

ANDREA BABBI / UWE PELTZ, *La tomba del Guerriero di Tarquinia. Identità elitaria, concentrazione del potere e networks dinamici nell'avanzato VIII sec. a. C. / Das Kriegergrab von Tarquinia. Identität, Machtkonzentration und dynamische Netzwerke im späten 8. Jahrhundert v. Chr.* Monographien des Römisch-Germanischen Zentralmuseums Band 109. Schnell und Steiner, Regensburg 2013. € 95,-. ISBN 978-3-7954-2766-5. 440 pages, 91 plates, 42 b/wand 86 coloured illustrations.

Between the autumn of 1869 and March 1870, the Marzi family carried out excavations at their properties at *Tarquinii* with the aim of selling possible findings (p. 1). Those excavations led to the discovery of the so-called Tomb of the Warrior, a cornerstone of the early Orientalizing Period in Etruria.

The book under review is the updated, systematic edition of the work discussing the context, whose relevance has been always recognised in Etruscan studies. As a matter of fact, there is almost no handbook on the Etruscans that does not deal with, or simply quote, the Tomb of the Warrior.

From a general point of view, this new edition of the context can be considered further evidence of the tendency to re-read old contexts in the light of current methodological approaches. This has recently happened, for instance, with another extremely relevant Orientalising context: the so-called Isis Tomb of Vulci (F. BUBENHEIMER-ERHART, *Die ägyptische Grotte von Vulci. Zum Beginn der Archäologie als wissenschaftliche Disziplin* [Wiesbaden 2010]; ID., *Das Isisgrab von Vulci. Eine Fundgruppe der Orientalisierenden Periode Etruriens* [Wien 2012]).

The Tomb of the Warrior was discovered in October 1869 in a plot of land in the locality of Primi Archi at Tarquinia. Andrea Babbi, in the volume's Introduction (pp. 1–13), carries out a detailed analysis of the locality and of the circumstances in which the context was found. The painstaking study of the 19th-century cadastral maps (figs 1–2, p. 2) and archival sources allowed him to locate, with a good degree of accuracy, the area in which the discovery took place (fig. 6, p. 6). As is known, the tomb was of the so-called “a cassone” type. The *nenfro* case measured 3.40 m x 1.58 m, was 1.62 m high and contained a single burial, characterised by a rich set of grave goods. Immediately after the discovery, at the end of November 1869, Wolfgang Helbig visited the Marzi brothers and in March of the following year, the Commissione Consultiva di Antichità e Belle Arti e della Esposizione Romana sent a group of experts to evaluate the findings. The experts endorsed the purchase of the context for the Museo Gregoriano. A. Babbi underlines correctly that the historical events (the conquest of Rome in September 1869, and the plebiscite that established the annexation of Rome to the Regno d'Italia in the month of October 1869) overshadowed the questions connected to the purchase of antiquities. A year later, the Italian state decided that the Marzi brothers were free to sell the tomb, and so they did: the Tomb of the Warrior ended up in Berlin (1873). V. Kästner (pp. 13–17) analyses the sequence of events connected to the “German part of the story” in the 20th century. Once again, it is particularly interesting to underline how historical circumstances affected the conservation of the context. In particular, the events connected to the Second World War must be considered a kind of first watershed (p. 15): the grave goods were split and the objects were relocated in many air-raid shelters. A further step is connected to the transport of the materials in Moscow and Leningrad (pp. 15 f.). It was only in 1958 that the objects returned to the Antikensammlung in Berlin.

After the detailed reconstruction of the events connected to the discovery, the selling of the goods and their German fate, a chapter is dedicated to the analysis of the context itself (pp. 59–164). In particular, the first part of the analysis is dedicated to the context's widely debated chronology. As is known, there were two main opinions expressed in previous studies. For some scholars, the context had to be dated at the second half of the 8th century B. C., while for others it was dated at

the very end of the 8th to first half of the 7th century B. C. (p. 60). A. Babbi, although correctly remembering the presence of a razor of a type that can be dated to the first half of the 8th century B. C. (cat. 25, pp. 277 f., tab. 25) and of a knife that cannot be dated before the beginning of the 7th century B. C. (cat. 24, pp. 276 f., tab. 24), states that the analysis of the metal objects allows us to date the Tomb of the Warrior as between 730 and 700 B. C. (p. 62).

