 5) **Magical Transparency:** Coloured glass artifacts from ancient ALBINGAVNVM (Albenga), most of which have never before been exhibited. These pieces are considered from the point of view of craft production techniques, with the extensive support of archaeometric analyses, decoration, and function in everyday use. Tableware and storage vases, ointment and balm containers. (Soprintendenza per i Beni Archeologici della Liguria: <http://www.archeona.arti.beniculturali.it/>). Size: approximately 150 pieces, approximately 400 square metres exhibition area. The exhibit is currently ready and available.
- 6) **Stories Of An Eruption:** Unique account of the dramatic events of the eruption of A.D. 79. This remarkable display of archeological findings, many of which have never before been shown, are displayed together with cast molds of human beings caught by the sudden catastrophe, in buildings or while escaping towards impossible roads of salvation. They tell stories of these men and women, rich and poor, artisans and merchants, of the Vesuvius area, and allow the viewer to reconstruct a crosssection of their lives before the tragic eruption of the volcano. In preview, the exhibit presents the findings from the recent excavations outside Pompeii, in Moregine: refined Fourth Style wall paintings that decorated three TRICLINIA; and Second Style paintings recently discovered in Villa number 6 of Terzino. The latter is an extraordinary painting cycle that recalls the largescale frescoes of the Villa Of The Mysteries. (Soprintendenza Archeologica di Pompei jointly with the Soprintendenza per i Beni Archeologici di Napoli e Caserta: <http://www.archeona.arti.beniculturali.it> or <http://www.pompeisites.org>). Size: 11 human figure casts, 30 frescoes, 10 sculptures, 500 precious jewelry pieces, 200 everyday objects, wood pieces, and a superb safe in bronze and iron. Approximately 2,000 square metres exhibition area. Available in 2006.
- 7) **In Stabiano:** Recent findings in the area of Castellamare di Stabiae, the city and surrounding territory from the Archaic period to the Roman era. The exhibit is divided into three sections: the first shows the frescoes that adorn the TABLINVM of the Villa di Carmiano; the second section displays important marble pieces from the excavations of the Villa del Pastore in Stabiae; the last section presents pre Roman funerary objects from a necropolis in Madonna delle Grazie which can be dated from the 6th to the 4th century B.C. (Soprintendenza Archeologica di Pompei: <http://www.pompeisites.org>). Size: approximately 100 pieces, 200 / 300 square metres exhibition area. Ready and available immediately.
- 8) **Sports In Ancient Italy:** This large thematic survey has involved 73 museums and archaeological sites throughout Italy, through March 2003. It will be repeated in 2003 / 2004 with a survey on fashion and costume. Exporting this single theme exhibit on sports to the United States could represent the first example of future cultural exchanges between the two countries on subjects of certain appeal regarding the daily life of the different peoples who inhabited ancient Italy. (Direzione Generale per i Beni Archeologici:

<http://www.archeologia.beniculturali.it> and <http://www.sportnellitaliantica.it/>).
Size: selection from more than 3,000 pieces, minimum 2,000 square metres exhibition area.

For more information on these and other initiatives of this project:
<http://exchanges.state.gov/culprop/itexhib.html#Exhibitions>.

EXPOSITIO RERVVM ETRVSCARVM.

MENSE MARTIO INEVNTE IN MVSEO ARTIS SINEBRYCHOFFIANO
HELSENKIENSI EXPOSITIO VITAM ET CVLTVRAM ETRVSCORVM
ILLVSTRANS APERTA EST. HVNC EVENTVM EO MAGIS LAVDAVERIS,
QVOD NVNC PRIMVM FIT, VT IN FINNIA TALIS MONSTRATIO
INSTITVATVR VISITANTES OCCASIONEM HABENT DVCENTA
QVINQVAGINTA FERE INVENTA SVIS OCVLIS COGNOSCENDI. IN REBVS
VISV DIGNIS SVNT ORNAMENTA DIVERSI GENERIS, SARCOPHAGI MIRA
ARTE FACTI ET TABVLA AENEA CVM INSCRIPTIONE ETRVSCA, QVAE
ABHINC ALIQVOT ANNOS IN OPPIDO CORTONA REPERTA EST. ILLA
EXPOSITIO VSQVE AD KALENDAS IVNIAS ADIRI POTERIT.

NVNTIOS LATINOS 14.3.2003 REDEGIT.
Reijo Pitkäranta.

Etruscan Texts Project.

By Rex Wallace.

University Of Massachusetts, Amherst.

The [Etruscan Texts Project](#) is an initiative sponsored by the Department Of Classics at the University Of Massachusetts, Amherst. It aims to produce an online edition of Etruscan inscriptions covering the period from 1990 [1989], the date of publication of Helmut Rix's *Etruskische Texte*, to the present. The edition of inscriptions will be accompanied by a searchable database. Scholars interested in Etruscan studies will be able to search inscriptions by the following features:

- (a) Etruscan Texts Project Inscription number (inscription number in [published] ETP sequence)
- (b) Geographical area where inscription was discovered, for example, Cr (= CAERE), Ta (= Tarquinia), and so on.
- (c) Document type, for example, funerary inscription, proprietary inscription, dedication, inscribed gift, and so on.
- (d) Names of people and names of divinities mentioned in inscriptions.
- (e) Places mentioned in inscriptions.

(f) Type of object on which inscription was incised, for example, vase, stone, bronze tablet, and so on.

(g) Date of inscription, for example, 7th century, and so on.

The electronic architecture for the project will be completed by December 2003. In the meantime a prototype of the web site has been created in order for Etruscologists to view the design and layout of the project site: <http://etp.classics.umass.edu/>.

Study of Etruscan language and culture depends upon a reliable and up to date CORPVS of Etruscan inscriptions readily accessible to the scholarly community. [Etruscan Texts Project](#) aims to fill this much needed scholarly niche.

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Etruscan Sounds.

By Rex Wallace.

Readers of Etruscan News may be interested in stopping by the web page at http://www.bdp.it/parco/percorsi/percorso9/ido_labalf.htm. The page has an alphabet taken from the model Greek alphabet on the ivory tablet from Marsiliana d' Albegna, a picture of the tablet, pictures of a few gold objects, and a facsimile of the inscription of AULE METELI (as engraved on the statue of the so called Arringatore, the orator). What is most interesting about the page is that mp3 sound files made by Doctor L. Fedeli of the Soprintendenza Archeologica per la Toscana accompany the alphabet and the inscription. The [first mp3 file](#) is a recitation of the Etruscan alphabet; the [second file](#) is a reading of the AULE METELI inscription. Both files are worth a listen, even though they are flawed.

The sound values attributed to several Etruscan letters are inaccurate. Here is a short list of errors:

(1) The letters B and D are pronounced as voiced sounds (English [bee](#) and [do](#)) even though Etruscan did not have voiced stops in its inventory of sounds.

(2) The letter V is pronounced as /v/ (English [vine](#)), but in Etruscan the letter V stood for the sound /w/ (English [wine](#)).

(3) The letter Z represented /ts/ (English [cents](#)) in Etruscan, not /z/ (English [zap](#)).

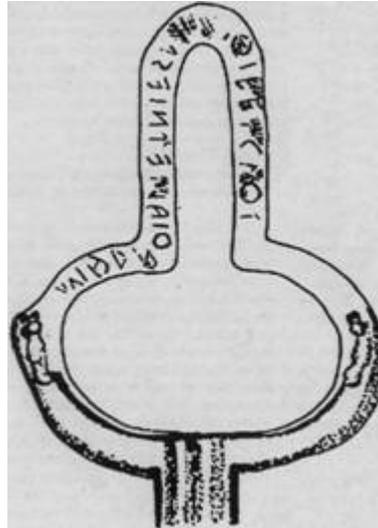
(4) And finally the letters representing the Etruscan aspirates /Ph/, /Th/, and /Kh/ are pronounced as fricatives, even though they were true aspirated stops in Etruscan (as in English [pole](#), [till](#), [cool](#)).

The reading of the AULE METELI inscription sounds cool (as one of my students said). I agree. It is too bad that the letters in some of the words were not pronounced accurately.

An inscribed Etruscan Schnabelkanne In The Museum Of Montpellier (France).

By Dominique Briquel,

French Section Of Istituto Nazionale di Studi Etruschi ed Italici.



The exhibition organised in Lattes in connection with the 24th Congress Of The Istituto Nazionale di Studi Etruschi ed Italici offered the opportunity to display Etruscan antiquities from several museums of southern France. Many of these objects had long been hidden in storage areas, and had remained unknown, even to specialists. But even of objects that were already known, the exhibit allowed a reexamination, and opened the door to new discoveries. This is precisely what happened with an Etruscan oenochoe of the Schnabelkanne type from the collections of the Société Archéologique de Montpellier. It was on display for years in the Musée Languedocien of this town, but the very interesting Etruscan inscription on the upper flat surface of its beak had remained unnoticed until Christian Landes, Director of the Lattes Museum, observed it when the object arrived in his museum for display in the exhibition.

