

a cura di  
Valentino Nizzo



Antropologia e Archeologia a confronto



# Antropologia e Archeologia dell'Amore

## Tomo I



IV Incontro di Studi



# ANTROPOLOGIA E ARCHEOLOGIA A CONFRONTO

## ANTROPOLOGIA E ARCHEOLOGIA DELL'AMORE

Atti del IV Incontro Internazionale di Studi  
#AntArc4 – #AntArc2017

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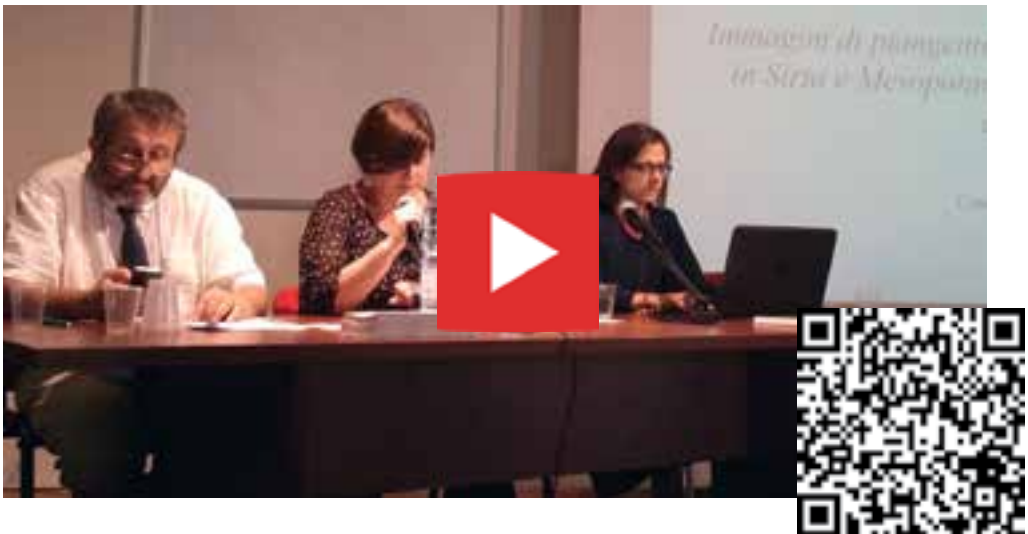
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**UNA, NESSUNA E CENTOMILA: IMMAGINI DI PIANGENTI E ALTRE FIGURE FEMMINILI IN SIRIA E MESOPOTAMIA FRA III E II MILLENNIO A.C.**

*Premessa*

Nel repertorio artistico del Vicino Oriente Antico ricorrono frequentemente figure femminili rappresentate nude<sup>1</sup>. Il soggetto ha attratto molto interesse sin dagli inizi degli studi in questo ambito da vari punti di vista, e varie sono state e sono ad oggi le opinioni in merito al significato da attribuire a tali rappresentazioni, oscillanti generalmente fra due poli, fertilità e sessualità, spesso non scevre da pregiudizi di natura culturale<sup>2</sup>. Un portato delle analisi più recenti e sensibili del tema è quello del riconoscimento dell'impossibilità di attribuire un valore unico al gran numero di attestazioni variate per modi, tempi e luoghi<sup>3</sup>. Nel presente articolo si vuole affrontare l'argomento avvalendosi dell'uso combinato di archeologia e testi e operando distinzioni sulla base di criteri significativi quali iconografia, gestualità e contesto di provenienza, limitatamente a due prospettive circostanziate, e in qualche modo correlate, affrontate in due studi recenti<sup>4</sup>: la cosiddetta *Nackte Göttin* o *Naked Woman*, uno specifico tipo iconografico dell'arte mesopotamica del II millennio a.C.<sup>5</sup>, e figure riconosciute come piangenti riscontrabili in contesti funerari siriani fra III e II. Attribuendo un valore pregnante alle immagini, in questo ambito, non come semplici espressioni di simboli indeterminati ma sostituiti delle figure stesse che rappresentano, secondo il principio dell'identificazione simbolica<sup>6</sup>, se ne valuta la possibile associazione a contesti di attività specifiche, rituali, che possono essere chiamate in causa grazie anche al ricorso, cauto, a paralleli da altri ambiti. Scopo del presente studio è avvicinarsi a queste raffigurazioni provando a recuperare ruoli e funzioni delle persone raffigurate, che possano giustificarne la nudità e anche la ricorrente riproduzione come manufatti, al di fuori di stereotipi interpretativi troppo spesso evocati (prostituzione sacra)<sup>7</sup>.

*La "Naked Woman"*

Nel passaggio al II millennio a.C. la coroplastica mesopotamica (sia figurine sia placchette a rilievo) vede cristallizzarsi la raffigurazione umana femminile intorno a un tipo particolare di donna, nuda, con i capelli lunghi raccolti in un'acconciatura distintiva, dotata di gioielli (collane, orecchini) e indumenti leggeri (bretelle, cinture), forse anche tatuaggi, e con le mani giunte al petto<sup>8</sup>. La stessa immagine si ritrova

<sup>1</sup> BAHRANI 2001.

<sup>2</sup> BLOCHER 1987, pp. 54-76; BAHRANI 2001; MOOREY 2004; ASSANTE 2006.

<sup>3</sup> MOOREY 2003, pp. 21-22; ASHER-GREVE, SWEENEY 2006, p. 151.

<sup>4</sup> FELLI 2015, 2016.

<sup>5</sup> Si tratta del *Typ II* dello studio di Christopher Uehlinger: UEHLINGER 2001, pp. 53, 58, 59.

<sup>6</sup> BAHRANI 2003, pp. 128-132.

<sup>7</sup> Per una discussione del tema si veda BAHRANI 2001, pp. 48-51.

<sup>8</sup> GRAFF 2014.

attestata anche nella glittica contemporanea per un periodo di circa 80 anni (1829-1750 a.C.) (*Fig. 1*). Varie sono state le interpretazioni offerte di questa immagine: divinità (Ištar), essere mortale (prostituta sacra) o simbolo (fertilità): fra esse, l'ipotesi avanzata dal filologo Frans Wiggermann, che si tratti di uno spirito protettivo, personificazione di *baštu*, termine accadico tradotto con “dignità”, ma anche con “fortuna, felicità”, è quella che ha ricevuto di recente maggiori consensi<sup>9</sup>. Escludendo a priori la prima opzione dato che la figura non ha copricapo a corna come in genere le divinità in Mesopotamia, sulla base di alcuni elementi, che sono essenzialmente la frontalità di rappresentazione della figura, la posizione delle mani, la presenza occasionale di un podio al di sotto dei suoi piedi e soprattutto la sua ricorrenza in contesti che presentano altre figure generalmente associate all'esecuzione musicale, come si può vedere su alcuni monumenti bidimensionali qui illustrati (*Fig. 2*), si è avanzata un'altra proposta. Ossia che il tipo rappresenti, almeno in origine, una donna che esegue musica, o solo a livello vocale, forse accompagnandola anche con movimenti del corpo, come si deduce dal disco a rilievo di Baghdad (*Fig. 2*), o anche con strumento<sup>10</sup>, e sia da identificare con una fra le varie categorie di donne musiciste, per lo più non professioniste, menzionate soprattutto negli archivi templari come destinatarie di razioni in occasioni di particolari cerimonie religiose (è il caso ad esempio delle *kezrētum* che sono menzionate nel cosiddetto rituale di Larsa, forse da intendersi come cantanti di un coro), ma che sono attestate anche in contesti palatini come quello di Mari, più a nord, sull'Eufrate<sup>11</sup>. Una variante del tipo, da cui differisce per l'acconciatura, per la collana, con perla ovale al centro, e per un particolare indumento copri-spalle, rappresenta una donna ancora nuda che tiene un piccolo tamburo fra le mani (*Fig. 3*). Questa figura è stata avvicinata di recente alle musiciste *tigiātum*, ossia donne legate all'esecuzione di lamentazioni accompagnate da tamburi<sup>12</sup>.

In relazione ai casi appena descritti, la nudità potrebbe spiegarsi come una condizione temporanea, richiesta dall'esecuzione di musica e danza, come riscontrabile anche in altri ambiti<sup>13</sup>. La nudità potrebbe anche rispondere a un requisito rituale, riscontrabile anche in talune raffigurazioni di personale di culto maschile<sup>14</sup>. In particolare, nel caso della *kezertu* menzionata sopra, che probabilmente fungeva anche da levatrice, la nudità potrebbe essere determinata anche dalla liminalità del ruolo<sup>15</sup>. La popolarità di queste raffigurazioni sarebbe da ricondurre al valore e significato del ruolo o dell'attività svolta dalle figure stesse, forse con una funzione apotropaica, che ne giustificerebbe la frontalità di rappresentazione. Il fatto che almeno il primo tipo

<sup>9</sup> WIGGERMANN 1987, 2001.

<sup>10</sup> Si veda ad esempio la placca di Berlino in RASHID 1984, p. 76, fig. 59, o anche la statuetta in bronzo da Tell Asmar in FRANKFORT, LLOYD, JACOBSEN 1940, p. 243, fig. 107; BLOCHER 1987, pp. 41-43.

<sup>11</sup> SHEHATA 2009, pp. 101-102.

<sup>12</sup> SHEHATA 2009, pp. 43-44, 194-195, 378-379.

<sup>13</sup> Ad esempio in Egitto: ASHER-GREVE, SWEENEY 2006, p. 136.

<sup>14</sup> ASHER-GREVE, SWEENEY 2006, p. 165. Già nel 1985 Julia Asher-Greve aveva proposto che le rare rappresentazioni di figure nude in Mesopotamia del III millennio rappresentassero sacerdotesse, danzatrici e anche musiciste, che officiavano nude: ASHER-GREVE 1985, p. 131.

<sup>15</sup> STOL 2000, p. 172.

compaia in alcune scene di carattere erotico non giustifica la sua identificazione con una prostituta, come frequentemente fatto, ma certo indica la complessità dei ruoli dietro alla sua *ritual persona*.

