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Opuscula

Annual of the Swedish Institutes at Athens and Rome

17
2024

STOCKHOLM

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Published with the aid of a grant from The Swedish Research Council (2023-00215)

The English text was revised by Rebecca Montague, Hindon, Salisbury, UK. The Italian text was revised by Astrid Capoferro, Rome.

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Opuscula is a peer reviewed journal. Contributions to *Opuscula* should be sent to the Secretary of the Editorial Committee before 1 November every year. Contributors are requested to include an abstract summarizing the main points and principal conclusions of their article. For style of references to be adopted, see <https://ecsi.se>.

ISSN 2000-0898

ISBN 978-91-977799-6-8

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Printed by PrintBest (Viljandi, Estonia) via Italgraf Media AB (Stockholm, Sweden) 2024

Cover illustration from Mattia D'Acri & Fredrik Tobin-Dodd in this volume, pp. 105 and 108, figs 10–11 and 17. Photographs by Jonas Tobin.

and other features which have escaped archaeological attention, extensive channelling, flooding and sedimentation in the western Thessalian plains have since altered the landscapes to such an extent that a systematic landscape study in this region is only possible from a broad interdisciplinary perspective (e.g., A. Krahtopoulou *et al.* in *Current approaches to tells in the prehistoric old world*, 2020, 25–40).

The most significant urban development in western Thessaly can be seen during the Classical/Hellenistic periods. Using the above-mentioned wide array of evidence, the author concludes that most settlements that can be characterized as “urban” appear relatively late, and—most importantly—had a limited time span. He identifies Macedonian presence and interference as a major catalyst in urban formation processes in the 4th and 3rd centuries BC in western Thessaly, an observation which is partially valid for eastern Thessaly too (M.J. Haagsma *et al.* in *Ethnos and Koinon*, 2019, 285–321). That the number of settlements sharply declines in the course of the 2nd century BC makes the occurrence of urban environments in this region a temporary phenomenon on a broader timescale.

Poleis normally have territories, but the author suggests that using the term “territory” in relation to the “*polis*” in western Thessaly is problematic due to the lack of evidence for territoriality and because of the modern connotations attached to the term. Yet, I would like to point out that territorial awareness is acute in Achaia Phthiotis—part of which the author has included in this study—as we can see in the numerous territorial conflicts brought to arbitration in Delphi during the Hellenistic period. This evidence shows that access to terrestrial resources became highly competitive and the texts indeed mention the presence of boundary markers. The discussion on financing the construction and maintenance of new urban infrastructure uses the well-known inscription charting the attempted *synoikismos* of Lebedos and Teos by Antigonos Monophthalmos in 303 BC to point out how the financial burden lay with the population at large. That Macedonian kings attempted to profit from centralized, well-controlled, tax-paying populations, living behind expensive city walls, can now be attested at various sites in eastern Thessaly (M.J. Haagsma, *Domestic economy and social organization in New Halos*, 2010; L. Surtees *et al.* in *Meditations on the diversity of the built environment in the Aegean Basin and beyond*, 2014, 431–453; R. Boehm, *City and empire in the Age of the Successors*, 2018), and the author argues convincingly that this form of urban development is also applicable to western Thessaly. But, there is the problem of maintaining such an expensive, and often not economically efficient environment in an unstable political context, which the author discusses in a section on deurbanization, which, in my view, is the most valuable in his book. Here he argues that an urban form may not have been the most effective way for a population to inhabit

the landscapes of western Thessaly up until the early Byzantine period. In addition, I would argue that the many wars left costly, damaged urban infrastructure without the resources to repair them, and a perhaps a population unwilling to stay put. It is the lack of resilience, the author states, that led to the abandonment of the urban environments, and he suggests that more detailed evidence is needed to better chart these processes. But resilience is an abstract term. Who is resilient, or not, and why? What are the grounds for a household’s decision-making processes to stay or to move elsewhere? I would argue that especially the excavation and documentation of well-preserved domestic quarters can shed much light on the social and economic status and well-being of populations living in these urban conditions, and I hope that the author, and others who read this, will take it as a hint.