The inscription had unfortunately suffered damage, but no more than 4 or 5 letters are now missing, and the 26 remaining letters are not difficult to read:

MIARNThIALTETNIESP.....ThI VELCLThI

The way that this text, written in continuous script, should be divided is obvious:

MI ARNThIAL TETNIES P.....ThI VELCLThI

The meaning of the formula poses no difficulties. The inscription begins with the well known sequence MI + genitive, which means I (belong) to, and gives the name of the object's owner. Here we have, in genitive form, the name of ARNTh TETNIE, who is a member of an important family of VVLCI, as we shall see [later](#). The name of the town VVLCI itself appears at the end of the text: VELCLThI. This word, already attested in two inscriptions found in this town (CORPORIS INSCRIPTIONVM ETRVSCARVM 11073, 11110), is the locative form of the name of VVLCI (in

VVLCI). Thus, in a strange and as yet unparalleled way, this text associates the classical ownership formula (MI + genitive) with a locative form (in **VVLCI**).

Furthermore, the term **VELCLThI**, in **VVLCI**, appears in the two other inscriptions cited above, **CORPORIS INSCRIPTIONVM ETRVSCARVM 11073** and **11110**, which have the same text:

FUFLUNSUL PACHIES VELCLThI

This is also an ownership indication, with in this case a simple genitive showing that the object was the property of the Wine God **FUFLUNS Baccheios**, that is, the indigenous deity **FUFLUNS** with an epithet related to the Greek God **Bacchos**. An identical formula may probably be reconstructed in two other Vulcian inscriptions, **CORPORIS INSCRIPTIONVM ETRVSCARVM 11985** and **11101**. [Footnote 1: These four inscriptions have been most recently studied by A. Maggiani, *Vasi attici figurati con dediche a divinità etrusche*, (Rome, 1997), page 22; A1 = **CORPORIS INSCRIPTIONVM ETRVSCARVM 11101** = Helmut Rix, *Etruskische Texte*, Vc 4.3, on a cup of the *Penthesilea Painter*, about 460 B.C.; A2 = **CORPORIS INSCRIPTIONVM ETRVSCARVM 11073** = Helmut Rix, *Etruskische Texte*, Vc 4.2, on a cup of the *Marlay Painter*, about 440-430 B.C.; A3 = **CORPORIS INSCRIPTIONVM ETRVSCARVM 11110** = Helmut Rix, *Etruskische Texte*, Vc 4.1, on a rhyton of the end of 5th century B.C.; B1 = **CORPORIS INSCRIPTIONVM ETRVSCARVM 10985** = Helmut Rix, *Etruskische Texte*, Vc 4.4, on a vase fragment, probably from a rhyton, of the 5th century B.C.] All this indicates the importance of the cult of this Wine God, with his Greek and Etruscan natures combined, in **VVLCI**, which thus appears to be a centre from which Dionysiac religion spread through ancient Etruria. [Footnote 2: See especially, for the importance and meaning of these inscriptions, Mauro Cristofani and M. Martelli, **FUFLUNS PACHIES**. *Sugli aspetti del culto di Bacco in Etruria*, *Studi Etruschi*, volume 46, (1978), page 119.] The fact that the term in **VVLCI** appears associated with a Vulcian Bacchic cult that stressed the God's local character may perhaps suggest an interpretation for the missing part of the damaged word of our inscription. It could have been **PACHAThI**, [Jeff Hill's footnote: surely more probably **PACHALThI**] or a comparable form, that is, a locative associated with the name of a God (like **UNIALThI**, which occurs on the gold plate of *Pyrgi* and which means *in the temple of UNI*). It would also have indicated that the object was used in the temple of **Bacchos** in **VVLCI**. That would fit well, since this object is a wine jug. But of course, this can be only an hypothesis; other integrations are possible, which would lead to quite different interpretations of the text.

Even if one accepts the interpretation that the missing word was related to a Bacchic cult, the sense of the inscription is not perfectly clear. The object was not necessarily found in a temple, where it could have been placed as a votive offering, and where the formula *I belong to* **ARNTh TETNIE** would not indicate the actual owner of the jug, but the one who gave it to the God. It could have come from a tomb, as the inscriptions with **FUFLUNSUL PACHIES** probably did, and it could perhaps indicate, if we follow G. Colonna's interpretation, that the deceased was a devotee of **Bacchos** and initiated into the Dionysiac mysteries. [Footnote 3: G. Colonna, *Riflessioni sul dionisismo in Etruria*, in *Dionysos, mito e mistero*, (Comacchio, 1991), page 117, especially page 120; also *Il dokanon. Il culto dei Dioscuri e gli aspetti ellenizzanti della religione dei morti nell' Etruria tardo-arcaica*, in *Scritti di antichità in memoria*

di Sandro Stucchi = *Studi Miscellanei*, volume 291, (1996), pages 165-184, especially page 182; but A. Maggiani explains these objects as souvenirs.]

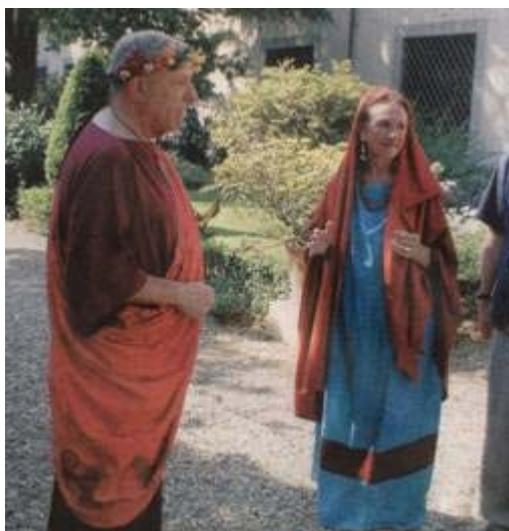
But this possible religious meaning of our text is not its sole point of interest. The name of ARNTh TETNIE introduces us to a new member of the famous family of the Vulcian aristocracy to whom those masterpieces of Etruscan craftsmanship belonged, the two sarcophagi with the figures of husband and wife reclining on the top, now in the Museum Of Fine Arts in Boston. This family has been known up to now from these two 4th century B.C. monuments, which were found in not very clear circumstances in 1846, during the excavations made by Lucien Bonaparte's wife after her husband's death. They give us the names of a 4th century ARNTh TETNIE and his son LARTh TETNIE. The same family is known from the 4th century *Tomba dei due ingressi*, in which an inscription bearing the name of a MARCE TETNIE was found, [footnote 4: see S. Gsell, *Fouilles dans la nécropole de VVLCI*, (Rome, 1891), page 245] and from two other sarcophagi, found in tombs excavated in 1880 and 1952, which belonged respectively to the wife of an ARNTh TETNIE son of ARNTh, and to a RAMThA TETNI. [Footnote 5: See, respectively, CORPORA INSCRIPTIONVM ETRVSCARVM, 5312, and 5313 and 5314 (= Helmut Rix, *Etruskische Texte*, Vc 1.91 and Vc 1.92), CORPORA INSCRIPTIONVM ETRVSCARVM, 5302 (= Vc 1.46), CORPORA INSCRIPTIONVM ETRVSCARVM, 5246 (= Vc 1.9), and Vc 1.11 and Vc 1.12.] Later, from the 3rd-2nd century B.C., the name of a TREPE TETNIE occurs on two cups that were found in Montalto di Castro and are now in the Römisch-Germanisches Zentralmuseum of Mainz. [Footnote 6: CORPORA INSCRIPTIONVM ETRVSCARVM, 11239 and 11240 (= Helmut Rix, *Etruskische Texte*, Vc 2.43 and Vc 2.44).] All these documents, some of which are of exceptional quality -- especially the sarcophagi now in Boston -- show the importance of the TETNIE family, whose members had matrimonial links with other preeminent families of the Vulcian aristocracy, such as the VISNA, the PURZE, and the TARNA. Our *Schnabelkanne*, which can be dated to the second half of 5th century, provides us with an example of an earlier TETNIE, and thus expands our knowledge of this family.

As is too often the case, we do not know the exact circumstances in which this object was found. As archival research by Christian Landes has shown, it was bought by the *Société Archéologique de Montpellier* in 1850 from the collection of a citizen of Nîmes, Jean Aimé François Perrot, a former soldier of Napoleon. Perrot was appointed in 1820 by the city of Nîmes to supervise the excavations in the *Maison Carrée* area, and in the years 1820-1840 he set up his own small collection of antiquities. He traveled to Italy, particularly Rome and Naples, where he certainly bought many pieces for his collection. The exact provenience of our jug, however, is not known.

The jug was the subject of a conference, which was held in Lattes on June 22, 2003, and which allowed a group of French scholars, Christian Landes, Jean Gran Aymerich, Clara Berrendonner, Jean-Hadas-Lebel, Gilles van Heems, Sara Nardi, and Françoise Gaultier, to discuss the various aspects of this interesting document. The acts of this conference will appear in the *Mélanges de l'École Française de Rome*, together with the result of a technical study of this *Schnabelkanne* that is soon to take place in the *Laboratoire des Musées de France* in Paris. This study may perhaps

improve the legibility of the inscription and allow us to determine the missing letters of the intriguing damaged fourth word.

