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emancipation, political and economic influence and independence—areas which, according to Figueira, are anachronistic. In his investigation, Figueira takes a closer look at Spartan women's direct influence on male upbringing and behaviour—spheres which he thinks are the most important and significant aspects in the study of Spartan women. Spartan women's influence on and supervising of the male part of society is presented in the ancient texts by Herodotus, Aristotle, Xenophon, the Attic Old Comedy and 4th century historiography. Also Plutarch, although a late writer, is a usable source since he relies on earlier, now lost, sources. How mothers treated sons going into battle, as well as their reactions when sons did not show bravery in combat are discussed—a part which especially strengthens one's impression that the author sometimes uses the sources too literally. Figueira underscores that the gynocracy must be understood in the context of the unique Spartan society. Women's behaviour reflects Spartan customs and women had different roles from those of women in other Greek cities. The roles of Spartan women should not be compared to the roles which women in Athens played in the *oikoi* and the cult. A crucial feature in Spartan society was the elongated maturation of citizen women and men. As a consequence, young women married when they were adults, and were married to men of the same age, which in turn were absent from home most of the time; something which must have contributed to women's possibility to be in power of the *oikos*.

Chapter 8. Stephen Hodkinson, "Sparta and Nazi Germany in mid-20th century British liberal and left-wing thought" (pp. 297–342). Hodkinson examines the analogy between Sparta and Nazi Germany used by intellectuals in Britain and naturalized Americans (e.g. Moses Finley). Firstly, he examines how this analogy emerged with Arnold Toynbee and Richard Crossman in the 1930s. Secondly, he examines the analogy which developed during World War II, when Britain was at war with Germany; and eventually the post-war heritage in British thought, which was spread by radio broadcasts. The left-wing, intellectual, central figures that are discussed by Hodkinson share a common feature: they were all educated in Classics. This, however, was a rule more than an exception for the time period. The fact that Nazi Germany associated itself with ancient Sparta is well-known, but this article sheds light on how the British "other side" shaped and maintained the analogy over time.

As stated at the beginning, the articles of this volume constitute individual contributions without any mutual coherence—other than dealing with Sparta. This is of course a common feature in conference volumes, nonetheless, a clear summary of each article is missing in the Introduction. A couple of the contributors (Richer, Powell, David), do not clarify what is so special about Sparta, and make no comparison with

other Greek societies. The majority of the articles address scholars of respective fields, but the last two articles (Figueira and Hodkinson), are suitable for students and could be used to inspire discussions in seminars.

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L. Bouke van der Meer (ed). *Material Aspects of Etruscan Religion. Proceedings of the International Colloquium, Leiden, May 29 and 30, 2008. BABESCH, Annual Papers on Mediterranean Archaeology, supp 16*, 2010, Leuven: Peeters, 2010. 1-164 pp. ISBN 978-90-429-2366-9.

Recently, scholars have been increasingly interested in materiality: how artefacts, patterns of tomb distributions or the landscape's interplay with a sanctuary may be studied, in order to obtain cognitive aspects of ancient societies. The present book, however, proceedings from a colloquium on material aspects of Etruscan religion, examines a variety of religious paraphernalia and constructions as matter *sensu Platonis*. The publication contains ten papers by fourteen scholars on various topics related to Etruscan cult practices and/or cult artefacts.

The initial article is by Maria Bonghi Jovini, and examines the *area sacra/monumental complex* in Tarquinia (pp. 5–16). When this sanctuary was excavated, it received much attention, due to the evidence of human sacrifice and the possible deposit of a young boy with a deformed cranium buried close to a centrally placed, natural gorge. Here, the main focus of the author is to tie the archaeological finds from the area to the possible divinity receiving devotion at this place, from the end of the 10th century BC until ca 400 BC. She scrutinizes the various finds in the area and records changes in the artefacts which were deposited as offerings in the *longue durée* of its existence. Her conclusion is that a female divinity with chthonic aspects, perhaps a combination of characteristics from the cultic spheres of Artumes, Turan, Thesan and Uni, was worshipped here. Uni is evidenced by an inscription on a base of a bucchero vase which was found in the area. The possible connection between the gods is still obscure and the author provides an interesting discussion on the importance of Greek influences on Etruscan, originally aniconic, divine characters.