Anche nella produzione fittile siro-levantina esiste, nello stesso periodo di tempo, una rappresentazione grosso modo simile, a parte il tipo di acconciatura e i monili, e l'idea è che possa esserci stata un'influenza dalla Mesopotamia almeno dal punto di vista figurativo (*Fig. 4*)<sup>16</sup>. Se comunque, nel caso del tipo mesopotamico, la maggior parte delle attestazioni viene da case o, in minor misura, da templi, in generale da riempimenti, il tipo siro-levantino si trova anche in contesti funerari. Questa presenza, per quanto numericamente non elevata, appare comunque significativa: nel tentativo di ricercarne la motivazione, se si riconosce anche in queste figurine rappresentazioni di musiciste e/o danzatrici, la loro ragione d'essere all'interno di tombe potrebbe spiegarsi con la funzione svolta da queste figure nel corso delle cerimonie funerarie<sup>17</sup>. Sappiamo infatti dai testi che la musica aveva un ruolo importante nel corso dei funerali<sup>18</sup>. Come i gruppi di donne accompagnati da strumenti musicali seppelliti nelle tombe del cimitero reale di Ur del III millennio, riccamente adornate, verosimilmente come "morti di accompagnamento" di un defunto principale<sup>19</sup>, così la riproduzione in argilla di simili figure poteva trovar posto nella tomba eternandone la funzione.

Deve essere notato tuttavia che, a differenza delle figurine mesopotamiche, per le quali il gesto delle mani conserte sul ventre appare maggioritario, quelle siriane hanno spesso le mani poste al di sotto dei seni, come a sostenerli o esibirli, un gesto sul cui significato non è ancora stato raggiunto un accordo (*Fig. 4*)<sup>20</sup>. Per quanto sia stata esclusa una qualche connessione con l'allattamento e semmai enfatizzato il potere seduttivo del gesto, la possibilità che questo possa essere un richiamo alla facoltà della donna di essere nutrice e al valore del latte come cibo per il defunto, come si può evincere da testi di offerte funerarie, deve essere preso in considerazione<sup>21</sup>.

### *Le piangenti*

Le mani al petto delle figure richiamano tuttavia anche un altro genere di rappresentazioni che si trovano sporadicamente all'interno di tombe da questa zona: si tratta di figure femminili, questa volta sotto forma di decorazione applicata a

<sup>16</sup> MOOREY 2004, p. 171. Deve essere comunque sottolineato che esiste una lunga tradizione di figurine fittili femminili precedenti al II millennio anche in Siria: per una panoramica su questa produzione, anche se ormai datata, si veda BADRE 1980.

<sup>17</sup> Per un caso di associazione con contesto funerario si può menzionare lo spillone di rame rinvenuto in una tomba da Tello dell'epoca Uruk che presenta a coronamento due figure nude affrontate con le gambe leggermente piegate, che hanno una mano stretta a pugno posta sul fianco e l'altra sollevata in evidente atteggiamento di danza: DE GENOUILLAC 1934, p. 46, tav. 10.2-5a.

<sup>18</sup> SCURLOCK 1995, pp. 1885-1886.

<sup>19</sup> TESTART 2004, pp. 72-78.

<sup>20</sup> Per esempi di figurine mesopotamiche con mani sotto ai seni si veda BARRELET 1968, tavv. XLII. 436-443, XLIII. 444-446 (da Tello).

<sup>21</sup> Su questo tema si veda da ultimo ZIFFER, SHALEM 2015.

oggetti, soprattutto vasellame, che si distinguono dalle precedenti per l'assenza di ornamenti e per una gestualità distintiva, che sembra riconducibile a quella della lamentazione e in genere dell'espressione del lutto, nota soprattutto da altri ambiti nella zona del Mediterraneo, come l'Egitto<sup>22</sup>. Le attestazioni risalgono per lo più al III millennio e si concentrano soprattutto nella zona del Medio Eufrate, come a Tell Ahmar e a Mari (*Fig. 5*), con qualche eccezione (ad esempio, il cosiddetto talismano di Ebla)<sup>23</sup>. In tal senso queste immagini si pongono come antecedenti di quella tradizione, conosciuta nell'area soprattutto nel Bronzo Tardo, di bacini o altri contenitori per liquidi decorati sul bordo da immagini di piangenti (*Fig. 6*), che finora sono stati ricondotti come origine a un'influenza esterna, dal mondo egeo<sup>24</sup>. I gesti che le contraddistinguono vanno dall'espressione del compianto in modo attivo, con la percossione della testa e del petto, lo strapparsi i capelli, a quello passivo, come tenere strette le braccia, stringersi l'addome<sup>25</sup>. In questo caso, la nudità può essere anche solo parziale (limitata al seno come nel famoso sarcofago fenicio di Ahiram<sup>26</sup>: *Fig. 7*) e ha un valore di privazione e ha un tempo di mortificazione che si spiega all'interno del quadro di alterazione delle pratiche comuni della vita quotidiana che caratterizza il periodo di lutto delle persone che ne siano state direttamente colpite o anche di coloro che per motivi professionali si trovano ad avere un ruolo in esso<sup>27</sup>. Nei testi infatti, sin da quelli di Ebla del III millennio, si menzionano figure di lamentatrici professioniste, o meglio di persone che svolgono questo ruolo ricevendo un pagamento<sup>28</sup>. Sono attestati anche lamentatori e, sebbene più raramente, figure maschili, ugualmente nude, sono presenti anche fra le rappresentazioni (*Fig. 8*)<sup>29</sup>. L'assenza di manufatti simili nelle tombe mesopotamiche appare degno di nota. Viene tuttavia da chiedersi se la relazione proposta, almeno dal punto di vista tipologico, tra i vasi appena descritti e le giare ad anse configurate in forma antropomorfa, che si ritrovano più o meno nello stesso periodo in contesti tombali della Mesopotamia, possa essere estesa al riconoscimento di una somiglianza anche sostanziale delle figure applicate come figure in lutto, in questo caso meno evidenti dato il carattere estremamente schematico della rappresentazione, tranne in qualche eccezione (*Fig. 9*). In conclusione, si propone di ricostruire una materializzazione in forma scultorea di figure femminili diverse, alle quali si è attribuito tentativamente ruoli diversi ma significativi in determinate occasioni o circostanze rituali, al pari di altri ambiti, come attestato ad esempio dalle figure di piangenti in Etruria<sup>30</sup>. Riprendendo quindi, e modificandolo al femminile, il titolo dell'ultima opera di Luigi Pirandello "Uno,

<sup>22</sup> Sul pianto funebre e le sue modalità nell'ambito del Mediterraneo rimane fondamentale lo studio di Ernesto de Martino: DE MARTINO 2000.

<sup>23</sup> FELLI 2016, pp. 88-93.

<sup>24</sup> Si veda da ultimo OGGIANO 2012, p. 234.

<sup>25</sup> FELLI 2016, tabella 1.1, 3, 5, 6 e 9.

<sup>26</sup> MONTET 1928.

<sup>27</sup> METCALF, HUNTINGTON 1979, pp. 101-103.

<sup>28</sup> FELLI 2016, pp. 84, 85.

<sup>29</sup> Per un esempio dall'ipogeo di Tell Ahmar si veda ROUAULT, MASETTI-ROUAULT (edd.) 1993, fig. 375.

<sup>30</sup> BABBÌ 2007, pp. 392-413. Il rapporto fra i due fenomeni necessiterebbe ulteriori approfondimenti.



nessuno, centomila” in questo intervento si è voluta richiamare l’attenzione sul fatto che etichette generalizzanti come *Naked woman* possano essere fuorvianti (una, quindi nessuna) e sulla necessità di tenere in considerazione la varietà della documentazione (per iperbole, centomila), che corrisponde certamente a una varietà della realtà riprodotta, alla quale occorre attribuire significati circoscritti pertinenti, per quanto non facili da ricostruire.

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Fig. 1. La *Naked woman*: dettaglio di un sigillo cilindrico e placca in argilla da Larsa (da BLACK, GREEN 1992, fig. 118)



Fig. 2. Museo di Baghdad: Disco a rilievo (da ORTHMANN 1985, fig. 186b)



Fig. 3. Placca frammentaria da Ur (foto British Museum, su concessione dei Trustees of the British Museum)



Fig. 4. Figurina fittile da Tell Afis (foto missione archeologica Tell Afis, su concessione di Stefania Mazzoni)

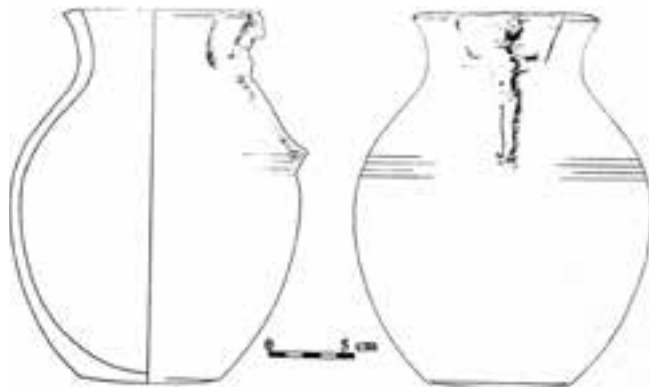


Fig. 5. Giara con figura femminile applicata, Mari (da JEAN-MARIE 1999, pl. 223.2)

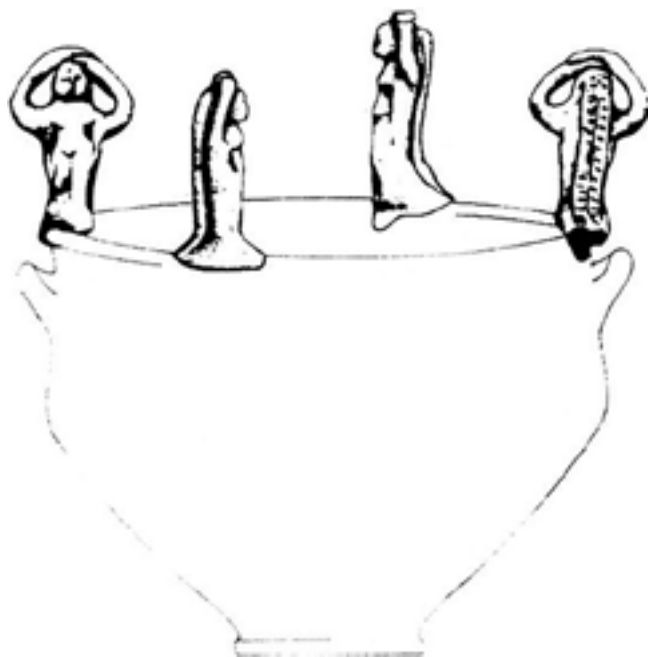


Fig. 6. Ricostruzione della posizione sul vaso delle figurine da Tell Aitun (da PODELLA 1986, fig. 5)



Fig. 7. Sarcofago di Ahiḥram, lato breve nord, figure di piangenti (da MONTET 1928, tav. CXXXIV)



Fig. 8. Giara con beccuccio configurato da Tell Ahmar (da ROUAULT, MASETTI-ROUAULT (edd.), 1993, fig. 375)



Fig. 9. Ansa configurata di giara da Ur (foto British Museum, su concessione dei Trustees of the British Museum)

## **ABSTRACTS E KEYWORDS**



## RELAZIONI

DINO BURTINI

### **La complessità del sentimento amoroso**

The mystery of the human attraction is unfathomable, but who could say not to have felt, at least once in his life, the charm of love, falling in love, passion? This is a universally widespread experience that escapes any definition: "Love, impossible to define!" Giacomo Casanova would say.