Etruscan Tour On Discovery Channel.



Larissa Bonfante As Tanaquil And Roger Davidson As Tarquinius Priscus In Costumes By Norma Goldman. (Photograph By Salvatore Marzano, [Stilista](#)).

During the course of an Etruscan tour led by Larissa Bonfante and Laura Zurlini for [Archaeological Tours](#), June 15-29, 2003, some of the traveling Etruscophiles modeled Norma Goldman's costumes in the garden of the Archaeological Museum in Florence. The reenactment of ancient Etruscan life was part of a documentary film on the Etruscans by Cicada Films of London, for the [Discovery Channel](#). Shown in the photograph are Roger Davidson, as Tarquin, consulting Tanaquil, played by Larissa Bonfante, who is wearing the costume of a priestess. Meanwhile, Roger's wife, Nancy Davidson, was composing the [Epic](#) (printed below) on the group's indoctrination into the mysteries of the Etruscans.

What We Know About The Etruscans.

By Nancy Davidson,

Member Of Etruscan Tour, June 2003.

Where, oh where, did Etruscans come from?
That's a question that is now humdrum.
They were here for a thousand years,
People with lots of seers and mirrors.
We call their Iron Age [Villanovan](#),
But even then cloth was woven.
Then came influence from the east,
The alphabet, not to say the least.
Before and after the age Archaic
Evil scenes were apotropaic.
Along came Greeks with all those vases
Now displayed in museum cases.

Impasto, bucchero, bronze, or clay,
Etruscans made pots every which way.
Wine and water were mixed in kraters
Painted with Gods, athletes, and Satyrs.
The men ate dinner with their wives,
But apparently not with forks or knives.
They knew how to read and write,
But didn't do it from left to right.
Bronzes funerary or votive
Were made especially for a motive.
The grave's a fine and private place,
But none, I think, do there embrace --
Except Etruscans, who entombed
Loving couples, both well groomed.
They took their riches to the grave;
There was nothing the dead could crave.
In the end they all became Romans,
As foretold by their omens.
But Rome was not built in a day,
And Etruscan culture paved the way.

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Review.

Marcello Barbanera, Ranuccio Bianchi Bandinelli: *Biografia ed epistolario di un grande archeologo*, (Milan: Skira). ISBN Not Given. €25.00.

Reviewed By William Harris.

Few if any twentieth century Italian archaeologists exercised as much influence, intellectual and cultural, as Ranuccio Bianchi Bandinelli (1900-1975), Siense aristocrat, professor, government official, and founder of, among other things, the journal *Dialoghi di Archeologia*. His proteges included most of the leading Italian classical archaeologists of the last forty years. Bianchi Bandinelli was also a talented writer, and his memories and reflections, published under the title *Diario di un borghese* [*Diary Of A Bourgeois*: Bianchi Bandinelli was always solidly on the left], make superb reading. Barbanera's biography is less brilliant, and is disfigured by passages in which he offers anachronistic criticisms of his subject's work. Nonetheless this painstaking book is indispensable reading for anyone who wishes to understand the modern history of Roman art, or the development of modern Etruscology. Most of his significant publications about Etruscan subjects (though not all of them) were republished by Luisa Franchi dell' Orto in 1982 under the title *L' arte etrusca* (Rome: Editori Riuniti). What a pity, incidentally, that Barbanera did not provide a full bibliography, which would have been of more general utility than his transcriptions of congratulatory messages which Bianchi Bandinelli received from fellow scholars. Not to be missed, on the other hand, are his accounts of Bianchi Bandinelli's encounter with Hitler and his relationship with the communist leader Palmiro Togliatti.



Photograph Number 2.

Participants In The First National Conference On The Etruscans In Front Of The Archaeological Museum Of Fiesole (Photograph From Marcello Barbanera, Ranuccio Bianchi Bandinelli e il suo mondo: Catalogo della mostra, [Bari, 2000], Page 18); The Names Were Written By Bianchi Bandinelli Himself.

Reviews Of Articles.

Carmen Arnold-Biucchi, Some Remarks On The Coinages Of Southern Italy And Etruria And Those Of Cyprus In The Archaic And Early Classical Period, *Numismatica e Antichità Classiche, Quaderni Ticinesi*, Volume 31, (2002), Page 45.

Originally presented as the final paper at the international symposium, *Italy And Cyprus In antiquity: 1500-450 B.C.*, held in New York November 16-18, 2000, this article examines the numismatic evidence for the relationship between Etruria, Italy, and Cyprus in antiquity. It pays particular attention to the surprising similarity between Etruscan and Cypriot uniface coins: only in Cyprus and in Etruria do we find reverses that are completely smooth and flat. But the author, Curator Of Coins at the Sackler Museum at Harvard, surveys the evidence from coins found during excavation, in particular hoards containing Etruscan coins, and finds negative results.

Italo Vecchi, A Reassessment Of The Dating And Identification Of Etruscan Coinage, *The Celator. Journal Of Ancient And Medieval Coinage*, Volume 17, May 2003, Page 6.

The article, published in a journal for collectors and passionate amateurs, aims to summarise current research and propose a possible framework for the dating and mint attribution for the main Etruscan gold, silver, and bronze struck and cast coinage, based on the latest research and hoard evidence.

Other Publications Of Interest:

Ancient Greek Costume Bibliography, Compiled By Linda Jones Roccas.

Available: <http://www.library.csi.cuny.edu/roccos/greekcostume/>.

Selma Schwartz, The *Etruscan* Style At Sèvres: A Bowl From Marie-Antoinette's Dairy At Rambouillet, Essays In Honour Of Clare Le Corbeiller, Metropolitan Museum Journal, Volume 37, (2002), Page 259.

The article documents the background of a bowl made for the pleasure dairy which Louis XVI planned as a surprise gift for the queen, and provides a picture of a period when excavations in southern Italy inspired an archaeological neoclassical style *étrusque* in France based on objects that were incorrectly believed to have been made by the Etruscans. The bowl is also an extremely rare document of a revolutionary change of style at Sèvres and a testament that the roots of this style emerged during the reign of Louis XVI and not under the French Republic, as is commonly thought.

Enrico Pellegrini And Roberto Macellari, Editors, I lingotti con il segno del ramo secco. Considerazioni su alcuni aspetti socio-economici nell' area etrusco-italica durante il periodo tardo arcaico, Biblioteca di Studi Etruschi, Volume 37, Pisa, Roma, Istituti Editoriali e Poligrafici Internazionali, 2001.

La Lega Etrusca dalla Dodecapoli ai *QVINDECIM POPVLI*, Atti della Giornata di Studi. Chiusi, 9 Ottobre 1999, Biblioteca di Studi Etruschi, Volume 38, Pisa, Roma, Istituti Editoriali e Poligrafici Internazionali, 2001.

Roberto Danese (Editor), Andrea Bacianini, Alessio Torino, Tra *VOLUMEN* e byte: per una didattica sostenibile della cultura latina: una guida a più di 50 siti web (seri, divertenti, kitsch). Rimini: Guaraldi, 2003, Pages 192 (With A Diskette Containing Links To All The Sites). ISBN 88-8049-209-8. €12.00.

L. Bouke van der Meer, Myths And More On Etruscan Stone Sarcophagi, Monographs On Antiquity, Volume 2, Peeters Publishers, Leuven / Louvain (Belgium), Forthcoming.

G. Colonna (Editor), Il Santuario di Portonaccio a Veio. I. Gli Scavi di Massimo Pallottino nella zona dell' altare (1939-1940), With Contributions By G. Colonna, V. Martelli Antonioli, L. Martelli, L. M. Michetti e altri autori, Roma: G. Bretschneider, 2002, 177 Pages, 30 Figures In The Text, 80 Plates, 34 Centimetres (Accademia Nazionale dei Lincei, Monumenti Antichi, Serie Miscellanea -- Volume VI, Fascicle 3 (Volume LVIII della Serie Generale). ISBN: 88-7689-209-5. With A Review By L. Bouke van der Meer, Bulletin van de vereniging tot bevordering der kennis van de antieke beschaving, Forthcoming.

John B. Wilkins, Edward Herring, Editors, Inhabiting Symbols. Symbol And Image In The Ancient Mediterranean, Accordia Research Seminars 2001-2002, London, 2003, Standard Price, £36; Members £27, Special Prepublication Price (Ordered And Paid For Before November 30. 2003: £25, £20 For Members.

This volume arises from two series of seminars held at the Institute Of Classical Studies, School Of Advanced Study, University Of London in the Spring terms of 2001 and 2002. The aim of the seminars was to provide a focus specifically upon issues of symbolism and imagery, interpreted in a broad and general sense. The thinking behind the seminars was to see if an attempt could be formulated to study how symbolic infrastructure changed and intensified in ancient Mediterranean

societies. The papers published here reflect that original programme. Geographically, they cover Greece, Italy, and Malta, while chronologically they range from the Neolithic to Roman Imperial times. Many of the papers are concerned with visual imagery, which is interpreted within a range of theoretical approaches. Issues of power, status, gender, community and personal identity, myth and ritual, and individual experience are explored. (-- From the blurb).