Particularly relevant is the paragraph *La 'Tomba del Guerriero' e la sua cornice storico-sociale* (pp. 63–86), in which A. Babbi tries to set the Tomb of the Warrior in the context of the wider Mediterranean. In the thoroughly drawn picture, which sometimes falls slightly outside of the analysis of the Tomb of the Warrior, I find particularly relevant the observations that approach the creation of a connection between the funerary evidence and the data coming from excavations carried out since 1982 on the Civita plateau by the University of Milan, and with the developing urban reality in general (pp. 81 f.). I personally believe that this is an interesting perspective, because it is an attempt to link the extensively investigated (as far as the Etruscan culture is concerned) “world of the dead” to the less well-known “world of the living”. The author interestingly remembers that the Tomb of the Warrior, together with two other particularly meaningful tombs (Poggio dell’Impiccato, I and II) must be set at the same chronological level in which the structures on the Civita plateau are “turned” to stone.

At the end of this complex analysis, three paragraphs deal respectively with the presence of an incised letter (a *san* of the Etruscan alphabet) on a wooden vase (E. Benelli, pp. 86 f.), with a *tabella defixionis* that must obviously be separated from the Etruscan context of the Tomb of the Warrior and instead connected to the *Sethianorum tabellae* found in the necropolis of Rome’s Porta San Sebastiano in 1850 (S. Giannobile / J. Curbera, pp. 87–92), and with some folded lead fragments, possibly part of a *defixio* (M. Krutzsch, pp. 92–95). I wonder whether it might have been better, in order not to interrupt the analysis of the Tomb of the Warrior, to create an Appendix of the *tabella defixionis* and the lead fragments. However, this is really a minor detail. The presence of the letter *san* on the wooden vase, on the other hand, is absolutely relevant. As a matter of fact, E. Benelli is inclined to recognise in this letter the most ancient document of classical Etruscan writing.

The book continues with a long section dedicated to technological (pp. 96–164) and scientific analyses (pp. 165–211), and to the study of the (ancient and modern) restorations that the objects underwent (pp. 213–232). It is impossible to give an account here of the exhaustive analysis carried out: all the roads have been attempted. I would like to draw particular attention to the paragraph concerning the technological analysis of the findings. The detailed study and the macro-photographs (the ones concerning the bronzes and the textiles are truly astonishing!) do give readers the opportunity to understand fully the ways in which the artisans worked and realised the objects. I personally find this kind of (alas, generally neglected) analysis extremely interesting, because if it were to be adopted on a wider scale, it would give us the opportunity to understand the ways in which artisans adopted specific techniques, re-reading and re-interpreting them in the different centres of ancient, pre-Roman Italy in order to obtain similar outcomes.

The catalogue of the tomb concludes the book (pp. 233–395). The records and the analytical part are both well structured and extremely accurate, and they are accompanied by an incredibly rich photographic / graphic apparatus (tabs 1–91). In addition, a considerable effort has been made in this case to “recreate” the original context, in which both pieces known presently can be analysed and the ones that could not be tracked down. In this last case, the archival sources have been widely exploited. It is the case, to make just one of the many possible examples, of the well-known *kardiophylax* that is presently missing, but it is analysed in the volume on the basis of the existing photographs in the Archive of the Antikensammlung (p. 234 and tab. 2). In some cases,