Like any other human phenomenon, love can be described, never understood in its unfathomable mystery, through the theory of complexity. The human being presents various levels of complexity intersected between them: the biological level, that is mixed with the mental and psychic level, which in turn influence the third level, the socio-cultural one. This socio-cultural dimension implies the vast and intricate field of relationships, and this happens above all for love. In Latin, love is translated *studium*, and these two terms are connected in a surprising way. There can be no love without study, that is, the knowledge of the other, the desire to deepen the mysterious labyrinths of one's inner selves.

Even in common language it is said that two people have a "love, erotic or sexual relationship". In our society it is typical that one of these aspects of the irreducible complexity of the human being prevails over the other two, while in traditional cultures all this is represented through the numerous rituals related to the art of loving.

Cultural anthropology underlines how the universal law of cultures is the law of reciprocity, that can be observed in the rules that govern exchange operations, in which are involved three aspects: the communicative exchange, the exchange of economic goods and the exchange of the members of a clan or a village through the establishment of marriage alliances; from here originate puberty celebrations, rituals of love and union and taboos typical of every culture (eg: taboo *suvasova* among the Melanesians). Love and sexuality are a perfect key to grasp the fundamental data of a culture, because they concern the deepest sphere of human personality, they stand for psychological and anthropological meanings: products, at times conflicting, of natural drives mixed with social, moral and religious experiences. Love and eros become a vehicle for relationships and communicative exchanges between men.

### **Key-Words**

Amore, Antropologia, Psicologia, Eros, Culture, Relazione.

STEFANO ALLOVIO

### **Sulla pelle. Antropologia dei preliminari amorosi**

In Cultural Anthropology, love has not been a very debated topic. In this paper, the A. examines the reasons for this lack of attention. During the twentieth century, there is an unexpected convergence between anthropologists and missionaries, who diminish the importance of elaborated local forms of petting. These forms of petting deserve to be placed among the themes of anthropological investigation, through a careful rereading of the classics of the discipline. Finally, the A. stresses a continuity between certain indigenous symbolic signs skin and the idea of Jack Goody concerning the connection between writing and romantic love.

### **Key-Words**

Romantic love, writing, petting, skin.

MAURO RUBINI

### **L'amore al tempo... dei Neanderthal**

Love has a chronology? Not that love could not have appeared before, but the study of a society as articulated as the Neanderthal gives us the opportunity to explore a remote past. Love is often referred to as irrational and then in evolutionary terms for this independent by the encephalization process. The

findings made in some neanderthal sites have highlighted an education of the soul to love. Discovery of musical instruments and / or vanity ornaments certifies it. In a society like that of the Neanderthals were present different manifestations of love: filial, parental, homosexual, heterosexual. Unfortunately the nature recognizes only this last because it is the only related to reproduction and therefore the survival of the species. An act of love projected in the future ... but that did not save the neanderthals from extinction.

#### Key-Words

Neanderthal, love, cultural patterns, survival strategy, paleo-anthropology.

ROBERTO MICHELI, MASSIMO VIDALE

#### **The neverending kiss. Funerary representations of personal relationships in protohistoric Swat**

The paper deals with the intriguing evidence of a high number of double burials in the late protohistoric graveyards of the Swat valley, Khyber Pakhtunkhwa, Pakistan (ca. 1400-800 cal BC). While previous scholars have attempted to explain the evidence as a result of migrating ideas and people from inner Central Asia, or advocated women's sacrifice, or even an antecedent of the Hinduist ritual suicide of the widow after the husband's death, we argue that these interpretations are due to superficial interpretations and bad archaeology in general. Rather, double or collective interments are seen as steps of complex funerary cycles. As still practiced in China and other regions of the Asiatic world, these rituals might be explained with the need of posthumous marriages, meant to legalize agreements, alliances and inheritance rights among different kin segments – not because love and emotions, therefore, but on the wake of precise economical and political interests in a land where land has always been a rare resource.

#### Key-Words

Swat valley, late Bronze/Iron age of Pakistan, secondary and delayed burials, “Ghost” marriages, funerary archaeology.

DOMIZIANA ROSSI

#### **“Khosrow e Shīrīn, ovvero la rilettura di edifici storici in chiave Amorosa”**

After the Arab-Muslim conquest, a new “cultural identity” started emerging redefining the culture in Iran. Indeed, the Islamic culture modified the Iranic traditions and folklore; we can observe this alteration in all the fields of arts and culture but this paper focuses on the transformation of the place names which evoke literature's character. An enlightening case is that of Qasr-e Shīrīn, ‘the castle of Shīrīn’, the wife of the Sasanian King Khosrow, whose story is related by the XII century Persian poet Nezāmī. The name was given to the site in the Islamic period thereby losing its original function of castle and becoming the set of the most paradigmatic romantic love of the Persian literature.

#### Key-Words

Iran, Qasr-e Shīrīn, Sasanian Archaeology, *Khosrow va Shīrīn*, cultural identity.

MASSIMILIANO ALESSANDRO POLICHETTI

#### **Ierogamia al Museo. Eros e visione della verità nell'osservanza tantrica**

In the Buddhist Indo-Tibetan *mahayana* tradition, the *vajrayana* spiritual lineages preserve till our days some systems – called *tantra* – promising shortcuts towards enlightenment, with an altruistic aim. In some rites related to those systems, the performers, in order to assure the correct execution of the rite itself, are requested to ‘divinize’ themselves just from the beginning of the liturgy. The ritual transformation of the time and space context is widely used in Indo-Tibetan *vajrayana*, the structure of which thought hinges both on ‘sympathetic compassion’ (*karuna*) and on ‘intuitive understanding’ (*prajna*) of the ‘ultimate mode of existing’ (*shunyata*). These co-efficients enable the adept to make full use of the workings of the liberated mind, so as to be able to overcome the ‘cycle of unconscious rebirths’ (*samsara*) and become an ‘awaked one’, a *buddha* able to effectively do the good of all transmigrating

beings. It is always useful to interpret the psycho-experimental systems which reached Tibet from India in light of the dual focus of sympathetic compassion (represented also by male divinities) and vision of the truth (represented also by female divinities), in considering the effect of tantric systems on metaphysics, morality and art; for this last topic, will be briefly discussed a XVIII century Himalayan metal statue of the *buddha* Heruka Sahaja Chakrasamvara in hierogamy with the goddess Vajravarahi, artwork chosen as exemplar image of MuCiv-MAO for the theme *Eros* indicated by the Ministry in November 2016.

#### Key-Words

Hierogamy, tantrism, *vajrayana*, Indo-Tibetan lore.

FEDERICA MANFREDI

#### **Vincoli d'amore tra le Alpi. Note di campo sull'ineguaglianza di genere e di generazione in ambito rurale**

Love is a complex feeling that we can observe in a lot of forms and shapes. In peasant families of contemporary Switzerland it is expressed with condition of gender inequity and symbolic violence between generations: the most important value is the survival of the farm, despite of workers' life conditions. The present contribution is based on an ethnographical experience between 2010 and 2012 during the cooperation with the research team: "AgriGenre: gender, generations and equal opportunities in agriculture. Transformation of families and of male and female representations in Switzerland".

#### Key-Words

Agricultural studies, peasant family, gender violence, generation relationship, ethos.

MARA BERTONI

#### **L'abbraccio che soffoca, per un'iconoclastia dell'Amore. Spunti di riflessione antropologica da una narrazione biografica**

A father had lost his 5 years old daughter suffocated in a hug on the bottom of a swimming pool, after almost twenty-five years he recalls the emotional and intellectual remains of this experience. The finding in his memory reveals a non obvious archaeology of a gesture that could be interpreted as a biography, as much as under a bio-logic rule. The relationship between the logical interpretation of the remains of a human gesture emerges as not only cultural, but also driven by biological aspects related to cognitive reactions of the unexpected. How that epistemological open door could tell us more about the origin of love? The critical writing presents a liminal thought between narrative, anthropology and biology about the cultural production of the "embrace" as a love iconic image shared by the collectivity.

#### Key-Words

Love icons, cultural images, cultural biology, death.

CRISTIAN AIELLO, ANTONELLA GIARDINA

#### **Scripta manent. Corrispondenze d'amore nell'epigrafia funeraria della Sicilia Tardoantica**

Anthropology, cultural materialism and archeology are the three directions of investigation used for this research. All human actions are dictated by feelings that serve to improve the human condition. The clash between life and death is overcome only through the application of the power of love and the study of funerals epigraphs proves it. Specifically, some epigraphs of Syracuse catacombs in Sicily have been examined to analyze the unique code that through writing makes immortal memory.

#### Key-Words

Antropologia, identità, materialismo, archeologia, scavo, scrittura, epigrafia, segno, marchio, catacombe, Siracusa.

MARIA BONGHI JOVINO

**Dalla elaborazione dell'immaginario affettivo e religioso alla delineazione del ruolo sociale della donna. Il caso delle *Matres Matutae***

The paper deals with the intriguing evidence of the well known as *Matres Matutae*, generally a big size sculptures, discovered in the sanctuary of Capua. The archaeological literature reports different interpretations. Here we present a reconsideration of the many opinions by a multidisciplinary approach concluding that the *Matres Matutae* were votive offerings of woman of preminent status in term of social structure.

**Key-Words**

Etruscology, archaeology, *Matres Matutae*, sanctuaries, Capua, votive offerings.