Renate Rolle, Petro Tolochko, Archäologisches Wörterbuch, Hamburger Werkstattreihe zur Archäologie, Volume 3, Hamburg, 1998.

The idea for this dictionary, as stated in the preface by Renate Rolle, arose from the desire to make possible a closer collaboration with the archaeologists of Eastern Europe, which has often been made more difficult by the language barrier that divides us. With this goal in mind, the volume lists basic archaeological terms in German, Russian, Ukrainian, White Russian, and English. Pictured on the first page of the book are the Russian, Ukrainian, and White Russian alphabets. Within the individual chapters, words are listed alphabetically; Russian words are transliterated. Many archaeologists, from both the west and Eastern Europe, will have reason to be grateful to the two authors of this useful tool, Renate Rolle, Professor Of Archaeology

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in the University Of Hamburg and world expert on the Scythians, and Petro Tolochko, Director of the Archaeological Institute and Vice President of the National Academy Of Sciences of the Ukraine in Kiev, as well as their expert staff.

Review Article.

Lisa Pieraccini, Around The Hearth. Caeretan Cylinder Stamped Braziers, (*L' Erma di Bretschneider*, Rome, 2003).

We are happy to reprint the preface to the volume by Francesca R. Serra Ridgway.

This is a study of three hundred and fifty vessels of red *impasto* ware decorated with bands of tiny figures in low relief. The friezes were produced by the rolling onto the soft unfired clay of a cylinder shaped matrix in which a highly skilled craftsman had carved the figures in the negative.

The function of the vessels, which have the shape of large deep plates or shallow bowls, was that of braziers or portable hearths. This was, however, firmly established only with the publication of P. Mingazzini's catalogue of the Castellani Collection in the Villa Giulia Museum, Rome [footnote 1: P. Mingazzini, Vasi della Collezione Castellani. Catalogo, (Rome, 1930)] -- and it is still ignored by some. In the past, the *plates* were usually believed to have served as stands or *saucers* for the jars (*pithoi*), decorated with the same friezes, that were usually found in the same tombs as the plates. Lisa Pieraccini offers here a convincing explanation of the origin of this mistaken interpretation.

In spite of their misunderstood identity, the vessels had been recognised as distinctive and indeed exclusive products of that *avant garde* metropolis that was Archaic

CAERE already by the mid 9th century [Jeff Hill's footnote: 19th PRO 9th]. One or more of them are found in almost every chamber tomb of the sixth century excavated in the Caeretan necropolis. No other Etruscan (or, for that matter, Greek) centre ever produced anything quite like this.

Almost ninety different decorative motifs have now been classified, ranging over a time span of roughly a century, and reflecting that century's developments in style, iconography, and themes of interest. It is therefore somewhat surprising that no overall study or catalogue of the class has appeared before now. In this, I must confess my own responsibility: I studied both braziers and *pithoi* for my undergraduate dissertation [footnote 2: Francesca R. Serra Ridgway, *Ceramica ceretana d' impasto con decorazione stampata a rilievo*, (unpublished thesis, Rome, 1964)] many years ago and, encouraged by the results, I planned a publication. Unfortunately, life decreed differently; and the promise was never fulfilled. [Footnote 3: Except for a brief contribution: Francesca R. Serra Ridgway, *Impasto ceretano stampigliato: gli esemplari del British Museum: origini e affinità*, in J. Swaddling, Editor, *Italian Iron Age Artefacts In The British Museum: Papers Of The Sixth British Museum Classical Colloquium*, (London, 1986), page 283.] This is something that I keenly regretted -- until Lisa Pieraccini first contacted me, then sent me her article about the *pithoi*, [footnote 4: L. Pieraccini, *A Storage Vase For Life: The Caeretan Dolio And Its Decorative Elements*, in J. F. Hall. Editor, *Etruscan Italy. Etruscan Influences On The Civilisations Of Italy From Antiquity To The Modern Era*, (Provo, 1996), page 93] and later produced her successful doctoral dissertation. [Footnote 5: L. Pieraccini, *Caeretan Braziers: Their Function And Decoration*, (unpublished dissertation, Santa Barbara, 1999).] At last I felt better: somebody had given the Caeretan braziers the attention they deserve, and written a study virtually ready for publication. For this we must be grateful to her, and to the scholar who suggested and guided her research, Mario A. Del Chiaro.

The author's enthusiasm for her subject is infectious, and justified. Thanks to her handling (both physical and metaphorical) of the material itself, together with the information that has emerged -- mostly in recent years -- about their find contexts, she is able to show the central role that this *humble* artefact could play in a Caeretan family's life. Because the brazier was the portable hearth around which the family gathered to share light, warmth, and food, it acquired a symbolic value that prompted its use and offering in sanctuaries, and its inclusion among the goods deposited in tombs.

This also encouraged its enhancement with figured decoration. Because for its function the object had to be heavy and robust and had to contain the live fire of burning coals, painting would not be appropriate; and thus the relief friezes were applied. And because, again, the friezes had to be tiny in order not to interfere with the function, they were not carved directly on each brazier, but applied mechanically from a matrix.

This is certainly more economical and suitable for a domestic item than the individual decoration of each piece would be, but it does not detract from the infinite fascination of the dozens of little figures and scenes represented -- which we can imagine almost moving and dancing in the play of light and shadows created by the flickering flames of the burning embers. And while many of them are common to other Etruscan arts

and crafts of the period, from wall and vase painting to stone and ivory reliefs, cast and sheet bronzes and architectural terracottas, others present characters and details that are unique to this peculiar class. Lisa Pieraccini's catalogue covers three hundred and fifty items -- more than twice as many as I had collected in my old thesis.

Many cylinders or motifs are also new, with some significant additions of themes, particularly mythical, such as the *Achilles And Troilos* story, *Bellerophon And The Chimaera*, *Hercules And The Nemean Lion*. To these our author adds her attractive interpretation of an old frieze, usually seen as a common boar hunt (a frequent subject on the braziers), where, however, the unusual garment of one of the hunters suggests a female presence and therefore a novel reading of the scene as the *Calydonian Hunt*.

Full attention is also devoted to the *imitation Caeretan* products, amply documented, with significant historical implications, in recent years. In addition to the previously recognised *schools* of Tolfa, San Giovenale (including the extraordinary inscribed cylinder of LARICE CREPU) and probably Barbarano (San Giuliano), a group of cylinders peculiar to *VEII* is identified here for the first time.

The analysis examines different aspects of origin, production, iconography, style, chronology, and distribution. Discussing the question of the material of the cylinder matrices, none of which has so far been found, Pieraccini shows herself to be sensitive to problems of craft practice; she illustrates with competence the unsuitability of wood, and proposes, with ample reference to Near Eastern traditions, the high probability of cylinders made of hard and semiprecious stones.

The autonomy and chronological precedence of the Caeretan stamped *impasto* production with respect to the *bucchero a cilindretti* of Tarquinia, *VOLSINII*, and *CLVSIVM* is confirmed. So too is the essentially Corinthian inspiration for the type and the early style of the reliefs, over which, however, local original preferences soon prevail. The organisation of the reliefs into various iconographic groups and their differentiated chronology are given reasons through careful consideration of possible precedents and parallels in many media, expanding from Etruria to Greece (mainland and peripheral) and the Near East.

In this, Lisa Pieraccini generally agrees with the results of previous analyses; her conclusions have, however, a much wider import, insofar as they consider the class in its (enlarged) entirety and in all its facets, as no one has done before. Moreover, we find here for the first time a classification of the cylinders by hands and workshops, which offers new insights into the world, work practices, and relationships of different crafts at Caere during the sixth century B.C.

The inclusion of the minor or *imitation Caeretan* productions, especially active at Tolfa and San Giovenale, affords promising new perspectives on the extent and modalities of the influence from centre to periphery, and on the direct relationships that minor centres conducted among themselves. And although all data and *ARGUMENTA EX SILENTIO* in this field must still be deemed provisional, the absence of any example of Caeretan (or imitation) braziers at places like Acquarossa are worth some informed speculation.

The extent of the export of these braziers (hardly suitable for moving over long distances), which reached Rome and Lavinium in Latium Vetus and Lucca in northern Etruria, is also a matter of great interest -- and so is the fact that in those far flung locations the context is invariably sacred or domestic rather than funerary. Indeed, the extent of the use and destination(s) of the Caeretan braziers is perhaps the field in which the evidence from recent excavations has allowed maximum progress, opening vistas inconceivable only a few years ago. As nonfunerary contexts are explored, in the territory of Archaic Caere and beyond, braziers seem to be found everywhere: in the sanctuaries of Caere itself and its port of Pyrgi, as well as in those of *VEII*, Gravisca, Tarquinia, and Lavinium; among the houses of *CAERE*, and those of San Giuliano, San Giovenale, Piana di Stigliano, *FIDENAE*, Ficana, Massarosa. More will no doubt appear, now that excavations and surveys in Etruscan urban areas are on the increase.

By the same token, we may be sure that a number of new examples will also come to light, not only in the ground, but in museums and collections, now that the class is made better known and references easier by the publication of Lisa Pieraccini's volume. Even if this will mean the need for an updating before too long, it will be the best possible tribute to the author's considerable achievement.