Robin Rönnlund has produced an insightful archaeological and historical overview of urbanism in a region that deserves more archaeological attention, and certainly more attempts to integrate its idiosyncrasies in more general studies on urbanism in the ancient Greek world. The book is handsomely illustrated with numerous excellent maps and photographs. There are two useful appendices consisting of catalogues of sites, with maps in the back. Every library specializing in classical studies of the Mediterranean should acquire this study. One final suggestion: a modern Greek translation would no doubt be welcomed and greatly valued by the contemporary Thessalians residing amidst the ruins that we, as modern, foreign archaeologists, investigate.

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M. Moltesen & A. Rathje, eds, *Approaches to Ancient Etruria* (Danish Studies in Classical Archaeology. Acta Hyperborea 16), Charlottenlund: Museum Tusculanum Press 2022. 427 pp. ISBN 978-87-635-4697-3.
<https://doi.org/10.55069/llw75521>

<https://doi.org/10.30549/opathrom-17-17>

The present volume is an anthology made up of a series of articles concerning to the field of Etruscology. Rather than focusing on a specific theme, the book has an interdisciplinary approach, aiming to gather new research within the field. With two exceptions, all the contributors are Nordic scholars, albeit some of them are based outside the Nordic countries. The predominant Nordic element is no surprise since the book’s basis is the talks

given by participants at the 'Ancient Etruria' inter-Nordic seminar, held at the University of Copenhagen on 15–16 November 2018. The book's two editors, Mette Moltesen and Annette Rathje, are both well known within the studies of the ancient world, and the latter in particular for her research within the field of Etruscology. Moltesen, former Curator of Ancient Art at the Ny Carlsberg Glyptotek in Copenhagen, has published on a variety of subjects within the study of Classical art, including that of the Etruscans. Rathje, Associate Professor emerita in Classical Archaeology at the University of Copenhagen, is an Etruscologist, and has mainly focused on so-called encounter archaeology—interaction, networks and connectivity of the Mediterranean in the 8th–6th centuries BC.

The aim of the *Acta Hyperborea* series is to gather interdisciplinary and interregional subjects, and so also for this anthology. Etruscan civilization, covering disparate parts of Italy, is in itself particularly suitable for this approach. For this reason, the book contains contributions from 17 scholars with rather diverse academic themes, ranging from archaeology, art history, social history and even collectionism of the early modern era. However, Etruscology is to be regarded as a rather niche discipline in the Nordic countries, and thus Nordic Etruscologists do not really represent distinct research trends that could be attributed to a specific Nordic sphere. Accordingly, the wide range of themes in this volume is not surprising, and almost unavoidable.

Following an introductory chapter with a short survey of Etruscan studies in Denmark, the book starts off with an article by Lars Karlsson, dealing with the ever-ongoing question of the origin of the Etruscans. In following Dionysius of Halicarnassus, he connects the so-called Protovillanovan society with the Terramare culture of northern Central Italy, which would then be part of the Pelasgian diaspora. Karlsson builds on, and further develops, ideas presented by Andrea Cardarelli in his 2009 article 'The collapse of the Terramare culture and growth of new economic and social systems in the Late Bronze Age in Italy' (*Scienze dell'Antichità. Storia archeologia antropologia* 15, 2009, 449–520). It is a bold and welcome contribution to the debate.

After this first chapter the reader is given a tour through various themes, beginning with Ingrid Edlund-Berry's article about the use of mouldings in Etrusco-Italic and Republican Roman architecture, giving particular attention to the so-called Etruscan Round, *Cyma Reversa* and *Cyma Recta* as well as mixed forms of mouldings. Edlund-Berry's intention here is to present a guide for future studies of mouldings. In addition to giving a thorough rundown of the terminology of mouldings and a history of their study, she surveys the spread of different types of mouldings in Italy, from Cumae to Rome, Etruria proper and Abruzzo, also providing the reader with a most helpful appendix presenting the distribution in Central Italy of the different types of mouldings discussed in the text.