GIANCARLO M.G. SCODITTI

**Il paradosso dell'amore incestuoso tra fratello e sorella generati dallo stesso ventre**

How can an oral culture turn a contradiction into a paradox? For example, the Nowau culture – one of the cultures characterizing the area of the Kula Ring, as it had been described by B. Malinowski in the *Argonauts of the Western Pacific* (1922) – in following the rule that prohibits incest between brother [*m*] and sister [*f*] generated by the same womb (and to whom all those belonging to their same lineage are assimilated) when faced with the implementation of this form of violation (so we have a real form of contradiction) denies its existence in everyday life, transforming it into a form of paradox through a complex mental mechanism based on the equivalence between naming-denoting and classifying a given fact, a person, or a given object, and the existence of such a fact, person or object: a person, or an object, does exist only if it is named and classified with a word: the mechanism that allows this transformation from a contradiction into a paradox is clearly revealed by the mental process followed by a Nowau poet in composing an oral text as it is briefly described in this short article.

**Key-Words**

Etnografia (melanesia), Kitawa is. (mbp, papua new guinea), composizione-esecuzione testi orali, testo orale-testo scritto, contraddizione-paradosso.

LUCA BONDIOLI, ALESSIA NAVA, ALESSANDRA SPERDUTI

**I hope the ancients loved their children too. Gli infanti nel record archeo-antropologico tra invisibilità, pratiche di infanticidio e fenomeni di reproductive wastage**

The archeological literature reports many cases of funerary contexts characterized by the exclusive presence of perinates, generally marked by “anomalous” or “weak” rituals. These findings have very often suffered from an over interpretation, based on the non-universally valid equation of “anomalous ritual = abnormal death”. Emblematic in this respect is the quarrel about the Carthaginian *tofet* traditionally interpreted, on iconographic and textual evidence, as infants' sacrifices. The historical-archaeological debate has also involved the analysis of the skeletal remains with contrasting results. On the same skeletal series two distinct research groups have obtained two different demographic profiles: a group suggests higher ages for most the individuals, the other group emphasizes the equal sex ratio and the presence of a high number of pre-term fetuses and perinates. The first evidence is read as infant sacrifice in Carthage, implying a possible emotional detachment (lack of love?), while according to the alternative data it is possible to recognize a specific attention towards the individual who died at birth, which were buried in a specific part of the necropolis as a possible sign of love/pietas.

The topic of infanticide has also been repeatedly recalled for Greek and Roman funerary contexts, as suppression of unhealthy infants or for practical-economic reasons.

A critical review of the aforementioned evidence is needed, acknowledging the key role of skeletal analyses, and demographic and epidemiological modeling (such as the phenomenon of the reproductive wastage), in constructing alternative hypotheses. Thus, not entirely discarding the idea that in ancient

societies practices of infanticide, abandonment (or other subtler forms of abuse such infant neglect) were put into practice, our goal is to propose a more rigorous understanding of the archeo-anthropological evidence, free of preconceptions and, above all, not influenced by the lures of the “yellow science”.

#### Key-Words

Paleodemography, infant mortality, infanticide.

#### MELANIA GIGANTE

#### **Ti ho amato fino alla morte. Lo studio antropologico delle sepolture di madri e feti: il caso della gestante dalla necropoli di Pithekoussai (VIII sec. a.C. - età romana)**

In the archaeological record, the discovery of skeletal remains of pregnant women is a rather rare and therefore remarkable event. In order for the mother-fetus death to be archaeologically visible, the expectant mother must be buried with her unborn child or with the fetus died preterm. In the funerary record, the *invisibility* of pregnancy can also be determined by factors such as:

- a. the bones ossification stage and mineralization of teeth in the fetus;
- b. Specific cultural practices for the deceased in pregnancy;
- c. Lack of recognition of the *coffin-birth* phenomenon.

This contribution aims to present the unpublished case of mother-fetus from a cremation of Pithekoussai's necropolis.

#### Key-Words

Pregnant woman, skeletal remains, fetus remains *in utero*, cremation, dystocic childbirth, twins, burials, *coffin-birth*, childhood, maternal mortality, perinatal death.

#### BIANCA FERRARA

#### **Le tombe di bambino in contesti indigeni dell'Italia centro-meridionale: gesti d'amore verso i più piccoli**

This paper is aimed to highlight the way the infants and children were buried in southern Italy during the Archaic and Classic period. We analyzed the different funerary rites, the types of sepulture, and the grave-goods related to infants, children and adolescents' burials in indigenous southern Italy as a consequence of their social role. If the kind of burial is almost the same in all the areas we analyzed, its topographic distribution can be quite different, pointing out various settlement models, while the composition of the grave-good can reflect not only the deceased high economical and social status, but it can also assume a symbolic meaning, underlining how deeply the adults took care of the children premature death.

#### Key-Words

Southern Italy, indigenous peoples, relationship between settlements and necropoleis, funerary rites, children premature death.

#### SILVIA LUSUARDI SIENA, ELENA DELLÙ, FEDERICA MATTEONI

#### **Le sepolture dei bambini di Nocetum tra epoca medievale e moderna: pratiche deposizionali e monete d'accompagnamento come segni d'amore**

In the church of Santi Filippo and Giacomo of Nosedo (Milan) archaeological excavations have brought to light a cemetery of Middle and Modern Ages. Some children's burials were made near the tomb of an old woman buried many centuries before, and in some cases, the kids present the deposition of coins placed in their hands or on their pelvis.

The study adopted an interdisciplinary approach where archaeological and bio-archaeological data were made to dialogue with Cultural Anthropology and historical sources.

Some ritual gestures adopted by family members have shown how much the living people wished to ease and aid the transition to the Afterlife especially for younger deceaseds.

**Key-Words**

Milan, Middle and Modern Ages, childhood, coins, afterlife.

MARIA GIOVANNA BELCASTRO, VALENTINA MARIOTTI

**Le relazioni enigmatiche: la sepoltura triplice di Dolní Věstonice (Moravia, 27-26000 BP)**

The reconstruction of the biological profile of skeletal remains is fundamental for the interpretation of archaeological contexts. However, neither sex nor age are usually unequivocally determined. We discuss the way in which sex attribution can affect the interpretation of a funerary context (and *vice versa!*) by analysing the widely studied triple Gravettian burial of Dolní Věstonice (Moravia), where an individual of uncertain sex is buried between two males. The position of the skeletons suggests an 'affair' that has favoured the interpretation of the central individual as a female. However, considering its recent genetic attribution of male sex, we ask ourselves how much our cultural schemes influence the interpretation of archaeological contexts belonging to cultures so far from ours.

**Key-Words**

Dolní Věstonice, sex, age, funerary rituals, ochre.

ANNA MARIA D'ONOFRIO, LUIGI GALLO, ANDREA PICCIOLI, ALESSANDRA SPERDUTI

**Amore e morte nella famiglia reale macedone. Alla ricerca di Filippo II**

Where is buried Philip II king of Macedonia? To whom may we attribute the skeletal remains from the Tombs I and II at Vergina? These are the questions at the very core of a long, harsh and perhaps never-ending debate that began right after the discovery of the tombs of Vergina in 1977. A controversy involving scholars from various disciplines through the production of a vast bibliography. Andronikos, the discoverer of the site, claimed indeed that the Tomb II belonged to Philip II and his young wife Cleopatra; subsequently other hypotheses were put forward, among the others, the suggestion that the woman buried with Philip II is the Thracian princess Meda. Some authors indicate Philip III and his wife Euridyce as the true occupants of the tomb. Very recently this scenario was complicated by a renovated attention toward the Tomb I and the proposal that its occupants might be the best candidate as Philip II and Cleopatra.

Here we present a reconsideration of the historical, archaeological, anthropological evidence published so far, showing some severe pitfalls in the interpretation and concluding that the issue of the identification of the occupants of the Tombs I and II at Vergina is still far from being resolved.

**Key-Words**

Bridal couple, burials, Euridyce, Meda, Philip II, Philip III, Royal Tombs at Vergina, Macedonia, Thrace, paleopathology, weapons.

CRISTINA BASSI, VALERIA AMORETTI

**Storie di passione, affetto, devozione: le diverse sfumature dell'amore dalle aree cimiteriali di Riva del Garda (TN)**

The death of a beloved person implies a variety of behaviours – motivated by suffering due to the loss – that involves the use of specific ritual practices.

The discovery of several burials and the attendance to these cemeteries in a limited territorial area – Riva del Garda (TN - Italy) – allowed to identify behaviours and recognize specific uses that could be related to particularly painful situations as seems confirmed by the analysis of the anthropological data. Furthermore, the discovery, within a female burial, of an amulet celebrating the consecration of that woman to her beloved man, entrusting herself to the eastern Gods, is an exceptional evidence of a great love that comes directly from the antiquity.

**Key-Words**

Riva del Garda (Italy), roman age, burials, rituals, anthropology.

ELEONORA ROMANÒ

**L'amore coniugale tra convenzionalità iconografica e realismo 'patetico' del commiato. Forme, gesti e tempi comunicativi nelle urne etrusche di età ellenistica**

The long-lasting production period of the Hellenistic Etruscan urns, typical of the territories of the ancient Chiusi, Perugia and Volterra, allows to evaluate the diachronic evolution of decorations, iconographic choices and inserted symbols, connected with the precise will of the commissions or of the producers themselves.

The representation of conjugal love is quite common, especially in the Volterra sphere in the centuries II and I BC: in such cases the official nature of the bond merges with the juridical-social significance and it is privately and publicly diffused by means of funerary containers.

The expressive ways of marital fidelity, of strong affectivity, and of the resulting pain for the death of one of the two, represent variations and shadings which are beyond the most commonly used compositional choices and result from the internal processing of the same lapicides executed upon request. The most intimate attesting choices provide models derived from Greek mythological narrative forms (directly extracted from these or locally reworked) or from different moments of coupledom and representing amorous union; they see in the funeral scene the enrichment of 'pathetic messages' related to the parting between the two lovers. Further information is ideological-affective and mainly refers to the "times" of the couple: from the moment of the official union to that of the final greetings, the different phases can be prefigured (in some specimens explicitly and personally) to precise ways in the family relationship. With this study, we intend to examine the iconographic, symbolic and thematic aspects with which one of the two spouses chose to honor the other by communicating the life they spent together.

**Key-Words**

Etruscan urns, conjugal love, funerary containers, marital fidelity, amorous union.

CANDIDA FELLI

**Una, nessuna e centomila: immagini di piangenti e altre figure femminili in Siria e Mesopotamia fra III e II millennio a.C.**

This article tackles the question of representations of naked women in Near Eastern Art by approaching specific iconographic types within the group of nude females occurring in a number of different media in Mesopotamia and Syria. Archaeological as well as textual data are taken into consideration in order to provide contextual analyses of selected artefacts. Aim of this study is to provide new insights in the discussion over the range of meanings applied to apparently similar images occurring in the visual repertoire of that part of the ancient world.