Note. A companion volume dealing with the stamped pithoi will soon be published by Francesca R. Serra Ridgway.

Etruria e Umbria prima di Roma: Città e territorio.

International Conference At Louvain-la-Neuve, (Belgium), February 13-14, 2004.

In the last ten years, an ever increasing number of excavations and surveys have made it necessary to revisit the ancient political landscape. For this reason, the Université Catholique de Louvain (UCL), along with the Katholieke Universiteit Leuven (KUL), the Facultés Universitaires Notre-Dame de la Paix de Namur (FUNDP), and the Università degli Studi di Udine, are organising an international conference on the formation of cities and their territories in Etruria and Umbria from the Bronze Age to Roman times. Papers are solicited which consider the most recent archaeological discoveries as well as literary tradition, whether on a specific site or region, and which correlate their specific findings with the historical development of the two regions in order to define the forms and periods of urbanisation in Etruria and Umbria.

Information:

http://www.fltr.ucl.ac.be/FLTR/ARKE/ARKA/ceei/docu/Colloque_fev_sum_fr.html.

Registration: P. Fontaine -- Université Catholique de Louvain, FLTR, ARKE, Place Blaise Pascal, 1 -- B-1348, Louvain-la-Neuve, Belgium. fontaine@arka.ucl.ac.be. Facsimile: 010 47 48 70.

Guidelines For Submissions.

The tabloid format, which we have selected for this newsletter, is probably unfamiliar to most of you who wish to submit material. Because it makes particular visual demands, we have formulated a series of suggested guide lines.

Announcements: maximum 250-500 words. You may submit logos or images to accompany the notice.

Articles, Review Articles, Interviews, Excavation Reports: maximum 1,250 words. Please submit an illustration or two, if appropriate, to accompany the article. Colour images are welcome. Please format any notes as endnotes, and keep them to a minimum.

Brief Reviews, Notes: maximum 250-500 words.

Reports: maximum 500-750 words. For reports of conferences or meetings, it would be appropriate to include a photograph.

Submissions By Foreign Authors: Please send a copy of your submission in your original language as well as a translation in English.

Other: We encourage letters to the editors, submissions of humour, such as cartoons or jokes, puzzles, and anything else that is topical, informative, timely, or amusing.

You may submit your text via email to either of the editors: Larissa Bonfante at larissa.bonfante@nyu.edu, or Jane Whitehead at jwhitehe@valdosta.edu. Illustrations or visual material may be sent by email if desired, but should also be sent in hard copy, to one of the editors.

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Alarm Raised On World's Disappearing Languages.

By Steve Connor,

Science Editor, The Independent.

Reprinted From The Independent, May 15, 2003.

The number of living languages spoken in the world is dwindling faster than the decline in the planet's wildlife, according to a new study. A comparison of the factors affecting the loss of languages and the demise of wild animals has found that the world's 6,000 plus tongues are facing the biggest risk of extinction. The threats to birds and mammals are well known, but it turns out that languages are far more threatened, said Professor Bill Sutherland, a population biologist at the University Of East Anglia in Norwich.

Linguists estimate that there are 6,809 living languages in the world today, but 90 percent of them are spoken by fewer than 100,000 people, and some languages are even rarer -- 46 are known to have just one native speaker. There are 357 languages with under 50 speakers. Rare languages are more likely to show evidence of decline than commoner ones, Professor Sutherland said.

By applying the same principles used to classify the risk to birds and mammals, Professor Sutherland demonstrated that languages were subject to similar forces of extinction. In the study published in *Nature*, Professor Sutherland found that the factors that increased the diversity of animal species -- notably forest cover, tropical climates, and mountainous topography -- were also those that influence the richness of local languages. Countries with large numbers of languages are those with the most forests, are nearer the tropics, and with mountain ranges. The same factors affect the number of bird species, he said.

Over the past 500 years, about 4.5 percent of the total number of described languages have disappeared, compared with 1.3 per cent of birds and 1.9 percent of mammals. Colonisation has had the strongest influence. Of the 176 living languages spoken by the tribes of North America, 52 have become extinct since 1600. Of the 235 languages spoken by the Aboriginal Australians, 31 have disappeared.

Professor Sutherland said that when comparisons were made to threatened animals, there was a substantially higher proportion of languages that could be considered critically endangered, endangered, or vulnerable -- the three classifications used to describe the threat to birds and mammals. My extinction risk classification for languages is conservative Even with this, it is clear that the risks to languages exceed those to birds and mammals, Professor Sutherland said. A well established phenomenon that comes into play when a species declines to small numbers is called the Allee Effect -- as, for example, when further breeding drops off because animals have difficulty finding a mate. A similar effect may also occur with rare languages. People just don't want to learn them because they know there are so few others who

can speak it, he said. The Leco language of the Bolivian Andes, for instance, is spoken by about 20 people. The Cambap language of Cameroon in Central Africa is used by just 30 native speakers.

Some languages are important because they contain unique characteristics. The Yeli Dnye tongue of the people who live on Rossel Island, in Papua New Guinea, for example, contains unusual sounds and a vocabulary that upsets the universal terminology for describing colours.

Professor Sutherland found that although mountains, forests, and the tropics were common factors behind the diversity of animals and languages, both types of extinction did not necessarily occur in the same regions of the world. Between 200 and 250 languages are spoken by more than a million people, with Chinese Mandarin, English, and Spanish being the three most popular tongues.

Tuscan Sun Festival At Cortona.

From August 8 to 17, 2004, Cortona will host the Tuscan Sun Festival, to celebrate the arts and the art of living well. It will include opera, orchestral and chamber music, cooking classes, outdoor film screenings, Etruscan and Renaissance art, poetry readings, and literary discussions. For more information: (212) 964-1549; <http://www.tuscansunfestival.com>.

Etruscan Fonts.

By Rex Wallace,

University Of Massachusetts, Amherst.

James Patterson, a graduate student in classics at the University Of Massachusetts, Amherst, has developed an Etruscan font called ETRUSCOTUTTO. This font has 105 Etruscan characters plus the three most common forms of punctuation used to separate words. The Etruscan characters in the font cover the Archaic and the neo Etruscan periods, and include also the major regional variants for each chronological period. To complement ETRUSCOTUTTO, Mr. Patterson developed a font for transcribing Etruscan texts entitled TRANSCRIPTION. This font contains all of the characters required for transcribing Etruscan texts regardless of the system of transcription that one desires to employ, for example, the traditional system, system Rix, and so on. At the present time, these fonts are available to Mac and PC users. They may be downloaded for free from <http://www.people.umass.edu/jamesp/fonts.html>.

Doctor Juan José Marcos, who teaches Latin and classical Greek at Plasencia (Cáceres, Spain), has developed a multilingual Unicode font for ancient scripts called ALPHABETVM. The latest version of the font includes old Italic characters needed to type Etruscan, Latin, and the other major languages of ancient Italy. Examples of the font may be viewed. at <http://guindo.cnice.mecd.es/~jmag0042/alphaeng.html>. Individual users can download the font for the nominal fee of \$15.

Sorin Paliga writes that there is a solution to the impossibility of writing Etruscan from right to left on a computer, if you use MAC OS X and are familiar with the so called Cocoa applications. He has just posted an Etruscan keyboard, which may be downloaded from his personal homepage: http://www.homepage.mac.com/sorin_paliga/. After it is downloaded, click on the second page. There you will see a list of electronic books and two keyboards for MAC OS X: Romanian Academic and Etruscan. Both are mirrored on the Apple site (<http://www.apple.com/macosx/downloads>, then [system utilities](#)). Thus, if you use MAC OS X, and install this keyboard, you may write from right to left and left to right with the font Code 2001. (You will find indications how to download it in the brief ReadMe file). You may contact Sorin Paliga also at: paliga@zappmobile.ro or sorin_paliga@mac.com.

The Istituto di Studi Etruschi ed Italici is planning its next conference

in collaboration with the CNR and the Istituto per l' Archeologia Etrusco-Italica for the end of 2003. It will be held in memory of Mauro Cristofani, and will focus on the topic Mobilità nell' Italia antica.

It is also planning another conference for the spring of 2004 on the subject Le cinte murarie nella città etrusche. It will be held in the area of Arezzo, but the date and precise location have not been confirmed.

The Office Of The Istituto In Florence Has Changed Address.

The new address is: Via Romana 37 / A, 50100, Firenze. Telephone and facsimile: 055 220 7175.

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Review Articles.

As The Two Reviews That Appear Here Show, There Are By Now Many Different Interpretations Of The Context Of The Cortona Tablet. Rex Wallace Plans To Write A Brief Summary For The Next Issue Of [Etruscan News](#).

La **TABULA CORTONENSIS**. Un documento giuridico, storico, e sociale. By Vincenzo Scarano Ussani and Mario Torelli. Napoli: Loffredo editore, 2003, Pages 119 + 2 Photographs. ISBN 88-8096-955-2. €15.

Reviewed by Rex Wallace,

University Of Massachusetts, Amherst.

