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Review of *Archeologia Laziale VIII: Ottavo incontro di studio del Comitato per l'Archeologia Laziale*, edited by Stefania Quilici Gigli

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established Etruscan death iconography matured slowly, but was finally narrowed down to the ruler of the Underworld, Aita, with a wolf's cap, his spouse, Phersipnei, the three main demons, Tuchulcha, Charun, Vanth, and a few others. In Chapter Three Krauskopf describes the iconographical history of each of these figures.

Aita, the ruler of the Underworld, is particularly well portrayed in paintings of the Tomba Golini and the Tomba dell'Orco. His most distinctive trait is the wolf's cap which he has borrowed from earlier demons. He is accompanied by his spouse, whose association with the Underworld is accentuated by her snake hair, but who unlike her Greek counterpart plays no independent role in the Etruscan myths.

Much more colorful are the demons that, by the fourth century B.C., take on individual characteristics that determine their origin as well as their separate functions. The best depictions of them appear in the Tomba dell'Orco and in vases of the Vanth group.

The demon Tuchulcha continues the earlier tradition of vulture-headed figures in that he has a bird's beak instead of a nose. His long donkey's ears further add to his other-than-human appearance. Charun, too, has adopted animal ears, and his nose is often exaggerated to a snout or trunk. His favorite attribute is a wooden hammer. Krauskopf makes an interesting comparison between the size and type of hammers carried by Charun and by other demons, and suggests that Charun's hammer indicated the inevitability of death, a symbol borrowed from the Etruscan tradition of the yearly nail, hammered in by Athrpa.

A much more soothing demon is Vanth. She appears as a winged female in limestone sculptures from Chiusi as early as the mid-fifth to early fourth century B.C. Her pose is one of protecting or guarding the dead, and she holds a scroll. The shadow of her large wings falls over Patroklos and Achilles in the Tomba François. In her supremely calm pose she resembles another winged female, Lasa, with the distinct difference that Vanth is exclusive to the Underworld, and Lasa to this world.

Gradually, beginning as early as the late fifth or early fourth century B.C., the beautiful Vanth acquires Underworld characteristics such as snakes in her hair or hands. By wearing a short chiton and high boots, she comes to resemble the Furies or Erinyes, even entering the sphere of Aphrodite by being shown completely nude.

In addition to the named demons, there were also youthful male winged demons shown holding hammers, writing tablets, or vessels. Another more monster-like group includes the snake-legged demon in the Tomba del Tifone, or marine composite figures such as the figure in the Tomba dei Rilievi.

Of the many demon figures created in the fourth century B.C., the two who continued in popularity were the ugly Charun with a big hammer and Vanth as Fury with torch, snakes, sword, or scroll. In tracing the development of Etruscan Underworld iconography, Krauskopf concludes that while many elements in the depiction of Underworld gods and demons were inspired by the Greeks, it was the Etruscans themselves who kept making the demons more and more gruesome. It was the ambition of the artist to make the figures increasingly expressive that caused the funerary

art to appear more and more gloomy and frightening, rather than any change in the Etruscan belief system. That these efforts were not localized or temporary is finally demonstrated, in an appendix, by a newly published tomb from Tarquinia (Tomba dei Demoni Azzurri), that combines elements from the fifth-century B.C. Felsina stela with motifs known later, in the fourth century B.C., at Orvieto (Tomba Golini) and Tarquinia (Tomba dell'Orco).

The format of the book is very concise, and resembles the entries in *LIMC*, to which Krauskopf has made many valuable contributions. Her familiarity with the material and the iconography lends authority to the text and extensive notes. The strength of the book lies in its precise analysis of motifs shown on diverse types of objects from different sites. The results of Krauskopf's study are convincing from the point of view of iconography. The emphasis on iconography is, however, limiting when it excludes broader issues of historical context and social issues, and the development of values and beliefs. Such issues are at times alluded to, but are not developed. Because of its scope, the book must be regarded as a highly specialized research tool that requires its reader to have considerable familiarity with Etruscan art and access to well-equipped libraries for further information on pieces mentioned but not described or illustrated.

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ARCHEOLOGIA LAZIALE VIII. OTTAVO INCONTRO DI STUDIO DEL COMITATO PER L'ARCHEOLOGIA LAZIALE, edited by *Stefania Quilici Gigli*. (Quaderni del Centro di Studio per l'Archeologia Etrusco-Italica 14.) Pp. 386 + indices. Numerous black-and-white photographic and graphic figures in text. Rome, Consiglio Nazionale delle Ricerche 1987.

The problem of keeping abreast of archaeological news has grown progressively more acute since the end of World War II when the *Fasti Archaeologici* was created to speed the dissemination of information about discoveries made in the ancient Mediterranean and Old Europe to the international scholarly community. Since then these areas have been witness to such an increase in archaeological activity (by design, accident, and stealth) that supplementary forms of communication have proliferated, although by no means at a regular pace or with ready availability. As regards Italy the number of *rassegne* and *notiziari* appearing in the periodical literature or in special publications of the state archaeological superintendencies has grown apace in recent years to provide relief for the venerable but hopelessly beleaguered *Notizie degli Scavi di Antichità* and one of the more impressive is the series of volumes dedicated to current archaeological work in and around Rome and southern Latium, *Archeologia Laziale*, which celebrates its 10th anniversary in 1989-1990.