Edlund-Berry argues that for the future one must, to a higher degree than has been done in the past, take into consideration a number of factors, such as the context of building material, skill of the artisan or architect, the type of the monument in question, geographical location, as well as the specific community in which the mouldings are found.

The volume's co-editor, Annette Rathje, is the author of the next article, dealing with images and perception in early Etruscan society. She studies how images are perceived, specifically in connection to religious belief, both images on objects and objects as images. In this she has studied images found on grave goods in Etruscan tombs, and wall-paintings in the tombs themselves. By studying images, Rathje seeks to illuminate different categories of evidence for belief in the afterlife of early Etruscan society.

Another interesting contribution on a similar theme is the chapter by Liv Carøe and Sofie Ahlén, which reinterprets the Etrusco-Corinthian Tragliatella oinochoe (630–600 BC). According to this new interpretation, the motif on the jug shows the journey to the afterlife of a woman called *Thesathei*, with her husband *Ammarce*, and daughter *Velesia*, presenting her with a gift to bring on her journey. Conveniently, the authors have also provided a table showing earlier interpretations of the motif. The Underworld is also the theme in the following article by Nora Margherita Petersen. She analyses how the Underworld is represented on a Late Orientalizing-period (c. 750–575 BC) bronze plate from Tomb XI at Colle del Forno near Eretum. Eretum was a Sabine town about 30 km north-east of Rome and served as an important trade and communication link between Sabines, Etruscans, Faliscans and Romans. According to Petersen, the bronze plate from Colle del Forno shows connections with other parts of the Mediterranean basin, especially with Greece and the Near East. The motifs on the plate are unique insofar as they present the earliest known idea of a conception of the afterlife in Central Italy. It also shows how religious beliefs, and not only material culture, changed in the Late Orientalizing period, and local and foreign customs and ideas merged. Lingering on the theme of ritual and myth, J. Rasmus Brandt investigates the meaning behind masks in Etruscan society. Etruscan usage of masks was mainly confined to the funerary sphere, which is why Brandt's focus lies with masks used in ritual contexts, even if he also discusses masks in a general basis. He highlights the mask's ability to allow its wearer to step outside his own persona, and become someone, or something, else. According to Brandt, the usage of masks in funerary ceremony was a measure taken by the living to confuse any malevolent demons, who might want to interfere with the deceased's journey to the Underworld.

Moving away from the world of myth, religion and the afterlife, Ingela Wiman's contribution focuses on Etruscan images of nature. Wiman's objective is to study "symbolic values

attributed to biological singularities". Her text is to be seen as a pilot study for a more exhaustive work regarding images of the Etruscan biosphere. Chronologically Wiman focuses on the Roman Late Republic and Early Empire, since this era is notable for its depictions of nature in art. Roman frescoes, with their very accurately rendered motifs of gardens with animals and flowers, can provide evidence of flora and fauna also to be expected in Etruria. However, Etruscan tomb frescoes from the Archaic and later periods have also been consulted.

A different theme altogether is presented by the contribution of Cecilie Brøns, who tries to capture the perception of sound in Etruscan art and iconography. In this interesting article Brøns surveys Etruscan musical instruments, trying to establish which were most common and on what occasions they were typically used. Brøns relates that the research into Etruscan art and sound is a relatively new field, and emphasizes that for the future, it will be important not to perceive art as silent, but to also consider its sounds in connection to the visual experience.

A more classical archaeological approach is provided by Matilde Marzullo who contributes a chronology for the development of the Tarquinian Chamber Tomb. The chamber tomb type started off as a development of the simple *fossa* tomb. Beginning in the 8th century BC the original *fossa* was dug deeper, creating a small chamber beneath it. The *fossa* itself was then covered by slabs to seal the opening. This construction type was later abandoned from the 7th century BC, when construction was begun from the front instead. Marzullo also discusses the relationship between aspects of architecture and aspects of wall-paintings with specific reference to Tarquinian tombs. The tomb architectural theme continues with a contribution by Laura Nazim who analyses the funerary games found in relief on the so-called "Magistrate's sarcophagus" (c. 360–325 BC) from the Tomba dei sarcofagi in Cerveteri. Nazim's contribution represents a new evaluation of the depictions after their extensive restoration in the 1990s. She argues convincingly, contrary to the prevailing opinion, that the depictions on the sides of the sarcophagus depict two different scenes, rather than one continuous event belonging to the funerary ceremonies of the deceased, highlighting that certain figures appear on both sides, such as the aulos and kithara players, albeit dressed differently. Based on comparisons with similar scenes in tomb paintings, Nazim concludes that the most plausible explanation would be that we are dealing with two scenes which were intended to be read separately.