On June 30, 1999 Etruscologists were stunned by the announcement of the discovery of the Etruscan inscription now known as the **TABVLA CORTONENSIS**. A few months later, in February of 2000, Luciano Agostiniani and Francesco Nicosia published the **EDITIO PRINCEPS** of the inscription. [Footnote 1: Luciano Agostiniani and Francesco Nicosia, **TABVLA CORTONENSIS**, (Rome, 2000).] The publication triggered a flood of scholarly activity on the bronze and its inscription.

[Footnote 2: The bibliography on the inscription is as follows: Carlo De Simone, *La TABVLA CORTONENSIS: Tra linguistica e storia*, Annali della Scuola Normale Superiore di Pisa, Classe di lettere e filosofia, volume 3, (1998 [2000]), page 1; Carlo De Simone, *Il testo etrusco della TABVLA CORTONENSIS: un primo bilancio critico*, Ocnus, volumes 9-10, (2001-2002), page 69; Carlo De Simone, *Su due termini della TABVLA CORTONENSIS*, Incontri Linguistici, volume 25, (2002), page 77; H. Eichner, *Etruskisch -SVLA auf der Bronze von Cortona*, in F. Cavoto, Editor, *The Complete Linguist. A Collection Of Papers In Honour Of Alexis Manaster Ramer*, (Munich, 2001), page 141; G. M. Facchetti, *Frammenti di diritto privato etrusco*, (Florence, 2000); A. Maggiani, *Dagli archivi dei Cusu. Considerazioni sulla tavola bronzea di Cortona*, Rivista di Archeologia, volume 25, (2001), page 94; M. Pandolfini and A. Maggiani, editors, *La TABVLA CORTONENSIS e il suo contesto storico-archaeologico*, Atti dell' Incontro di studio, 22 giugno 2001, (Rome, 2002); Helmut Rix, *Osservazioni preliminari ad una interpretazione dell' AES CORTONENSE*, Incontri linguistici, volume 23, (2000), page 11; K. Wylín, *Forme verbali nella TABVLA CORTONENSIS*, Studi Etruschi, volumes 65-68, (2002), page 215; A. Zamboni, *Sigla del quattuorvirato nella tavola di Cortona*, Athenaeum, volume 90, (2002), page 431; in the book of papers edited by M. Pandolfini and A. Maggiani, editors, *La TABVLA CORTONENSIS e il suo contesto storico-archaeologico*, the most important papers on the inscription are: G. Facchetti, *La TABVLA CORTONENSIS come documento giuridico*, page 87; Helmut Rix, *La seconda metà del nuovo testo di Cortona*, page 77; A. Maggiani, *Riflessioni sulla Tavola di Cortona*, page 65.] The most recent addition to the scholarly CORPVS is a short book coauthored by Vincenzo Scarano Ussani and Mario Torelli. Vincenzo Scarano Ussani is an expert in Roman legal history; Mario Torelli is an archaeologist and historian. Together they reexamine the TABVLA CORTONENSIS in light of what is known about the socioeconomic history of late Hellenistic Cortona and about Roman legislation concerning the transfer of property.

The book is divided into three chapters. Chapter 1 is a brief history of Cortona and its territory. Chapter 2 covers the legal angle, namely, the idea that the TABVLA CORTONENSIS refers to an exchange of property that is in many ways similar to that covered by the Roman legal concept IN IVRE CESSIO. Chapter 3 is a section by section explication and translation (into Latin) of the inscription. Mario Torelli penned chapters 1 and 3; Vincenzo Scarano Ussani composed Chapter 2.

As was demonstrated in the EDITIO PRINCEPS, the transaction described in the TABVLA CORTONENSIS involves two brothers, LARIS and VELChE CUShU, who were members of the local NOBILITAS, and PETRU SCEVAS and his wife, ARNTLEI, who were members of the lower social order, formerly the Etruscan SERVITVS. Earlier interpretations, for example, Luciano Agostiniani, Francesco Nicosia, TABVLA CORTONENSIS, and G. Facchetti, *La TABVLA CORTONENSIS come documento giuridico*, in M. Pandolfini and A. Maggiani, editors, *La TABVLA CORTONENSIS e il suo contesto storico-archaeologico*, page 87, assumed that the document reflected in some way the dissolution of the old oligarchy and the redistribution of land to the most enterprising EXSERVI. In other words, the idea was that the CUShU brothers transferred a portion of their property to PETRU SCEVAS.

Interestingly, Vincenzo Scarano Ussani and Mario Torelli argue that the reverse is true, namely, that the **TABVLA CORTONENSIS** documents the transfer of property from **PETRU SCEVAS** to the two **CUSh** brothers in return for a fee to be paid, at least in part, by pieces of bronze. According to Vincenzo Scarano Ussani and Mario Torelli, the archaeological record does not contradict the idea that Etruscan **NOBILES** were still prospering at the end of the third century and at the beginning of the second, the period of the dissolution of the Etruscan **SERVITVS**. In fact, there is evidence for urban renewal in Cortona that points -- so claim Vincenzo Scarano Ussani and Mario Torelli -- to the continuing vitality of the ruling class during this period.

The premise of this book is plausible, but the proof is in the linguistic details, and here I am not always in agreement with the authors. For example, the initial clauses of section **I** of the **TABVLA CORTONENSIS** are interpreted to support the idea that the **CUSh** brothers compensated **PETRU SCEVAS** for the land he handed over to them. But I am not convinced that the Etruscan permits such an interpretation.

The passage at issue is the following (side **A**, lines 1-4):

E[.]T P3TRUISh · SC3V3Sh · 3LIUNTSh [ablatives = agent] · VINAC · RESTMC [absolutives with enclitic conjunction -C = subject] · CENU [-U participle = verb] T3NThUR · ShAR [absolutives = extent of space] · CUSUThURSh [genitive] LARISALISVLA [genitive] P3SC [absolute with enclitic conjunction -C] · SPANTE [locative] T3NThUR · SA [absolutives = extent of space] ShRAN · ShARC [absolutives = extent of space].

[Jeff Hill's footnote: Sh PRO S VBIQVAQVE; S PRO Sh VBIQVAQVE.]

ET P3TRUISh SC3V3Sh 3LIUNTSh VINAC RESTMC CENU T3NThUR ShAR CUSUThURSh LARISALISVLA P3SC SPANTE T3NThUR SA ShRAN ShARC.

Mario Torelli translates [footnote 3: in English: Thus both the **VINA** (vineyard?) and the **RESTM** (garden?) were ceded by Petru Scevas, an oil merchant, to an extent of 10 acres, in return for the estate in the flatlands belonging to the brothers Cusu, sons of Laris, to an extent of 4 acres and 10 parcels] (page 76): **ITA A PETRONIO SCAEVA, ILEARIO ILLO**, [footnote 4: the interpretation of **3LIUNTSh** (ablatives) as oil merchant is controversial; while it seems certain that this form consists of a stem **3LIUN-** plus an enclitic pronoun **-TS**, it is not obvious that **3LIUNT-** is a borrowing from Greek **elaion**, oliveoil; part of the problem is the development of medial **-ai**; this diphthong develops to the simple vowel **-E** before the semivowel **-V**, for example, **CNAIVE** > **CNEVE**, but otherwise it remains unchanged; as for the morphology, one could imagine that ***3LIUN-TA** was built from an adjective stem in **-NA** that had been substantivised by addition of the pronominal enclitic **-TA**, ***3LAIUN-NA-TA** (absolute case), meaning **the one dealing with oil**; the base form would be explained in the following way: geminate **-N** was simplified and medial **-A** was syncopated (after addition of the enclitic pronoun), thus ***ELAIUN-NA-TA** > ***ELAIUNA-TA** > ***ELIUN-TA**] **ET VINEA ET HORTVS CEDVNTUR PER IVGERA X PRO COSSONIORVM LARIS FILIORVM FVNDO QVI EST IN PLANITIE PER IVGERA IV ET ACTVS X.**

Mario Torelli's interpretation of this passage is packed with problems. First of all, it is not clear that the enclitic -C [Jeff Hill's footnote: clitic PRO enclitic] can be attached to the last member of its phrase. Mario Torelli assumes that it can. Typically -C is attached to the first word of the second member of a coordinated phrase. This means that the genitive noun phrase CUSUTHURASH LARISALISVLA may not be governed by P3S. The genitive phrase here could have indirect object function, and be in construction with verb phrase CENU in clause 1, were ceded by Petru Scevas to the brothers Cusu, sons of Laris (so A. Maggiani, *Riflessioni sulla Tavola di Cortona*, in M. Pandolfini and A. Maggiani, editors, *La TABVLA CORTONENSIS e il suo contesto storico-archaeologico*, page 87). Finally, it is not clear how Mario Torelli extracts the meaning PRO FVNDO from the beginning of clause 2. Since the underlying verb and the underlying agent are not expressed here, it can only be assumed that they are the same as in clause 1, and that the estate in the flatland (P3S SPANTE) was also ceded to the brothers Cusu by Petru Scevas.