**Key-Words**

Mesopotamia, Syria, woman, nudity, ritual, mourning.

MARIANNE KLEIBRINK

**I pendenti enotri con hieròs gámos dalla Calabria e il metodo di Panofsky**

Among the first Italic bronze pendants of the 8<sup>th</sup> century BC are figurines of a nude woman and man holding their inner arms around the other person's shoulder. Following Erwin Panofsky's steps for art-historical analysis, several of these tiny figures may be identified as hieros gamos (holy matrimony) couples because of iconographic parallels from the Eastern Mediterranean and elsewhere, among others the famous 'Hera and Zeus' couple from Samos, although of later date. Panofsky's next step, iconological analysis, must answer our curiosity as to how and why these bronze pendants of a loving couple became popular in indigenous Calabria and whether the original meaning had adhered to the images or whether they were seen as something else altogether. In the proposed paper Panofsky's method is followed by scrutinising the find contexts – mainly prosperous 8<sup>th</sup>-century BC graves and a sanctuary at Timpona della Motta, Francavilla Marittima – for an answer. Iconological analysis is based

upon the posing of one major question; that is, it persistently asks why this image has assumed this shape at this historical moment.

#### Key-Words

Hieròs gámos, iconografia, Enotri, pre/proto-urbanizzazione, sistema Erwin Panofsky, Francavilla Marittima (Lagaria).

FRANCESCO DE STEFANO

#### **Il tema iconografico dello *hieròs gámos*. Espressioni figurative e rituali di transizione a Metaponto in età arcaica**

The theme of the *hieròs gámos* – the marriage of Zeus and Hera – was of particular importance to the Greeks, for its link with the wedding rituals, of which the divine couple was patron. Iconographic testimonies of this mythical theme are documented in several centers of Greek world, often in association with sanctuaries. In Metaponto it is attested in a series of archaic *pinakes*, of which we can define the original contexts. Moving from the analysis of the characteristics of these sites and from the possible relationships with material culture related to them – e.g. *pinakes* – this paper aims to address the problem of the possible connections between the semantic functions of the iconographic theme of *hieròs gámos* and the religious prerogatives of the places where it was exposed.

#### Key-Words

*Hieròs gámos*, Metaponto, temple C, ancient Greek religion, iconography and iconology.

ETTORE JANULARDO

#### **Raffigurazioni settecentesche dell'antico: liberi Amori(ni) in vendita**

Among the first to try his hand at re-proposing the ancient scene of *The Cupid Seller* from Stabiae's Villa Arianna, Joseph-Marie Vien dedicates himself to this painting through the mediation that Carlo Nolli provides in a print. Vien realizes a version of the *Marchande d'Amours* which is characterized by its contemporary setting and by the reversal of the position of the characters depicted. Unlike the original scene, a spatial interpretation is determined in the canvas which, in addition to illustrating an elegant classical interior, unifies the setting of the episode: the clear demarcation present in the ancient fresco is overcome in favor of an airy space, where the pilasters and the furnishings give vertical impetus and relief to the setting.

Place of a staging of love, the space inside the painting masks itself of ancient through the reference to the fresco: simulating a Greek setting, we find ourselves on a sentimental game plan where the characters play the parts, as well as the accurate furnishing appears to be intrinsically theatrical. In a game of cross-references and mirroring, everything appears authentically false: the essentiality of the ancient fresco turns into a unitary but multifocal space, where the observer's eye captures decorative elements and risks not observing expressions and gestures.

#### Key-Words

*The Cupid Seller*, Joseph-Marie Vien, Carlo Nolli, multifocal space, Denis Diderot.

CHIARA PUSSETTI

#### **Appunti per una antropologia dell'amore**

The concept of romantic love has received scarce attention from anthropologists because it has been considered too intimate an experience in comparison with the 'proper' scientific study of marriage, kinship and descent. Anthropology's failure to engage with love is also a product of the western discourse on emotions and sexuality of the cultural "Other". For decades anthropologists have assumed that romantic love was a specific product of the European cultural and historical experience, virtually non-existent outside of Europe, and especially unknown in sub-Saharan Africa. In this paper I will consider Africa not as a culturally homogeneous context, but as a geographical area invested with



a multitude of significations, imaginary, desires, fantasies or even phantoms, which, by force of repetition, became authoritative narratives. Therefore, I will discuss firstly the colonial representation of Africans as hypersexual, instinctual, primitive, morally inferior, emotionally immature and without the intellectual depth required for nobler sentiments like romantic love. I will highlight how these dehumanizing discourses, denying Africans the experience of romantic love and reducing them to pure sexual instinct, justified once slavery and colonial domination as well as legitimate now the deployment of illiberal practices on immigrants' bodies. Finally, I will analyse the specificity and polysemy of the emic concept of love (*edik*) in the emotional narratives of Bijagó people (Guinea Bissau), examining the role of romance in the making of gendered modernities, and discussing the materiality of love and economies of intimacy in a changing economic and political context. My current fieldwork is supported by my individual post-doc project funded by the Portuguese Foundation for Science and Technology (FCT) (SFRH/BPD/95998/2013) and by the project EXCEL. "The Pursuit of Excellence. Biotechnologies, enhancement and body capital in Portugal" which has received funding FCT, under the grant agreement n° PTDC/SOC-ANT/30572/2017 under my coordination as PI.

#### Key-Words

Colonialism, racialization, ethnopornography, Bijagó romantic poetics and songs, modernity.

ANASTASIA MARTINO

#### Amore e "razionalità morale" della sessualità e della riproduzione in Messico

This paper presents some data of an ethnographic research, conducted in Mexico, on sexuality and reproduction. The analysis is focused on the "dangerous" consequences that love relationship may have: unwanted pregnancies in a context where abortion is illegal. The aim is to analyze the concept of love associated with that of "moral rationality". According this "moral rationality", women must "take care of themselves" in order to be able to take care of children, husband and the family. Such "moral rationality" emerges in everyday life reproducing certain patterns of life and social relationships. From this specific declination of rationality comes the idea of a feminine responsibility of reproduction, of sexuality and, above all, of the "consequences" of the love and/or sexual relationship.

#### Key-Words

Sexuality, reproduction, morality, emotions, women.

GIOVANNA RITA BELLINI, GIOVANNI MURRO, WALTER PANTANO

#### Consacrazione. La sfera del trascendente dalla tomba 19 della necropoli settentrionale di Aquinum (Castrocielo - Fr)

Excavations carried out in the northern necropolis of Aquinum (Castrocielo-FR) have revealed a wide range chronological and cultural range. A burial characterized by obvious female markers showed, from the examination of the skeletal remains during the excavation and with a subsequent DNA test, the gender of the individual: male. the man, who died in old age, suffered from a serious pathology that gave him a rigidity and a bent posture. A male inside a tomb characterized by some obvious female elements that recall the symposium, poses many problems of interpretation, both for the ritual aspects and for the social identity of the buried.

#### Key-Words

Necropolis, *Aquinum*, Castrocielo, rituals, ankylosing spondylitis.

CLELIA PETRACCA

#### Mogli barbute e Afrodite bisessuale

In his *Moralia*, Plutarch describes a bizarre custom spread among Argive brides connected with a legendary story of female heroism. According to a local law, they wore a beard in the bridal suite to claim their social superiority over their husband, former *perioikoi* who obtained the citizenship.

These masculine and bearded brides remind one of the most unknown aspect of the cult of Aphrodite. Goddess of love, beauty and pleasure, she is born from the contact between sea foam and Uranus' genitals, so she is androgynous by her nature. Several rituals and cults, in fact, underline her bisexual identity: she is honored throughout Greece as warrior goddess (like the oriental goddess Astarte), she is mentioned in literary sources as τῆν θεόν, she is worshiped in Cyprus as Ἀφροδίτης with feminine bearded statuettes.

#### Key-Words

Telesilla, intersexual disguise, transgender rituality, bearded Aphrodite, warrior goddess.

MARIA CATERINA SCHEITINI

#### **Le relazioni “pericolose” nell’eros: storie di amori “impossibili” dal mito alla letteratura e le loro rappresentazioni iconografiche**

A liaison implies an emotional connection between two persons that can take on different forms: pure spirituality, predominance of intercourse, unrequited love that causes pain and in extreme cases even death. The last two aspects of love generate “dangerous” liaisons. The ancient Greeks knew these “dangerous” liaisons well. In this paper, starting from the anthropological analysis of some “impossible” love stories drawn from Greek mythology, I will try to explain the three types of “dangerous” liaisons: parental, “waiting” and sick, attributing their causes and consequences (which I will call “categories”). Later I will look at the love stories of ancient and modern literature that are analogous to those of mythology and finally I will study their iconographies.

#### Key-Words

Dangerous liaisons, Greek mythology, incest, arranged marriage, wait of love, narcissism.

LUCA BASILE, CRISTINA PUGLIA

#### **“Compagni d’amore” nella Grecia arcaica e classica: una prospettiva tra archeologia e psicologia sull’omosessualità nel mondo antico**

Our contribution treats about social development and meaning of Greek homosexuality in the *polis* of Athens during sixth and fifth century B.C. We have focused on three specific aspects of the Greek society like the symposium, the gymnasium and the myth in order to understand this typology of relationship in the context of the juvenile education. We have dealt with some particular pottery's productions (Attic black and red-figure pottery), mirror of a part of the Athenian society, in which figured scenes related to this type of love appear. From the analysis of these data we have developed the hypothesis that Greek homosexuality is a mechanism put in place by society to create a cohesive and dominant social class. In this respect it deals with a sort of preparation to adult heterosexuality in which the marriage and the birth of sons are the final intention to fill up the city ranks.

#### Key-Words

Greek homosexuality, *paideia*, attic pottery, symposium, gymnasium, social rituals, object relations.

MARCO SERINO

#### **Apaturie e *gamelia* in una “casa sacra” di Himera? L’amore al tempo delle fratrie**

The objects found within a single house from the *plateau* of Himera allow us to put forward some suggestive hypotheses in relation to the final use-destination of this area: in fact, within these rooms it is possible to record an anomalous concentration of red figure pottery made by a single workshop. Besides that, we can appreciate the presence of numerous fragments of terracotta female statuettes and *arulae*, and large numbers of loom-weights, arrowheads and *astragaloi*/knucklebones. The selection of some particular and unusual iconographic themes, with their semantic and symbolic dimension, would seem to refer – to different degrees – to the nuptial world and to the passages of *status* of both the female and male component. The combination of the information coming from the reappraisal of

the archaeological context and from the iconographic analysis of the scenes depicted on the red figure Sicilian vases allow us to suggest the existence of some very peculiar ritual activities (probably, a local *Apatouria*) within one of the most interesting examples in an ancient Greek city of a sacred *oikos* belonging to a phratry.