The next contribution, by Helle Salskov Roberts, takes us back to the religious sphere once more, with an interesting study of an obscure divinity, the goddess *Cavatha*. The name was inscribed on a skyphos acquired by the Ny Carlsberg Glyptotek in 1924, together with other antiquities originating from Orvieto. The name was inscribed in its genitive form, *Cavaθas*, together with the Etruscan word for daughter, *sexis* (also in the genitive

form). The same combination has also been found at Pyrgi. *Cavaθa* seems to have been a goddess similar to Kore/Persephone in the pre-Hellenized Etruscan pantheon, worshipped together with her consort *Šur/Šuri*, as suggested by a dedication to Demeter made at Building *Beta*, their joint sanctuary at Pyrgi. These indigenous divinities were only later ousted and substituted with their Greek counterparts, in Etruscan shroud, *Persipnei* and *Aita*, i.e., Persephone and Hades.

Marjatta Nielsen's contribution on networking through marriage shows how Etruscan noble families established political and social alliances. It is an interesting approach which has only recently gained the attention of scholarship, and it serves as an important complement to other types of cultural contacts between communities, such as those reflected in material remains, and more usually connected to the business of men and their mobility as merchants, artisans, warriors and so forth. The article is subtitled '*la donna è mobile*', which hints at the fact that it was mostly women who moved to other locations in connection to marriages, while men most often remained in their home communities. There are however cases of "uxorical" marriages, where the husband moved to the community of the wife, albeit the norm was the other way around. Nielsen's material consists of written records containing personal names, mainly funerary inscriptions found on sarcophagi and in tombs, or in other ways connected to the final resting place of the deceased. She has also studied the 2nd-century BC Tabula Cortonensis, a bronze tablet containing a legal document between two parties regarding the transaction of landed property in the vicinity of Lake Trasimeno. As a general rule, women kept their family names upon marriage, and many Etruscans also bore a *matronymikon* (the mother's name) as part of their official nomenclature. Hence it is possible to establish connections between families.

With Sofie Heiberg Plovdrup the volume turns back to an art history theme. She sets out to analyse Etruscan portraiture and its inherent problems. Traditionally, Etruscan portraiture finds itself in a dichotomy between Greek and Roman portraiture, usually viewed as a bad attempt at mimicking Greek portraiture, or as a provincial Roman forerunner. The author also engages in an interesting discussion on how to define what a portrait really is, and the emotions it is supposed to evoke in the viewer: recognition both of physical traits and attributes, memories of the person depicted and so forth. Heiberg Plovdrup interprets portraits in family tombs as placeholders for the deceased; they should be lifelike but not too lifelike. The portraits served to connect the descendants to the deceased, maintaining the family bond between the living and the dead.

For the last two contributions the volume makes a jump in time to the early modern period. Bjarne Purup discusses forged and reproduced Etruscan mirrors in the collection of the Danish sculptor Bertel Thorvaldsen (1770–1844), as the interest in Etruscans grew amongst collectors in the early 19th century. To

make an authentic ancient Etruscan mirror more desirable and interesting, presumably to fetch a higher price, sometimes an Etruscan-style engraving was etched on its back, should such be missing. By making comparisons with motifs on ancient coins as well as art from the 17th to the 19th centuries, Purup has been able to conclude that some of these mirrors are forgeries.

The volume's final contribution is also dedicated to Thorvaldsen and 19th-century collectionism. In particular, the author Kristine Bøggild Johannsen reviews Thorvaldsen's passion for Etruscan artefacts, and his acquaintances with archaeologists and connections to archaeological societies operating in Italy. This fascination of Thorvaldsen's is essential in interpreting his choices of motifs for his own work.