The framework for the interpretation of the TABVLA CORTONENSIS proposed by Vincenzo Scarano Ussani and Mario Torelli, namely that the HVMILIORES Petru Scevas and his wife transferred to the NOBILES Laris and Velche Cushu a portion of their property under the watchful gaze of the ZILATH MEChL RASNAL (PRAETOR of the RES PVBLICA), is as plausible as any now in print. Nevertheless, much work remains to be done finetuning the linguistic analysis of the text and adjusting the interpretation to make a closer fit with the linguistic facts.

Frammenti di diritto privato etrusco.

By Giulio M. Facchetti.

(= Biblioteca dell' *ARCHIVVM ROMANICVM*, Serie II: Linguistica, Volume 50.)
Firenze: Leo S. Olschki Editore, 2000, Pages 114.

Reviewed By Koen Wylin.

This book by Giulio Facchetti contains an investigation of the four most important and longest Etruscan juridical documents: the Perugia *CIPPVS* (Pe 8.4), the TABVLA CORTONENSIS, the bronze inscription of Tarquinia (Ta 8.1) and the inscription of Pech-Maho (Na 0.1). All these texts can be catalogued as private juridical documents. I shall limit my review to the first two inscriptions.

The Perugia *CIPPVS* (third or second century B.C.) contains the sentence of a certain judge (L · REZU) in connection with a frontier dispute between the VELThINA and the AFUNA families. Facchetti argues in a very convincing way that the dispute hinges on an agreement concerning the AQVAE HAVSTVS, the right of drawing water from a source on another man's land, a very well known notion in Roman law. This AQVAE HAVSTVS can be found in the Etruscan word ThIL (= ThI-IL: the water action). Permission to draw water was granted by the judge to the AFUNA family. Further on in the text we find the measurements of a sacred place (MUNICLET), which proves that a second point of dispute concerned a tomb within the property sold to the VELThINA family. The judge granted access to this tomb (ITER AD SEPVLCRVM) to the AFUNA family.

The analysis of the text is based on the division into four chapters made by Roncalli (Sul testo del Cippo di Perugia, Studi Etruschi, volume 53, [1985], page 161), in which Facchetti discerns nine clauses. Each clause is translated. At the end of each chapter, we find a complete translation of the text.

Facchetti analyses almost the entire text word by word. He searches for parallels with Latin juridical notions and with other Etruscan inscriptions. In the first clause, for example, he finds a perfect parallelism between the words VACHR (sentence) ShLELETh (between), CARU (has been made), and the Latin formula EX COMPROMISSO INTER ET (FIRA, 3.164). Very convincing is the interpretation of the stem ZI- meaning right / justice, which results in an interesting analysis of the well known political term ZILATh. ZI-IL-ATh has to be the one who is making justice.

The most important part of the analysis by Facchetti, however, is the interpretation given in clause 6 of the formula TESHNE RASNE CEI TESHNS TEIS RASNES (according to this Etruscan regulation of Etruscan law). One has to agree that the only possible interpretation of the stem TESH is law, regulation, since we deal in the Perugia inscription with the official sentence of a judge. But besides that, the same meaning fits very well in other texts with the same stem, such as TESIAMEITALE (the day of the ruler) in the famous Pyrgi inscription (Cr 4.4).

In connection with the previous analysis, we find a very convincing interpretation of the famous term RASNA, in antiquity translated by Dionysios as Etruscan. In the last few decades many scholars have argued a different meaning of the term, something like people or public. Facchetti has succeeded in disproving any objection made by these scholars towards the traditional meaning Etruscan. The inscription in the Tomba Golini at Orvieto (Vs 1.179) containing the formula MEChL-UM RASNEAS CLEVSINSL (of the Etruscan league ? of Chiusi), was always considered a decisive proof against the traditional meaning of RASNA, because, so every one said, the Etruscan league of Chiusi has to be a contradiction. Facchetti argues that it is possible we have here a temporary union of cities gathered at Chiusi for a particular purpose, maybe the skirmish between the Etruscans and their Gallic allies and the Roman army (3rd century). Not only do I completely agree with this interpretation, but I also believe that the existing discussion on the meaning of RASNA can be considered as mainly closed.

This does not mean that we should accept every interpretation given by Facchetti in his arguments concerning RASNA. In my book Il verbo Etrusco, (Rome, 2000), for example, I believe I have demonstrated quite convincingly that the term MECh cannot be interpreted as league, but rather indicates a certain territory. Also, very dubious are certain grammatical analyses. Facchetti is convinced that words such as TEZAN or SCUNA are verb forms, just because this fits in very well with his translation of the text, but there is little evidence in Etruscan texts to sustain this hypothesis. TEZAN, for example, is supposed to be an imperative in the third person, but it seems very unlikely that a nonmarked form could assume this particular function. In other texts the form appears more likely to be a substantive, and even in clauses 1-2 of the CIPPVS, TEZAN is possibly the object of the verb CARU.

Furthermore, the interpretation of SCUNA as a verb form (conjunctive) is problematic, not just in the Perugia stone itself (in **clause 3**, for example, SCUNA could very well be the subject of the passive verb form CENU), but also in other Etruscan texts. For example, in Ta 0.19 (MLACH CA SCUNA FIRA HINTHU), MLACH CA is likely to be in apposition with the substantive SCUNA (= **this beautiful chamber**), and the entire clause is likely to be the subject of the verb FIRA (compare FIRIN in the LIBER LINTEVS).

Finally, many translations of Etruscan words remain highly hypothetical or can only serve in an AD HOC solution (as an example we mention ZUCI ENESHCI [= SINE DOLO MALO?], FELIC [= **price?**], FUSLE [= **property?**], MLERZINIA [= to give satisfaction?], ThURUNI [= IMPERIVM?]).

As far as I am concerned, Facchetti's interpretation of the TABVLA CORTONENSIS is more solidly established than his interpretation of the Perugia stone. The structure of the text is clearer; the analysis can be based on the paragraphs indicated by the **a capo** signs in the text itself. Facchetti follows the structure offered by the interpretation of Luciano Agostiniani (TABVLA CORTONENSIS, [Rome, 2000]). I believe, however, that Facchetti is right in his argumentation that the **B side** is a continuation of the **A side** because the first name of **side B** contains no specification and **a capo** signs follow immediately.

According to the analysis of Facchetti, the first clause of the text gives a description of the juridical negotiation between PETRU SCEVAS and the CUSU family. Essential is the role assumed by the verb CENU, which also appeared in the Perugia stone, and therefore has to indicate in both texts the obtaining of the right to use or have access to the property

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of someone else. In the same context another keyword is PESH, probably the **rent** (long lease?) of SCEVAS on the property of CUSU.

Concerning the syntax, the author has, as most scholars do, some problems with the analysis of the sentence introduced by INNI (INNI PESH P3ETRUS PAVAC TRAUAC TIUR T3NTHURC T3NTHA ZACINAT PRINISHERAC ZAL), which seems to be the accusative of a relative pronoun. This results in a large number of nominative accusative forms. This problem can be solved by analysing INNI as a relative pronoun that is used as an adjective. In that manner INNI PESH (and this **rent**) becomes the direct object of the verb TENTHA (**to measure**), having also an internal object T3NTHUR (see Wylin, *Forme verbali nella TABVLA CORTONENSIS*, Studi Etruschi, volumes 65-68, [2002], page 220).

CONTRA Agostiniani I believe Facchetti is right to interpret the word V3R3 in the second clause as a locative. Because of the long vowel -3 (V3R3) the form cannot be a verb. The second clause is analysed as the conclusion of the agreement, which seems very reasonable.

The names in **clause 3** must be the witnesses and not the second party in the trade (since the contract is between SCEVAS and the CUSU), as argued by Agostiniani.

Witnesses is the only possible interpretation of the word NUThANATUR, based on the sentence NUThEC MALEC in clause 6 (something like witnessed and controlled).

The fourth clause then has to contain the names of the participants in the contract, the members of the CUSU family, PETRU SCEVAS and his wife, who obviously was SVI IVRIS, since she is named on the same level as her husband.

The second part of the text (clauses 5, 6 and 7) contains the modalities of the transcription of the contract (ZICHUChE). This transcription has been made in the presence of witnesses (clause 6), among whom was the ZILATH MEChL RASNAL, in those days probably an honorary function in Cortona. Although the main syntax of this part of the text can be clarified quite easily, there remain some problems. Thus I believe that the word TALShUTHIVENAS is not the name of a village (Facchetti), but can be seen as a participle ShUTHIV-EN-AS having the pronoun TAL as an object (compare SAL, CAL).

Clause 7 not only contains a date (ZILCI), but also mentions four places where copies of the text were to be kept. I cannot agree, however, with the interpretation of ShUTHIUSHV3 as a verb, for the same reason V3R3 in the second clause cannot be a verb (see above). The reason Facchetti is forced to this interpretation is because he considers ShUTHIU in the same sentence as a passive verb form (is located). An active form is needed, for otherwise the sentence becomes impossible and cannot mean any more that someone (ShPARZA) has put the copies in those four places. The author does not consider the possibility that the -U forms can also have an active meaning, so that the ShPARZA has put (ShUTHIU) the text in the residences (ShUTHIUSHV3 = plural locative: ShUTHIUSH-VA-I) of the four persons mentioned. As I have proven elsewhere (Un morfema agentivo etrusco, Archivio glottologico italiano, [in press]), it seems to me that a supplementary proof of the fact that ShUTHIU is active in clause 7 can be found in clause 5, where the copula AME is added to ShUTHIU to stress the passive character of the verb form in that particular case.