#### Key-Words

Red figure pottery, Himera, Apatouria, phratry, sacred house.

LORENZO VERDERAME

#### “Che il mio pene sia teso come un arco!” Amore e sesso nei rituali ed esorcismi dell'antica Mesopotamia

Love charms and potency incantations are an important part of the exorcistic and therapeutic literary tradition in ancient Mesopotamia. These texts share a series of symbols, metaphors, and motifs with myths and other literature (i.e. love-lyrics), showing, not only a common referential repertoire, but also elements of intra/metatextuality. Furthermore, they offer an important insight of the society and context in which they were composed.

#### Key-Words

Mesopotamia, love, sexuality, incantations, rituals, divination, potency incantations.

ALESSANDRO GUIDI

#### L'amore al tempo della preistoria

In this paper the A. tries to collect many representations (statuettes, rock art, pottery) of erotic and/or sexual relationships from the Paleolithic to the Iron Age in a geographic area between Europe and Near East. In this framework also childbirth scenes and representations of mothers with a dead son are analyzed.

#### Key-Words

Love, sex, prehistory.

FABIANA SUSINI, ELEONORA ROMANÒ

#### Dalla parola allo spazio dell'amore: diacronia e rapporti tra forme lessicali, modalità sessuali e luoghi delle relazioni 'non ufficiali'

The imposition of Christianity on Western civilizations influenced the approach of research into the themes of sexuality for centuries. In Roman society sexuality, in its various forms, was perceived as a natural thing: the pleasures of the flesh are not repressed and the many forms of sexual intercourse are not despised. In the late Republican and in the Imperial Ages, sexual pleasure, even outside the marriage, was considered a legitimate and personal choice: many and cheap were the places of 'unofficial' love (called specifically *lupanares*) and innumerable were women available for a fee (called *meretrices*, or more vulgarly *lupae*). The linguistic expressions associated with this kind of sexuality (for example, *prostare* 'standing in front of the brothel', *prostituere* 'to show') are "technical terms" that are also attested in subsequent centuries in reference to that hedonistic reality.

The advent of Christianity, from late antiquity to the whole Middle Age, has limited the use of this linguistic forms and prohibited behaviors associated with prostitution, considered sinful and immoral, and therefore subject to public sanctions. In spite of this, the sexing industry continued to spread, occupying closed spaces, hidden to the common judgment. This paper focus on the theme of the circulation of linguistic elements related to sexual practices, their free manifestation and their related structures in a diachronic sense.

#### Key-Words

Prostitute, brothel, sexuality, hedonistic, whore.

SARA CARAMELLO

**Lungo le sponde del Nilo. Lo specchio d'acqua come luogo di seduzione nella letteratura dell'Antico Egitto**

The shores of lakes and pools, just as the banks of a river, often represent the scenery of romantic and sexual meetings: these places are real *loci amoeni* attested in most of the literatures of ancient and modern times, and also in the ancient Egyptian literary texts. The stretch of water appears not only in many Egyptian love poems, but also in other literary genre compositions, and its use changes according to the genre. In poetry, the stretch of water represents, on the one hand, a perfect scenery for the courtship and the love meetings, and, on the other hand, an inexhaustible source of metaphors and love allusions. In narrative and mythological texts, ponds, canals and obviously the Nile provide an excellent backdrop for love meetings and are functional for the development of the action.

**Key-Words**

Stretch of water, *locus amoenus*, love meeting, Egyptian love poems, Egyptian myths.

GIANCARLO GERMANÀ BOZZA

**Alcune osservazioni sulla ierodulia nei santuari di Afrodite della Sicilia**

Sacred prostitution was a ritual that consisted essentially of sexual intercourse or other erotic-type activities inserted in a cultural context in a sacred space as a form of fertility ritual or hierogamy. The origins of this practice have been identified in the Near East, but there is no lack of attestations in Greece (Corinth), Magna Graecia (Locri Epizefiri) and Sicily (Erice). In the Greek context it came to affirm the use of the verb κοπιθῶ/ἀρεομαί, which meant “to frequent prostitutes”. Recent studies have questioned this interpretation preferring the formula “sacred sexuality”, which did not involve payment, but at most the payment of a symbolic portion of money that ended up in the temple treasury. The priestess (hierodule) did not necessarily have to be a “sacred prostitute”, but a woman freed from servitude and “dedicated” to divinity.

This paper intends to analyze the practice of sacred prostitution in the sanctuaries of Locri Epizefiri and Erice in the light of literary sources and the most recent archaeological investigations, comparing these widely documented places of worship with other less studied sacred areas present in some Greek and Punic cities of the Sicilia. In this study the presence of the cult of Aphrodite in Syracuse is analyzed, in particular. His relationship with the Corinthian motherland and frequent contacts with Locri Epizefiri, as well as some recent archaeological discoveries in Ortigia, could suggest the presence of a sanctuary of Aphrodite in which sacred prostitution was practiced. The analysis of these places of worship can provide further elements for the study of this cultic practice.

**Key-Words**

Afrodite, Erice, Locri Epizefiri, Magna Grecia, Ortigia, Sicilia, Siracusa.

SILVIA AGLIETTI

***Dicta autem castra quasi casta, vel quod illic castraretur libido. I castra del limes come barriere di genere?***

Roman soldiers were banned from marriage from the time of Augustus until the third century AD, when *Septimius Severus* introduced the *ius conubii*. However, many epigraphical sources document the existence of soldiers' wives in the first two centuries AD. The wives and family *de facto* had to live outside the walls of the military bases, but a number of seemingly typical female items have been found in barrack blocks inside legionary fortresses and auxiliary forts along the *limes*. A part of this research project has focused on these objects from a gender perspective, in an attempt to demonstrate the presence of soldiers living with their families inside army bases. The methods and conclusions don't go without criticism.

**Key-Words**

Roman army, military bases, marriage ban, women, sexing small finds.

FRANCESCA SANTINI

**L'amore tra uomo e animali: tre casi studio di sepolture di animali tra rito e culto nella provincia di Rieti**

The purpose of this paper is emphasizing a particular kind of love: the love between men and animals. By deepening the ritual gestures and the cultural mean that led to the intentional act of animals' deposition in funerary contexts, beside the owner or sacrificing them in honor of the deceased. In this study three contexts are shown: the finding of a mule buried in a pit near three human tombs, one of which is probably of his owner, in the necropolis of Corvaro di Borgorose (RI); the remains of five dogs found in a room tomb with at least two humans in loc. Collina dei Gelsi - Poggiosommavilla (Collevecchio, RI); the remains of a calf sacrificed on the grave of a child at the cd. Terme di Cotilia (Cittaducale, RI). These contexts show the existence of a very close bond that has been established between men and animals, both in life and death. Therefore, we try to reconstruct and rethink the choice of being accompanied in the death by their own animal, precisely by the companion of a life, that shared time, worked with and much more.

This paper attempts to find a common thread of these three archaeological contexts, showing the affective bond between humans and animals, and representing the cultural side most closely related to the sacrifice of an animal that had yet a significant symbolic and economic value.

**Key-Words**

Animal burials, funerary practices, animal sacrifice.

GIULIA PEDRUCCI

**"Interspecies" Love between Men and Animals in the Greek and Roman Worlds: Did *Anti-litteram* Vegetarians and Animalists Exist?**

All through antiquity, the worlds of humans and animals were interlaced. Although anthropomorphic, for example, the deities of the Greco-Roman pantheon had their favorite animals and routinely communicated through them their will, and on occasion they took for themselves the shape of animals when visiting the world of the mortals. Although ancient Greek and Roman people did use animals to eat, work and cover themselves, they constantly show love and respect for not-human beings, and, with the passing of time, some people started to advocate a vegetarian life style.

**Key-Words**

Greek and Roman worlds, vegetarian diet, animal activism, interspecies love, religion.

ALESSANDRA SPERDUTI

**Ossa e DNA ...La verità, vi prego, sull'amore! Il contributo dell'antropologia fisica per la ricostruzione dei comportamenti sessuali e "amorosi" del passato**

A skeleton, an ancient biomolecule, chemical-physical signals extracted from bones and teeth. They may appear as cold objects of analysis, far remote from the topics introduced by the meeting. Indeed, these (and other sources of data) are the means by which bioanthropology can provide interesting insights and useful evidence for the reconstruction of the sexual and "romantic" behaviors of the past. Moreover, bioanthropology, as "border science", drives us to extend the interest beyond our own species, embracing a comparative and evolutionary perspective; as "dialoguing science", it acknowledges instances emerging from other fields of knowledge and borrows interpretative models of other disciplines. If the purpose is to understand complex human phenomena (such as prosocial behavior, mating systems, pair bonding, parent-child attachment), the application of the interpretative scheme/guide suggested by Nikolaas Tinbergen for ethological research undoubtedly represents a valid starting point.

This contribution will discuss research topics relevant to the themes of the meeting and will present case studies in which the biological evidence played a key role in the narrative-building processes. At

the same time, it will stress the intrinsic limits of our present datasets and discuss some of the major methodological issues and interpretative complexities. Among the many themes which can benefit from the involvement of bioanthropology we should list:

- the sexual behavior of humans and other primates, between evolutionary trajectories, adaptive models, genetic determinants and individual choices;
- the neurological bases of romantic and maternal love, with the latest evidence from functional magnetic resonance imaging;
- the phenomenon of hybridization between different human populations during the Pleistocene;
- systems of endogamy, exogamy, patrilocality in ancient human societies;
- the origin of the mononuclear family;
- family relationships in funerary contexts;
- the multiple intersections between sex and gender;
- gender inequality and abuse phenomena;
- social care of infants or disabled persons.

Many of these issues, though addressed with highly interdisciplinarity and scientific rigor, are still far from being completely understood: when it comes to feelings and behaviors, ours is, ultimately, a “tragically confused species”.

#### **Key-Words**

Human sexuality, mating systems, evolution, ancient DNA, isotopes, funerary archaeology, neuroimaging.