the archival materials helped to improve our knowledge, not only of the context itself, but also of wider artisanal aspects. To give an example (in which I am, obviously, particularly interested), it is the case of the *kantharos* n. 93 (tab. 72, pp. 368–375) that – published for the first time in the book with the old photographs of the Antikensammlung – clearly shows the presence of an *ad incavo* decoration on the shoulder. A. Babbi is certainly correct in recognizing that this kind of technique was used on the vessel. Therefore, Tarquinia must be (unsurprisingly) added to the centres that used the *ad incavo* decoration on impasto vases, at least in a high chronological setting. I expect that other Etruscan coastal cities – in particular *Caere* – will also provide testimonies in this direction. In this case the presence of this decoration on the later bucchero vessels could be considered a sign of the presence of the technique also in connection with the impasto ware in an earlier moment (M. C. BIELLA, *Impasti orientalizzanti con decorazione ad incavo nell'Italia centrale tirrenica* [Roma 2007] p. 216). And the presence of the technique at *Caere* could be proved by an impasto spiral amphora from the Banditaccia necropolis published in L. VON MATT / M. MORETTI, *Kunst der Etrusker in der Villa Giulia Rom* (Zürich 1968) p. 25 n. 27.

What seems unchanged for the moment is the assumption of a non-systematic adoption of the technique in the Etruscan coastal area. It is not, however, the study of a single tomb that can help us to attain this outcome, however relevant the context, as in the Tomb of the Warrior. Instead, as far as the chronological question is concerned, I fully agree with A. Babbi when he speaks of the possibility of a chronology still dated from the end of the 8th century B. C. for the “beginning” of the *ad incavo* technique (footnote n. 1514, p. 375), not only because of the *kantharos* n. 93 of the Tomb of the Warrior, but also because of a cup from Narce that I could not analyse during my own research and that Jacopo Tabolli has recently published on and convincingly dated to the phase Narce 3 (730–710 B. C.) (J. TABOLLI, *Narce tra la prima età del Ferro e l'Orientalizzante antico. L'abitato, I Tufi e la Petrina* [Pisa, Roma 2013] tav. XVIII, 3 [n. inv. 4018]). Finally, it seems relevant to me that the vase on which the technique is attested shows a *traforo* decoration, too. In my opinion, both the techniques can be connected to woodcutting. As a matter of fact, the tools used in the *ad incavo* technique are wood carving tools (BIELLA, *op. cit.*, p. 96), and it is possibly not a matter of chance that we find extraordinary testimonies of some wood vessels in the Tomb of the Warrior itself (cat. 104, tav. 80 pp. 383–385; cat. 105, tav. 81 pp. 385–386; cat. 106, tav. 82 pp. 386–387; cat. 107, tav. 83 p. 387). That conjunction, as far as ancient South Etruria is concerned, must be considered a real rarity, one that sheds light on the use of this material in connection with the production of vessels. It is self-evident that the diffusion of this kind of object has been underestimated because of the intrinsic fragility of the wood, and that when we have the opportunity of studying them, the picture of the Etruscan craftsmanship tends to acquire a sharper profile. It is, for instance, extremely interesting to compare the rich bronze decoration on the wooden fragments of the Tomb of the Warrior (cat. 105, cat. 106 and cat. 107) with the rich and astonishingly similar decorations on (once again) contemporary impasto vases (e. g.: BIELLA, *op. cit.*, I.AI.3, tav. XXXVII p. 80; TABOLLI, *op. cit.*, tav. XVII,8; tav. XLII,2).

Finally, I would add a consideration of a specific linguistic choice adopted in the volume. The book is multilingual: Italian, German and English are used equally. This is generally common in conferences proceedings, but rather uncommon in monographs. I personally believe that in the European setting, especially as far as this kind of study is concerned, this might be the preferable choice; giving voice to European plurilingualism, avoiding monolingual flattering and, last but not least, indirectly appraising the diverse traditions of study expressed in varying languages and countries.

In the end, Andrea Babbi, Uwe Peltz and the book's 30 contributors have created an extraordinary updated study of one of the cornerstones of the Etruscan city of Tarquinia and of Etruscan studies more generally.