I conclude that Facchetti has succeeded in offering a clear and well founded analysis of two of the most important Etruscan texts. As can be read above, on many of his interpretations I can only agree. The biggest problem of the book is that the author is most anxious to explain and translate every word in those texts. It seems to me that many of the words and grammatical forms in Etruscan remain unexplained even today, or can only be approximated partially. One who pretends to be able to explain everything or to propose AD HOC interpretations as final, is partly deceiving his readers. Humility is still of the highest value in Etruscology. For the same reason I think that the chapters on the highly mutilated Tarquinia text (Ta 8.1) and on the archaic text of Pech-Maho are too hypothetical and therefore less valuable.

Announcements.

The 27th British Museum Classical Colloquium, November 12-14, 2003.

The scope of the conference was to make known important new archaeological discoveries of Roman date from sites in the provinces of Achaia, Epirus, Macedonia, and Crete with Cyrenaica, corresponding to the modern areas of mainland Greece,

Crete, southern Albania, and eastern Libya. The opening lecture was given by Doctor Konstantinos Zachos, Ephor Of Prehistoric And Classical Antiquities Of The 12th District (Ioannina). Doctor Zachos spoke about his spectacular new discoveries of relief sculpture from the monuments at Nicopolis commemorating Octavian's victory over Antony and Cleopatra at Actium in 31 B.C. The significance of Doctor Zachos's finds for Roman art was discussed by a panel of leading experts from Germany, Italy, and the United Kingdom. There followed four sessions on finds from other areas, with discussion led by senior moderators.

Etruscans At The Archaeological Institute Of America / American Philological Association, San Francisco, 2004.

The United States Section of the Istituto di Studi Etruschi ed Italici and the newsletter Etruscan News will hold our first annual meeting in connection with the Annual Meeting of the Archaeological Institute Of America (AIA) and the American Philological Association (APA) at the Hilton Hotel in San Francisco on January 4, 2004, in Mason A from 8 to 9 P.M. We will host a dessert reception in the Powell Room (in the same corridor) also on January 4, from 10 P.M. to 12 midnight.

Hermitage Conference.

A conference on the subject Archaic Greek Culture: History, Archaeology, Art, And Museology, is planned for the beginning of June 2004, to mark the reopening of the Archaic Gallery, and the enlargement of two treasuries in the Hermitage Museum, Saint Petersburg, Russia.

The preliminary program includes the following presentations of interest to the readers of Etruscan News:

- Greeks In The West, David Ridgway (United Kingdom);
- Interethnic Relationships: Greeks And Non Greeks: Greeks And The Local Population In The Mediterranean, J.-P. Morel (France), A. Domínguez (Spain), Francesca R. Serra Ridgway (United Kingdom).

The papers will be published as a thematic issue of Ancient West And East. For more information, please contact Gocha R. Tsetskhladze, Centre For Classics And Archaeology, University Of Melbourne, Australia.

Conference: Oriente e Occidente: metodi e discipline a confronto. Riflessioni sulla cronologia dell' età del Ferro italiana. 30-31 ottobre 2003, University degli Studi di Roma.

General Topics:

- Raffaele C. de Marinis, Cronologia relativa, crossdating e datazioni cronometriche tra Bronzo Finale e Primo Ferro;
- Renato Peroni, Alessandro Vanzetti, Intorno alla cronologia della prima età del ferro italiana: da H. Müller-Karpe a Ch. Pare;
- Marco Pacciarelli, Osservazioni sulla cronologia assoluta del Bronzo Finale e della prima età del Ferro;

- **Cristiano Iaia**, Bronzi laminati come indicatori cronologici a vasto raggio.

Northern Italy:

- **Mireille David El-Biali, Cynthia Dunning**, Il quadro cronologico relativo e assoluto nell' ambito nord-alpino tra 1000 e 700 a.C.;
- **Raffaele C. de Marinis, Filippo M. Gambari**, La cultura di Golasecca tra X e VIII secolo a.C.: cronologia relativa e correlazioni con altre aree culturali;
- **Lorenzo Dal Rì, Catrin Marzoli, Umberto Tecchiati**, Evidenze relative al X, IX e VIII secolo a.C. nell' ambito dell' alto bacino del fiume Adige (cultura di Luco-Meluno);
- **Elodia Bianchin Citton, Nicoletta Martinelli**, Dati di cronologia assoluta e relativa di siti veneti della tarda età del Bronzo-primissima età del Ferro;
- **Luciano Salzani**, La transizione dall' età del Bronzo all' età del Ferro nell' area culturale paleoveneta.

Northern Central Italy:

- **C. Morigi Govi, Anna Dore**, Il Villanoviano I-III di Bologna: problemi di cronologia relativa e assoluta;
- **Alessandra Berardinetti**, I rapporti tra Veio e Bologna;
- **Andrea Babbi, Alessandra Piergrossi**, Per una definizione della cronologia relativa e assoluta del Villanoviano veiente a tarquiniese (fasi IC-IIB);
- **Francesca Boitani**, La ceramica greco geometrica di Veio;
- **Laura D' Erme, Maria Antonietta Rizzo**, Coppe greco-geometriche da Caere.

Southern Central Italy:

- **Gilda Bartoloni, Valentino Nizzo**, Lazio protostorico e mondo greco;
- **Bruno d' Agostino**, Osservazioni sulla cronologia della prima età del Ferro nell' Italia meridionale;
- **Nota Kourou**, Pontecagnano From A Greek Angle;
- **Francesca Ferrante**, L' orizzonte tardo geometrico enotrio alla vigilia delle fondazioni coloniali greche;
- **Ettore De Juliis**, La prima età del Ferro in Puglia.

The Mediterranean:

- **Rosa Maria Albanese Procelli**, Fasi e facies della protostoria recente in Sicilia: dati e problemi interpretative;
- **Massimo Botro**, Per una riconsiderazione della cronologia degli inizi della colonizzazione fenicia nel Mediterraneo centro occidentale;
- **Albert Nijboer**, La cronologia assoluta dell' età del Ferro nel Mediterraneo, dibattito sui metodi e sui risultati;
- **Carmine Ampolo**, Un faraone contro la dendrocronologia? Bocchoris e la cronologia dell' VIII secolo a.C. in Italia.

Toledo Museum Of Art Announces New Director.

James A. Hoffman, Chairman of the Board Of Directors of the Toledo Museum Of Art and head of the Museum's Succession Planning Committee, has announced the selection of Don Bacigalupi as the museum's eighth director since its 1901 founding. He replaces Roger M. Berkowitz, who announced his plans to retire in January 2004 after 30 years with the museum, the last five as its director. Mr. Bacigalupi will assume the directorship on January 19, 2004, but will assume the position of Director Elect in November 2003.

Mr. Bacigalupi will come to Toledo from his current position as Executive Director of the San Diego Museum Of Art, where he has served since 1999. He received his Bachelor's Degree In Art History (SVMMA CVM LAVDE) from the University Of Houston and his Master's Degree and Doctorate Of Philosophy from the University Of Texas at Austin.

Sandra Knudsen is Associate Curator Of Ancient Art at the Toledo Museum Of Art, which houses one of the best collections of Etruscan art in the United States. It includes a statuette of **HERCLE** inscribed with his name, and an Etruscan blackfigure vase with the earliest representation of the transformation into dolphins of Tyrrhenian pirates who had kidnapped Dionysos.

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subdivided into two main subclasses, namely, prepositional connectives and conjunctive connectives. Likewise, the articles can be included as a subset into the more general set of particles-specifiers. As is known, nouns and adjectives, as well as numerals, are treated in due contexts of description under one common class-term "names": originally, in the Ancient Greek grammatical teaching they were not differentiated because they had the same forms of morphological change (declension). On the other hand, in various descriptions of English grammar such narrow lexemic sets as the In lexical contexts of primary importance are the groups of lexical items combined with the polysemantic word under consideration. This can be illustrated by the results of the analysis of different lexical contexts in which a polysemantic word is used. For example, the adjective heavy used with the words load, table means "of great weight". When combined with the words denoting natural phenomena such as rain, storm, snow, wind the adjective heavy is understood as denoting "abundant, striking, falling with force". If used with the words industry, artillery, arms and the like, heavy has the mean Most exhibitions have artifacts, include ideas on texts and labels, presume the visitor will do something, and create an environment. But these four perspectives do not receive equal emphasis in particular exhibitions, and usually the exhibition-maker views only one or two of these dimensions as most critical to success. History museums usually favor the idea of the exhibition as a communicator of ideas about the past. Much of the exhibition was traditional artifact display, but one room was set aside for a large-screen video program that fulfilled a communication role, and another was set aside for experiences, where visitors could play reproduction Chinese instruments and listen to daily concerts. In this case the different functions were spatially separated.