ENRICO ZANINI

#### **Digging in love: riflessioni sul ruolo dell'amore (in senso lato) nella produzione della conoscenza archeologica**

Archaeological excavation necessarily counts among the social practices, because it involves groups of people, interacting each another at different levels. Since archaeological excavation it's also matter of “passion”, one could ask if – and in the case, in which way – the quality of human interaction inside the research group can affect both quantity and quality of produced archaeological knowledge. After the “heroic” season of 1970th/1980th, when archaeological fieldwork was largely operated by groups of “friends”, in the last decades many problems arose in organizing and managing field staffs combining the exigencies of solid and longlasting research groups and the “vital” necessity of renovating the “passion” with new people carrying new ideas and approaches.

#### **Key-Words**

Excavation, field research groups, human and social relationships, passion, affectivity.

MAURO PUDDU

#### **Frammenti archeologici di un discorso amoroso: o del miserere di un trovatore**

Archaeology is still a relatively young profession whose institutional profile needs a consistent update. This gap between archaeology and other professions, frustrating for the individuals employed in the industry, is often filled by the archaeologist's love and passion for archaeology. This paper tries to investigate this consuming and still passionate relationship by giving it a shape of official discourse, through the filter of Roland Barthes' book “Fragments d'un discours amoureux.” The result of this paper, focused on the material conditions met by archaeologists in the UK, is the necessity to give such discourse more space in the future, to avoid the archaeologist to be relegated at the margin of the society like a lover that is not loved back by the object of his love.

#### **Key-Words**

Archaeological fragments, love, discourse, Roland Barthes, identification, London, Werther's love VS capitalist love, commercial archaeology.

ROBERTO SIRIGU

**Archeologia come compassione**

“Only love does not end”. This was the closing speech at the 2015 “Anthropology and Archaeology of Death” conference. These were also the words of the protagonist of the movie “Silent souls” which was screened at the end of the conference as well. The main character, belonging to the Merja (Merya) ethnic group, has just completed the funeral ritual for his prematurely departed wife. I interpret this as an explicit programmatic intent and as a fitting prelude to my new, current conference: “Anthropology and Archaeology of Love”. I feel is legitimate to pick up the thread of my speech from back then starting here, and asking: isn't it necessary to look over the past with compassion, in order to survive?

**Key-Words**

Archeology, death, funeral ritual, love, compassion.

**SESSIONE POSTER**

ROCCO BOCHICCHIO, PAMELA MANZO

**Dall'amore eroico all'amore sacro: “Le nozze di Paride ed Elena” su un *puteal* dedicato a Diana Lochia**

This paper examines a Neo-Attic scene on a *puteal*, which has been transformed into a krater in modern times and which could be interpreted as the persuasion of Elena to draw into Paride's arms. The scene could be included as fitting within an “alternating cycle” which starts at the mythical episode of Peleo and Teti's *gamos*, leading to the “re-founding” of Rome by Augustus, the new Romulus and one to continue the descent of Aeneas. An element of this cycle is also the inscription attesting to the devotion of *Graeceia Rufa Pomponia* to Diana Lochia, which has allowed to further analyse other *putealia* dedications to female goddesses related to the cult of water and that of fertility.

**Key-Words**

Puteal, Paride, Elena, Diana Lochia, alternating cycle, water, fertility.

FRANCESCA FULMINANTE

**Libertà e condizionamenti culturali e ambientali dell'amore materno: variabilità e tendenze nella durata dell'allattamento e dell'età del completo svezzamento nel Mediterraneo e in Europa dalla Preistoria al Medioevo**

Breastfeeding is an intimate practice that bonds emotionally and physically the mother and the child, but is also a socio-cultural practice that meets strong reactions between sustainers and opponents.

The reconstruction of breastfeeding and weaning practices in past population today is an important topic because it relates to lifestyle, food habits, production and beliefs. In addition timing and modes of breastfeeding and weaning can have a substantial effect on infant morbidity and mortality with important consequences for palaeo-epidemiology and paleo-demography.

Recent progresses in chemical and physical analyses of bones and teeth allow us to define with sufficient precision the duration of breastfeeding and the age of completion of weaning of populations and individuals. Thanks to horizontal and longitudinal studies of Nitrogen, Carbon and Oxygen isotope variations it is possible to identify general trends but also individual variations within the same community.

Through a review of isotope studies of ancient Mediterranean and European populations from Prehistory to the Middle Ages, this paper shows the relation and the contrast between trends but also individual

choices in infant feeding practices in the past and discusses the dialectic between freedom and socio-cultural or environmental bonds with reference to this particular 'sign' of maternal love.

### Key-Words

Infant feeding, isotopes, europe, mediterranean, urbanization.

LUIGI GAMBARO, SARA CHIERICI, VALERIA AMORETTI, DANIELE AROBBA

#### **L'amore che aspetta. Una singolare testimonianza di sepoltura differita da Albintimilium (IM)**

The *municipium* of *Albintimilium* is located at the eastern boundary of the present city of Ventimiglia (IM) where, during the Roman age, there was the only plain space between the creek of Nervia to the east, the slopes of the Collasgarba to the north and the sea to the south. The founding of the Roman city dates back to the second century BC and occupies the land that *Liguri Intemelii* inhabited at that time. The heyday lied in the imperial era, when it attended to the construction of the main public buildings, which would follow a progressive and slow decline, although archaeological investigations, still under way, confirm a continuity of life until the VI - VII century AD. Later the built-up area would be moved from the Nervia plain to the present uptown, to the west of the Roja River, in a higher and better defensible place.

To the west of the urban district, below the modern railroad track, there was an extended necropolis, already formed during the early imperial age, which began at the exit of the city main door, still partially preserved, called "Provençal" and proceeded to the sides of *Via Iulia Augusta*. At the beginning of the III century AD, this area of the city was occupied by the theater building, built on the western side of the late republican city walls now abandoned. At a later stage, coinciding with a gradual abandonment of the public facilities, the theater outdoor and indoor area would be occupied by late burials. Particularly, in the area between the "Gate of Provence" and the external hemicycle of the theater – near a 1st-century funerary monument (M fence) –, from 1948 under the direction of Nino Lamboglia, a nucleus of burials (Tombs 157-172), mainly amphora or "cappuccina" tombs dating from the third to the fourth century A.D., was dug up.

Here is proposed the analysis of a peculiar superimposed burial (t 157) of two distinct individuals.

The lower tomb (t 157B) was a canonical "cappuccina tomb", with three large tiles arranged flat, closed to the head by one in a vertical position and other six placed sloped. When the grave was discovered, it was almost free of earthy damages and had kept the skeleton intact as well as all the grave goods. It consists of a disc lamp with leaf vine decoration placed on the side of the right knee, a jet (gagate) armilla still around the left humerus and two bronze rings at the fingers of the left hand. The dating of the burial, based on the grave goods and the terracotta scraps rediscovered in the foundation pit, can be ascribed to the late III century A.D.

At a later stage, above the top of the roof of the first deposition, there were placed three more large tiles used as bed for the second deposition as a terracotta protection (T 157A), protected by an African amphora longitudinally cut into two halves. At the time of the finding, the amphora was very damaged and maimed of the hem and of the tip, but still recognizable as per typology, dating back to the III century A.D.

The small chronological distance, as evidenced by archaeological documentation, suggests that the choice of placing the second person in direct contact with the roof of the former is intentional. Into the necropolis, at present, this is the only "two-story" burial site, but it can be compared with the tomb 1 of the Isasco necropolis (Varigotti - SV), which also includes a tomb consisting of a wooden coffin burial protected by a stone wall and large tiles arranged flat that made up the bed of the second "cappuccina tomb". The dating proposed by Lamboglia for the tomb of Isasco, which at the time of its discovery was found broadly tempered with, is the Augustan age because of the discovery of a coin and few surviving materials, but the other burials of the necropolis are dating back to III-IV century A.D.

The anthropological analysis, happened nearly 60 years after the discovery and the recovery by Lamboglia, as part of a global reassessment of the stratigraphy of the area, showed that the first individual set down was a woman aged between 45 and 55 years, while the second one was a man aged 50 to 55 years. The man showed traces of an important pathology, probably DISH (Diffuse Idiopathic Skeletal Hyperostosis).



There are no signs that reveal a genetic link, which could only be established by the DNA study of both the individuals, but it is clear how intentionally a contact between the two tombs was deliberately sought, highlighting an intentional eternal bond of affection.

#### Key-Words

Albintimilium, double burial, anthropology, Diffuse Idiopathic Skeletal Hyperostosis, jet bracelet.

DONATO LABATE

#### **L'amore oltre la morte: instrumentum e monumenti con scene erotiche da contesti funerari di età romana**

*Instrumentum* (*lucernae* and *spintria*), representing erotic scenes, has been found in 21 Roman tombs, dating from the first and second until the third Century A.D. 70% of the erotic *instrumentum* has been found in female tombs, and it seems not to be a sign of prostitution. The erotic scenes represented on the *instrumentum* can be related to masculine erotic fantasy rather than to the feminine. It is possible that men offered this *instrumentum* in the tombs of their beloved women as a memory of the pleasures of life. As far as we know only one tomb with erotic scenes can be referred to a man: this is Telesistratos' tombstone representing him having sex with a large penis, framed by 47 vulva. The Greek inscription on top of the tombstone recalls that life gave the great pleasure of sex to Telesistratos.

#### Key-Words

Instrumentum et monuments with erotic scenes, lamps, spintria, sex.

SONIA MODICA

#### **Canto/incanto d'amore arcaico: segni-segnali e spazio percettivo sonoro di riferimento nell'italia preromana**

What kind of function, in the language of love, could represent the action and the sound object for the inhabitants of Italy in the Protostoric Period and the Archaic Times? The literary testimonies make it explicit, ex post, with an ambivalent representation. Sound, in the form of poetry and expressed through objects, even magical ones, transmits concrete solicitations. Within the amorous action, a sound object is tenaciously fixed to the dichotomy between the powerful superhuman and the emotional human.

#### Key-Words

Soud objects, Protohistoric period, love, poetry, magic, spell.

MICHELA RAMADORI

#### **L'amore nella cultura antica attraverso lo sguardo rinascimentale di Francesco Colonna: due sue interpretazioni nella xilografia 50 dell'Hypnerotomachia Poliphili**

Francesco Colonna in the *Hypnerotomachia Poliphili* (in English "Poliphilo's Strife of Love in a Dream", a romance printed in Venice in 1499), gives a fresco of ancient culture through mythological stories connected to a tale revolves around the theme of love. The result is a view of a man that lives between 15<sup>th</sup> and 16<sup>th</sup> century, with his cultural background.