Archeologia Laziale is the product of scientific and financial collaboration involving the superintendencies for Rome, Os-

tia, and Latium as well as a number of Italian and foreign institutes based in Rome. Lest it be thought that the multiplicity of agencies involved in the organization of the annual meetings preliminary to publication of the proceedings prove cumbersome, it should be noted that *Archeologia Laziale* VIII appeared promptly in 1987 following the meetings held in May of 1986, while the proceedings of the November 1987 meetings came out in early Fall 1988. It should be noted as well that these meetings can go beyond the framework of reporting work in progress to embrace a programmatic theme, as, for example, the role of the Tiber as a means of communication/exchange over time, or the history and influence of the Via Appia within Latium, the theme proposed for the 1989 meetings.

The contents of the present volume reflect the activities of the superintendencies and institutes to which reference has already been made. Special attention goes to the area of Rome (including the *suburbio* and Alban Hills) and southern Latium, which receive approximately equal space with fewer reports from the Sabina and Ostia. The variety in the reports is considerable indeed with a chronological spectrum extending from the lower Palaeolithic to the Renaissance, and the advance of Mediaeval archaeology is apparent, not only in the summary report of activities by the British School in Rome, but in the more detailed site reports from members of the superintendencies.

The length of the reports is of course variable and the great utility of the volume will perhaps be, at least from the vantage point of the United States, where by and large Italian publications are not well represented in many university collections, the immediacy of communication about who is doing what in the region. The Medieval phases of the *crypta Balbi* and Circus Maximus excavations in Rome, the discovery of an Orientalizing tomb of the end of the eighth century at Rocca di Papa, the contents of which reaffirm the importance of the Sacco and Liris valleys for linking Campania, Latium, and Etruria at that time, advances in the knowledge of techniques of agricultural drainage practiced in the *ager Romanus* (including the Pontine area) in antiquity and the Dark Ages, the survival of extensive Neolithic remains only 10 miles from the center of Rome: these are discoveries important in themselves and the more important to record because of the difficult circumstances in which much of this work goes on.

While the prominence of Rome may perhaps be symptomatic of the situation that developed there five years before this meeting took place with the approval of special funding by the Italian government to assist the work of the superintendency, the crisis provoked by largely unregulated urban development to which the Biasini law for Rome was a partial response is one of major proportions the destructive effects of which can readily be documented throughout the archaeological landscape of Latium. Consequently one cannot treat the communications in this volume as conventional reports; there is an urgency about them that can only increase the reader's appreciation of the dedication, energy, and discipline Prof. Stefania Quilici Gigli, her colleagues and collab-

orators in the Centro di Studio per l'Archeologia Etrusca-Italica continue to bring to this enterprise.

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KAISER AUGUSTUS UND DIE VERLORENE REPUBLIK. (Staatliche Museen, Preussischer Kulturbesitz) Pp. 638, figs. 966 (14 in color). Philipp von Zabern, Mainz 1988.

Those who visited the exhibition devoted to Augustan art in Berlin during the Summer of 1988 viewed what might well qualify as the most important show of ancient art to have been mounted anywhere in the postwar period. Capping several decades of intense interest in Roman art under Augustus, the exhibition displayed hundreds of works lent by various museums throughout Europe. Many of the finest monuments of Augustan art (e.g., the Prima Porta Augustus and the silver Hoby cups) made the journey to Berlin, including some never before seen outside of their home institution. Where the originals were unavailable—inevitably in the case of monuments such as the Ara Pacis or Mausoleum of Augustus—casts, models, reconstruction drawings or photographs, all of superb quality, helped to fill the gap. Altogether, the visitor was treated to a rare and stimulating visual survey of an era that is now recognized as pivotal for the development of Roman art.

Now dismantled, the Berlin show finds a permanent life in the richly illustrated, 638-page catalogue under review. In large part the catalogue follows the format of the exhibition, being divided into four major sections entitled "Architecture," "Image and Sculpture," "Propagandistic Imagery" (the hard-to-translate German "Bildpropaganda") and "Germania and Rome." Short essays and catalogue entries for the specific works that were displayed in the show explore aspects of these four broadly defined categories. Although written by many different scholars, the catalogue entries are remarkably cohesive in their editorial balance between description and interpretation and, more importantly, their avoidance of strongly idiosyncratic viewpoints. Space does not permit an extensive discussion of the catalogue—there are 455 entries in all—in this review, but certain parts deserve mention.

The section devoted to architecture presents a trove of new material, the fruit of numerous archaeological investigations conducted in Rome in recent years. Here the documentation is extensive yet the conclusions conservatively stated, a reflection of the incomplete status of many studies. (Some of the excavations themselves are ongoing.) A. Viscogliosi's study of the Temple of Apollo Sosianus reveals a building whose ornate embellishments belie its small size. With polychrome marbles and inventive architectural forms such as capitals carved with Apolline snakes and tripods, the temple well deserves the reputation for bold unorthodoxy it was given by D. Strong more than 20 years ago (*JRS* 53 [1963] 81).

The work of J. Ganzert and V. Kockel on the Forum of Augustus presents perhaps the "hottest" news of the exhi-