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DAVID FONTIJN / SASJA VAN DER VAART / RICHARD JANSEN (Hrsg.), Transformation through Destruction. A Monumental and Extraordinary Early Iron Age Hallstatt C Barrow from the Ritual Landscape of Oss-Zevenbergen. Ancestral Mounds Project, Leiden University. Sidestone Press, Leiden 2013. € 44,95. ISBN 978-90-8890-102-7. 346 Seiten mit zahlreichen, vor allem farbigen Abbildungen.

Die hier besprochene Arbeit gehört zu der Reihe von Publikationen, die im Kontext des „Ancestral Mounds“-Projekts der Universität Leiden, gefördert durch The Netherlands Organisation for Scientific Research (NWO), entstanden sind, das sich in multidisziplinärer Perspektive der Archäologie prähistorischer (Grab-)Hügel widmet; im Mittelpunkt der Untersuchungen steht die soziale Bedeutung der Monumente und ihre Verortung im Kontext prähistorischer Bestattungs- und Rituallandschaften (S. 13). Im Rahmen des Projekts wurden auch neue Feldforschungen initialisiert – eine davon widmete sich der Hügelgruppe von Oss-Zevenbergen (Noord-Brabant). Die Ausgrabungsgeschichte der Zevenbergen (niederländisch für „sieben Berge / Hügel“) reicht bis in die 1960er Jahre zurück; eine weitere Grabungskampagne der Universität Leiden fand 2004 statt. Im Fokus des Buches steht jedoch die nur 17 Ausgrabungstage dauernde Kampagne des Jahres 2007, in der Hügel 6 nachuntersucht sowie schließlich der letzte nicht ausgegrabene Hügel der Gruppe, Hügel 7, etwa zur Hälfte in Form von zwei Quadranten untersucht wurde.

Das in Englisch verfasste Buch ist in 17 Unterkapitel mit jeweils wechselnden Autoren(-kollektiven) untergliedert; vorweg gibt es ein kurzes Vorwort der HerausgeberInnen, abschließend ein Literaturverzeichnis, zwei Appendices („Administrative data“ und „Micromorphology reveals sods“ von Hans Huisman) sowie eine Danksagung, ein Kolophon und eine Zusammenfassung. Im Folgenden sollen kurz die jeweils in den einzelnen Kapiteln behandelten Aspekte vorgestellt werden, um mit dem Aufbau des Buches vertraut zu machen. Ausführlich berücksichtigt wird hier nur Kapitel 16 („Conclusion“).

Kapitel 1 (David Fontijn und Richard Jansen) beschreibt die Gründe, Ziele und Methoden der Grabungskampagne von 2007. In Kapitel 2 (Richard Jansen und Cristian van der Linde) wird die Fundstelle sowohl als Natur- wie auch als Kulturlandschaft vorgestellt. Das folgende Kapitel 3 (Patrick Valentijn) widmet sich Hügel 6, einem Langhügel mit einer peripheren Pfosten- und Grabenkonstruktion. „Excavating the seventh mound“ ist das Thema von Kapitel 4 (David Fontijn, Richard Jansen, Quentin Bourgeois und Cristian van der Linde). Der zentrale Befund der Grabung von 2007 und damit das Kernthema des Buches wird hier umfassend vorgestellt – behandelt werden der Erhaltungszustand vor der Ausgrabung, die angewandten Methoden, die Stratigrafie des Hügels sowie verschiedene „features“ wie ein spätmittelalterliches Körpergrab, das zentrale Fundensemble und der Scheiterhaufen, eine Achtepfostenkonstruktion oder eine bronzezeitliche Grube. Kapitel 5 (Sasja van der Vaart, David Fontijn und Patrick Valentijn) beschäftigt sich ausführlich mit dem außergewöhnlichen Fundensemble aus dem zentralen Bereich von Hügel 7. In diesem Zuge wurden etwa ein 3-D-Modell entwickelt, die einzelnen Objekte näher analysiert