Giuseppe Sassetelli and Elisabetta Govi present new ideas on the foundation rites which were performed during the planning of Marzabotto (pp. 17–27). They outline how summer and winter solstices were the main points of reference

when outlining the city. They demonstrate how a centrally placed *cippus* with an incised cross, lined out the streets in a model of the heavenly *templum* above. From an *auguraculum* on the acropolis, in the northwestern part of the town, a line was drawn from one centrally placed altar to a point on the horizon in the southeast. The spot where the summer solstice sunset took place was marked by the augur/haruspex, on the acropolis hill. The ground plan of Marzabotto (probably called “the new” judging from a find of an inscription from the sanctuary with the name *kainua* in locative, “at *Kainua*”) is an Etruscan custom and an example of a foundation rite described by Plutarch (*Rom.*, 11). When discussing the role, gesture and instruments of the *haruspex*, Francesco Roncalli calls attention to the famous “*Tarchon*” mirror from Tuscania which depicts two *haruspices* (pp. 117–127). Roncalli convincingly argues that they are depicted as if they were involved in a foundation rite, perhaps the original founding of Tarquinia. He bases this assumption on the staff in the right hand of the diviner which is clearly stuck down below the base-line of the engraved mirror. The author means that soothsayers—in order to communicate with the chthonian world—employed such means. According to Livy and Plutarch, such a habit was used when Romulus traced out the boundaries of the future Rome. Roncalli also discusses a memorial rite which was completed during the annual commemoration of the triumph over the defeated Veii, and performed at the Ides of October in Rome. Here an old, indecently behaved old man dressed in a purple toga but wearing a child’s bulla, may call to mind Tages, the famous *puer sapiens* who revealed the *disciplina etrusca* emerging from a furrow made by the plough in Tarquinia. This old man was the target for Roman mockery even during Plutarch’s time. At Area Sacra in Tarquinia the bones and deformed cranium of a nine-year old boy was found exhumated near the sacred gorge. Perhaps this boy was once conceived of as Tages, the boy with the wisdom of an old man, as has been hinted at by the excavators, cited in Bonghi Jovini’s present article (p. 15). Connections can, certainly, not be ruled out.

Other influences or connections discussed in the book are Near Eastern parallels to Etruscan cult practices. One well-known example of a Near Eastern parallel is provided by a reference to divination, by means of *hepatomancy*. This practice was used by Babylonians, and is evidenced by a “model-liver” stored in the British Museum. It is also described in Hittite texts. Scholars are, seemingly, less biased today against origins and influences *ex Oriente*. Claus Ambos and Ingrid Krauskopf document the Oriental sources of the *lituus*, the curved staff used by augurs both in Etruria and Rome (cf. Roncalli p. 123), from Akkadian, Assyrian and Hittite texts and images (pp. 127–153). Its origin is a herdsman’s staff, crooked so that animals could be hooked by the legs or necks. It is at-

tributed to agrarian, archaic societies. It was used upraised or lowered in different situations by the diviner and is not found as a ritual implement in Greek contexts. In the Tomb of the Augurs in Tarquinia, it was most likely used by the organizer of the funerary games, as suggested by the authors. They cite Jeannot’s thorough examination of *lituus* staffs in Chiusine milieus (Bibliography, p. 151) and his conclusion that the explanation to their use in Etruria is dependent on the scenes in which they occurred, and should be interpreted accordingly.

Later Etruscan artistic developments, especially from the artistic *floruit* of the Late Classical and Early Hellenistic periods are discussed in two articles. Maurizio Harari deals with Etrusco-Faliscan architectural sculpture and vase-paintings (pp. 83–103), and Fernando Gilotta describes an intriguing motif on an Etruscan red-figure column krater from “the storerooms of Chiusi, Museo Archeologico Nazionale” (pp. 105–115). It is painted in the style of Polygnotos and his group working in Athens around the last three decades of the 5th century BC. Its decoration, however, is purely Etruscan and depicts the journey to Aitas/Hades. A cloaked soul appears on both the A and the B sides; in A he is watching the funeral games which were held in his honour, and on side B he is being addressed by three successive Turms who appear beside and on an altar, possibly to help the deceased on his way to the underworld. The cartoon-like appearance of the three Turms/Aitas figures suggests that Etruscan art could be “read” as depicting distinct phases/stages which were perceived simultaneously by the spectator. Gilotta sees this exceptional vase as providing an insight into a period of prosperity and a noble clientele who were open to religious influences and experiences from Greece and Magna Graecia at the time.

Greek influences are particularly noticeable in Graviscae, the harbour town of Tarquinia, in both religious and social contexts. Lucio Fiorini and Mario Torelli present the results of 40 years of excavations at the site (pp. 29–49). They document various sanctuaries; amongst them is one which was devoted to Aphrodite. It is situated in close proximity to an area which was connected with metallurgic activities, with large finds of slag from iron, copper, and lead production as well as melting furnaces. The connection between Aphrodite and metalwork is well-known in the Eastern Mediterranean, especially in Cyprus where she is at times connected with Astarte. An Adoneion with a large cortile is another spectacular find from the city.