In this paper, I illustrate two opposite interpretations of love represented in the xylography 50 that reproduces a carved relief on the Leda's chariot.

#### Key-Words

Francesco Colonna, Hypnerotomachia Poliphili, Neoplatonism, Leda, Helen of Troy.

ELENA SANTORO

#### **"Amore e Morte ai tempi del colera". Recenti scoperte nella chiesa del convento di San Francesco a Policastro Bussentino (SA)**

A recent excavation, carried out under archaeological supervision during the restoration of the church

of San Francesco Monastery at Policastro Bussentino (SA), allowed the retrieval of data on the local community at a time when, towards mid-nineteenth century, faced a catastrophic event like an epidemic of cholera. The religious complex, existing already in 1552, was closed in 1812 because of Napoleonic laws for the suppression of ecclesiastical orders. After a few years of a state of abandon, the interior of the church was affected by a new change of plans that also answered the need of adjusting the use of spaces, now destined for funerary purposes to hold the victims of “sudden illness”. Particular attention is paid to infant burials arranged in a lateral chapel of the church, in the niche that probably hosted the statue of San Francesco. Even though the burial method is a manifestation of rituals and practices codified in the local community, the choice of the church as a burial location represents the desire to entrust the deceased to the protection of the Holy Patron of the city, which, in this circumstance, may be the supreme divine guarantor of earthly salvation of the population. The case of Policastro is a clear example of how the sentiment of Love tries to exorcise the drama of Death by surpassing the earthly dimension, while, at the same time, preserving the Memory.

#### **Key-Words**

San Francesco Monastery at Policastro Bussentino, cholera, death, children, devotion.

LUCA SCALCO

#### **“Amore di mamma”: gesti materni sui monumenti funerari dell’Italia romana**

The paper analyses the iconographical representations of physical contacts between mother and child, sculpted on funerary monuments with portraits. It is based on the monuments proceeding from the territories between Rome and the Alps, dated from the 1<sup>st</sup> to the 3<sup>rd</sup> century A.D: the maximum concentration of such gestures is comprised between Claudian and Antonine period, and evidence is limited to Rome and the Adriatic coast. By relating these monuments to the literary and social context of Roman family, the analysis of the iconographical and epigraphical features contributes to delineate the importance of domestic love in shaping sepulchral familiar representations and in communicating the social role of women inside the household.

#### **Key-Words**

Roman funerary art, mother, child, gesture, Roman family, funerary monuments, emotion.

CHIARA CAPPANERA

#### **Divorati dalla passione: i rischi dell’amore non-normato nel mondo greco**

A man from the Greek Classical period would have many sexual partners over the course of his lifetime; both male and female. Therefore, erotic and sentimental relationships were ruled by conventions and young men had to understand that they could not follow their own sexual impulses. The female Deamons – Lamiai, Empousai, Gorgones – personified dangerous and feral sexuality and literally feasted on their partners after feeding them with erotic pleasures. Nevertheless the heroes of these stories always beats, killed or made the spirits “more reasonable” with the help of older and wiser people. These myths must be read as an allegory because they demonstrate the risks involved for boys who are disrespectful of the social and moral laws. The lesson was that if they allowed themselves to be consumed by passion, they would be devoured by a hungry female monster.

#### **Key-Words**

Sexual behavior, child-snatching demons, non-regulated relationships, Empusa, Circe.

PIERLUIGI GIROLDINI

#### **Uniti nella morte: una madre e un figlio dalla necropoli Orientalizzante di Bosco Le Pici (Castelnuovo Berardenga, Siena)**

Recent excavations at Bosco Le Pici (Castelnuovo Berardenga, SI), unearthed a little necropolis, in use from the end of the 8<sup>th</sup> to the 2<sup>nd</sup> Century B.C. A still unpublished burial gave back a biconical urn with

a very particular cover-bowl. Inside the biconic were found fibulae and other bronze objects showing evidence of the deposition of a female; together with the urn some other vases were found: footed dishes, a jug and a little jug, containing the ashes of a little child (less than 1 year old). The presence of ashes of adults and children in the same burial is not rare in central Italy during the Iron Age, but normally ashes of two, or even more individuals are mixed into one single urn. Giving the newborn a little urn could be connected with the importance of the *Gens* of the child (so that he received a funeral as an adult). But the deposition of the kid could also be related to the adult female, showed as a mother and represented in a symbolic protection of the child.

#### Key-Words

Etruscans, Iron Age, orientalising period, grief, death, child burial.

DANIELA FARDELLA

#### **“Coppie matrimoniali” di alto rango nella necropoli frentana di Larino-Carpineto**

This contribution analyzes the coeval graves of the Larino-Carpineto necropolis in Southern Frentania, which can be interpreted as “married couples” of high social status. The ritual of cremation and the symbolic value of their meaning-bearing objects prove that during the fourth century BC Larino was where some elitist groups stood out. They bought high value objects from Southern Italy and strengthened their ties with adjacent populations through marriage policies.

#### Key-Words

Coeval graves, married couples, elitist groups, meaning-bearing objects, Larino-Carpineto necropolis.

ISABELLA MARCHETTA

#### **Il legame infinito: i doni funerari e le relazioni dell'amore eterno. Un tentativo interpretativo partendo dai dati archeologici**

Alain Caillé wrote that gift has connection value, because it produces significant social relationships, so that this human relationship, with direct and indirect interactions, are much more important than the gift same.

In an area of absolute freedom, in keeping with Mauss's theory, the gift and its properties are animated by the ancestral magic of eternal recurrence. The gift has a soul to bring people together.

Archaeology wonders about this theme with the example of grave goods.

The funerary gifts are the best example which regard this power to connect people: they are loving gestures because are gift without equal exchange.

For this reason the funerary gift is a declaration of eternal love.

#### Key-Words

Funerary gift, relationship, eternal recurrence, grave goods, medieval cemeteries, love, care.

GIUSEPPE CAMBRIA

#### **Il ruolo dello strigile nelle tombe a incinerazione della necropoli ellenistica di *Phoinike***

The strigil is an object that has always had a specific symbolic value linked to the athlete or the virtuous man. Although in literature this object is always interpreted and linked to male figures, the discovering, in *Phoinike* (ancient Caonia-nowday Southern Albania), of a woman's incineration grave, dated to the late III-II BC, with a strigil among the grave goods, has allowed to corroborate some theories about the role of this object when it is linked to the female sex. The presence of the strigil in the graves, appears linked to marriage, as an important moment of a woman's step into society and, specifically, the moments of wedding bath and courtship. These moments are proved by different pictures on attics vases.

#### Key-Words

Caonia, *Phoinike*, Albania, necropolis, strigil, marriage, woman.

Il volume raccoglie gli atti del convegno “*Antropologia e Archeologia dell’Amore*” svoltosi presso il Parco regionale dell’Appia Antica dal 26 al 28 maggio 2017, al quale hanno partecipato oltre 80 specialisti afferenti a diversi ambiti disciplinari, nello spirito che ha sempre contraddistinto la serie di incontri di “*Antropologia e Archeologia a confronto*” giunta alla sua IV edizione.

Al centro della discussione tra antropologi (fisici e culturali) e archeologi è stata in questa occasione la nozione stessa di *amore*, affrontata in una prospettiva critica e problematica in rapporto sia alla sfera umana che a quella *divina* o, più latamente, *materiale*, e indagata anche tenendo conto delle modalità attraverso le quali, in una data cultura, essa può essersi diacronicamente e sincronicamente definita e trasmessa fino ad approfondire le eventuali dinamiche che possono, nel tempo, aver contribuito più o meno consapevolmente a modificarla o alterarla in seguito al confronto o all’incontro con altre culture. A tal fine e per gli scopi precipiui di questo incontro, con il concetto di *amore* si è inteso latamente e traslatamente l’intero ventaglio di percezioni emozionali, affettive e sessuali che può variamente connotare l’esperienza umana, dalle prime fasi in cui si definisce e si esprime l’identità di genere a quelle in cui maturano gli istinti e le inclinazioni sessuali, senza tralasciare la sfera dei sentimenti astratti (desiderio, infatuazione, sogno, nostalgia) o trascendenti (venerazione, devozione, consacrazione, culto, preghiera) che possono costituire parte integrante e, a volte, esclusiva dell’esperienza amorosa. Sul piano specificamente sessuale, l’incontro non si è posto l’obiettivo di approfondire i molteplici e senza dubbio interessanti temi correlati alla meccanica o all’estetica del sesso, quanto piuttosto le dinamiche culturali, ideologiche, rituali, relazionali e antro-poietiche che possono contraddistinguere, influenzare e indirizzare le forme e i modi in cui l’amore può essere – passivamente o attivamente – esperito o negato.

I principali tagli tematici indagati nei quasi 60 contributi che compongono il volume e nelle relative discussioni sono stati i seguenti:

- L’idea e la percezione dell’amore
- I gesti, i segni e le espressioni dell’amore
- L’amore e le sue relazioni [“pericolose”]
- I generi dell’amore
- I tempi e i riti dell’amore
- Gli spazi e i luoghi dell’amore

*Valentino Nizzo*: Archeologo senza frontiere (Todi 1975). Da maggio 2017, in seguito a una selezione internazionale, dirige il Museo Nazionale Etrusco di Villa Giulia di Roma. Ha conseguito nel 2007 il PhD in Etruscologia presso la “Sapienza” Università di Roma e, nel 2013, un post-dottorato presso l’Istituto Italiano di Scienze Umane di Firenze pubblicandone i risultati nel volume *Archeologia e Antropologia della Morte: Storia di un’idea* (Bari 2015). Dal 2014 è abilitato come professore associato di archeologia e nel 2018, come esperto di alta qualificazione, ha insegnato Museologia presso l’Università di Udine. È ideatore e direttore scientifico della Collana *Antropologia e Archeologia a Confronto*. Ha all’attivo quattro monografie e la curatela di 9 volumi, per un totale di oltre 150 pubblicazioni scientifiche e di alta divulgazione. I suoi interessi si incentrano sulle problematiche storiche, artistiche e della cultura materiale delle civiltà etrusco-italiche, sulla prima colonizzazione greca, sul confronto tra archeologia e antropologia, oltre che, in generale, sui più vasti temi dell’ideologia funeraria, della storia dell’archeologia e sui meccanismi e i valori sociologici della comunicazione museologica e archeologica.

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