This volume represents an interesting contribution to the discipline of Etruscology, with a wide range of different themes that cover many angles of approach. All contributions are well-written and stimulating. However, contrary to most similar volumes, the present one does not follow any specific theme. What I find particularly lacking here is some kind of coherence. The wide thematic range is unfortunately both a strength and a weakness. An overarching theme would have been welcome, or perhaps a concluding chapter by the editors to sum up the different themes presented in the volume. This, I believe, would have contributed to a more comprehensive reading of the various chapters. That said, I would like to conclude by adding that the present work is a refreshing contribution to the discipline, which will add to research in general, and hopefully stimulate scholars to pose new questions to the material record, whether it be archaeological, historical, art historical or philological.

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S. Maréchal, *Bathing at the edge of the Roman Empire. Baths and bathing habits in the north-western corner of continental Europe* (The Archaeology of Northern Europe 2), Turnhout: Brepols 2023. 302 pp. ISBN: 978-2-503-60066-6. <https://doi.org/10.1484/m.tane-eb.5.129940>

<https://doi.org/10.30549/opathrom-17-18>

Sadi Maréchal's book *Bathing at the edge of the Roman Empire* explores the Roman baths in *civitates Menapiorum*, *Nerviorum* and *Tungrorum* (in modern Belgium, the Netherlands, France and Germany), in order to study socio-cultural transformation and societal change in the area. Following the introduction, three chapters present an overview of Roman

bathing (ch. 1), the geographical spread of the baths in the area (ch. 2), and previous research (ch. 3). This is followed by three chapters on technical matters, including architecture (ch. 4), technology (ch. 5), as well as building materials and decorations (ch. 6). Finally, one chapter deals with the link between bathing and society (ch. 7). The study is finished by a chapter with the heading 'Conclusions'. The book also includes an excellent catalogue of 145 baths in the study area, collecting, in practice, all available data, as well as several appendices listing various features of the baths, an up-to-date bibliography and an index.

The volume begins with an 'Introduction' (pp. 19–24), which is both direct and admirably to the point. The aims of the study are clearly stated in the first sentence, leaving the reader with no doubt regarding the author's intentions (see above). This is followed by brief but important notes on aspects such as methodology, the geographical and chronological framework, as well as terminology. Chapter 1 ('Communal baths—a Roman phenomenon?', pp. 25–32) continues by providing a crucial backdrop, by discussing how the Roman practice of communal bathing was established, why baths were popular in Roman society and how the habit spread throughout the Empire. Largely based on previous research, it provides a useful overview, in particular for those less familiar with the topic. The introductory section then continues with chapter 2 ('Earlier research on Roman bathing in the north-west', pp. 33–38) providing a background to the excavation of baths in the area, how they have been treated in general studies of Roman baths and also in works on baths in the specific region. The following chapter (ch. 3, 'The Roman continental north-west, a blank spot for baths?', pp. 39–47) ties into the discussion in chapter 2 by outlining the distribution of Roman baths in the study area. Here it is shown that the number of baths is closely linked to the number of rural villas in these *civitates*, and argued that the distribution of these villas was largely determined by the local soil being suited, or not, for agriculture. This gives the discussion, both here and later, a distinct flavour of natural determinism.

In many ways the heart of the study starts with chapter 4 ('The architecture of the baths', pp. 49–64) which discusses the structures by type of bath (military, private and public), their size, and the spaces room by room. Here Maréchal shows that simple linear row or block types dominated, with no baths of the more elaborate type ("Imperial baths") seen in other areas of the Empire from the time of Hadrian onwards. This is a detailed and well-written chapter, although it has a tendency towards listing examples, creating a dense and occasionally heavy text to read. In many ways, this is simply a drawback of the careful and well-executed inventory of the material by the author. Chapter 5 ('Technology of the baths', pp. 65–73) takes a similar approach, examining various technological aspects of bathhouses, for example, how the furnaces and hypocausts