Turms Aitas was sitting on an altar on the vase discussed above, and discussions and typologies of altars play a dominant role throughout this book. Stephan Steingraber and Silvia Menichelli, in “Etruscan altars in sanctuaries and necropoleis of the Orientalizing, Archaic and Classical periods” (pp. 51–74), provide a complete overview of types of altars

and their various uses. They also provide clear, graphic illustrations of their findings. Two maps are provided which illustrate the various types of cults and altars respectively. It is interesting to note the predominance of altars which were dedicated to funerary cults in the areas of San Giovenale and Blera.

Friedhelm Prayon follows suit, with an article on the tomb as an altar (pp. 75–82). He demonstrates that, for the Etruscans, the grave monument was not only a place to deposit the dead, but it also served as an altar from the beginning to the end of Etruscan tomb building. He points to the presence of ramps leading onto the summit of *tumuli* in earlier periods, possibly with a *cippus* on top and points out that the Etruscan *cippi* have not yet been studied in great detail. Later periods had other types of altar constructions, but the habit of using the tomb as an altar was maintained and did probably later inspire the Romans in their construction of the “altartomb/*Altargrab*” as a symbol of the cult of the ancestor. In Roncalli’s paper (pp. 117–125) an Archaic golden ring with an incised bezel depicts the altar, as well as a crouching creature sitting on top of it. The creature has a human body and a wolf’s head, mane and outstretched paws and “... can only be the Etruscan demon of death, related to *Aplu/Suri* ...” (p. 124).

The last contribution by Giovannangelo Camporeale, “Il teatro etrusco secondo le fonti scritte, spettacolo, ritualità, religione” (pp. 156–164), provides a useful collection of all the sources in Greek and Roman literature for various types of Etruscan performances.

To conclude, this is a valuable book of interest for any student of Etruscan religious activities. As is evident from the above descriptions, most of the contributions in the colloquium proceedings illuminate the ideas and propositions of each other. The quality of each individual text is reflected in the overall volume, as it is a high-quality scholarly endeavour.

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Nancy A. Winter, *Symbols of wealth and power, Architectural terracotta decoration in Etruria and Central Italy, 640–510 B.C.* (Memoirs of the American Academy in Rome, Supplementary volume, IX), Ann Arbor, Michigan 2009, lii + 650 pp., 525 figs. ISBN-13: 978-0-472-11665-2; ISBN-10 0-472-11665-7.¹

Jette Christansen & Nancy A. Winter, with contributions by Patricia S. Lulof, *Ny Carlsberg Glyptotek, Catalogue Etruria Vol. I, Architectural terracottas and painted wall plaques, Pinakes, c. 625–200 BC*, København 2010. 198 pp., 254 figs. ISBN 978-87-7452-312-3.

Patricia S. Lulof, *Architectural terracottas in the Allard Pierson Museum Amsterdam* (Collections of the Allard Pierson Museum, 2), Amsterdam 2007. viii + 117 pp., VI + 32 pls., 35 figs. ISBN/EAN 978-90-71211-40-9.

The progress of research concerning Central Italic architectural terracottas has centred around five particular years. In 1918, Alessandro Della Seta divided the terracottas in the Museo di Villa Giulia into three chronological (and stylistic) phases, a classification still valid to a great extent even today. In 1940, Arvid Andréén published his fundamental *corpus* of the entire bulk of material known at the time. In 1966, American archaeologists started excavating an Etruscan site at Poggio Civitate (Murlo) and Swedish ones, another at Acquarossa—two projects that were soon to alter entirely our comprehension of early terracotta production in Etruria, even adding an earlier unknown phase before the first one of Della Seta’s.

In 1990, the first international conference on Central Italic terracottas was held at the Swedish Institute in Rome, followed up to now by three more—all of them entitled *Deliciae Fictiles*. These four conferences have considerably promoted the publication of both new and old finds. In 2009, finally, Nancy Winter’s new handbook, *Symbols of wealth and power*, superseded Andréén’s work that, through the wealth of new discoveries from the 1960s onwards, had become increasingly obsolete. It is, however, telling that Winter’s weighty volume has room only for Della Seta’s first phase and for the earlier one that we now know preceded it.

It may be more than mere chance that the distance between these five fundamental dates happens to be more or less the same (19–26 years)—each, thus, representing a new generation of scholars with new aims and new methods. While Andréén’s *corpus* clearly reflects early twentieth-century scholarly traditions, Winter’s *magnum opus* is firmly based on the

¹ Parts of my review of Nancy Winter’s book have been published before (in Swedish) in *Medusa* 32:1, 2011, 43–47.