

a cura di
Valentino Nizzo



Incontro Internazionale di Studi



**Antropologia e archeologia a confronto:
archeologia e antropologia della morte
2. Corpi, relazioni e azioni: il paesaggio del rito**



Atti del Terzo



da
FONDAZIONE
DIA CULTURA



ANTROPOLOGIA E ARCHEOLOGIA
A CONFRONTO

ATTI DEL 3° INCONTRO INTERNAZIONALE DI STUDI



COLLANA

ANTROPOLOGIA E ARCHEOLOGIA A CONFRONTO

Ideazione e Progetto Scientifico

VALENTINO NIZZO

Direzione Editoriale

SIMONA SANCHIRICO

ANTROPOLOGIA E ARCHEOLOGIA A CONFRONTO

ARCHEOLOGIA E ANTROPOLOGIA DELLA MORTE

2. Corpi, relazioni e azioni: il paesaggio del rito

Atti dell'Incontro Internazionale di studi

ROMA, ÉCOLE FRANÇAISE – STADIO DI DOMIZIANO
20-22 MAGGIO 2015

A cura di
VALENTINO NIZZO



ROMA 2018

ANTROPOLOGIA E ARCHEOLOGIA A CONFRONTO

ARCHEOLOGIA E ANTROPOLOGIA DELLA MORTE

2. CORPI, RELAZIONI E AZIONI: IL PAESAGGIO DEL RITO

Atti dell'Incontro Internazionale di Studi

#AntArc3 – #AntArc2015

Proprietà riservata-All Rights Reserved

© COPYRIGHT 2018

Progetto Grafico

Giancarlo Giovine per la Fondazione Dià Cultura

Tutti i diritti riservati. Nessuna parte di questo libro può essere riprodotta o trasmessa in qualsiasi forma o con qualsiasi mezzo elettronico, meccanico o altro, senza l'autorizzazione scritta dei proprietari dei diritti e dell'Editore.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the publishers.

IN COPERTINA:

Fotomontaggio: *Apoxomenos*, Museo di Zagabria; Maschera Azteca a mosaico, Museo Preistorico Etnografico "L. Pigorini" Roma; Scheletro umano; Porzione di volto: gentile concessione Loris Del Viva. Ideazione ed elaborazione grafica: VALENTINO NIZZO con la collaborazione di GIANFRANCO CALANDRA

IDEAZIONE, PROGETTO SCIENTIFICO E CURATELA DEL CONVEGNO:

Valentino Nizzo (Museo Nazionale Etrusco di Villa Giulia - MiBACT)

CON LA COLLABORAZIONE DI:

Fondazione Dià Cultura

COMITATO SCIENTIFICO DEL CONVEGNO:

Stéphane Bourdin (École Française de Rome); Henri Duday (Université de Bordeaux); Adriano Favole (Università di Torino); Michel Gras (Accademia nazionale dei Lincei); Valentino Nizzo (Museo Nazionale Etrusco di Villa Giulia - MiBACT); Christopher Smith (British School at Rome)

COORDINAMENTO ORGANIZZATIVO E SEGRETERIA:

Simona Sanchirico, Francesco Pignataro, Irene Caporicci, Chiara Leporati, Alessandra Botta, Paolo Grazioli (Fondazione Dià Cultura); Valentino Nizzo (Museo Nazionale Etrusco di Villa Giulia - MiBACT)

CASA EDITRICE:

E.S.S. Editorial Service System Srl

Via di Torre Santa Anastasia 61-00134 Roma

Tel 06.710561 Fax 06.71056230

EDITORE:

Laura Pasquali (E.S.S. Editorial Service System Srl)

DIRETTORE EDITORIALE:

Simona Sanchirico (Fondazione Dià Cultura)

COLLANA:

Antropologia e Archeologia a Confronto 3 (#AntArc3 – #AntArc2015)

DIRETTORE DI COLLANA:

Valentino Nizzo (Museo Nazionale Etrusco di Villa Giulia - MiBACT)

COORDINAMENTO EDITORIALE:

Chiara Leporati (Fondazione Dià Cultura)

REDAZIONE:

Loirena Berardi; Alessandra Botta; Chiara Leporati (Fondazione Dià Cultura)

Finito di stampare nel mese di maggio 2018

dalla tipografia System Graphic Srl

Via di Torre Santa Anastasia, 61 – 00134 Roma

Tel 06.710561 Fax 06.71056230

office@sysgraph.com – www.sysgraph.com

CON IL CONTRIBUTO E IL SOSTEGNO DI

Siaed S.p.A.

Via della Maglianella, 65 E/H – 00166 Roma

Tel 06.66990

www.siaed.it – info@siaed.it

Archeologia e antropologia della morte: 2. Corpi, relazioni e azioni: il paesaggio del rito, Atti del 3° Incontro Internazionale di Studi di Antropologia e Archeologia a confronto [Roma, École française de Rome – Stadio di Domiziano, 20-22 Maggio 2015] / a cura di Valentino Nizzo. Roma: E.S.S. Editorial Service System, 2018, pp. 824. ISBN 978-88-8444-181-2

CDD D.930.1

1. Archeologia – Antropologia Culturale – Storia delle Religioni – Atti di Congressi

2. Morte – Atti di Congressi

I. Valentino Nizzo (1975-)

INDICE

VALENTINO NIZZO, Archeologia è [sic!] antropologia della morte: introduzione al convegno.....	p. 15
Programma del convegno.....	p. 43
Abbreviazioni e norme bibliografiche.....	p. 57

II SESSIONE

THE SOCIAL LIFE CYCLE OF BODIES AND THINGS: RICOMPORRE E RIPENSARE LA REALTÀ RITUALE E QUELLA SOCIALE TRA MATERIAL ENGAGEMENT, ENCHAINMENT E ACTOR NETWORK THEORY

INTRODUZIONE E INQUADRAMENTO TEMATICO E PROBLEMATICO

VALENTINO NIZZO, <i>The social life cycle of bodies and things</i> : ricomporre e ripensare la realtà rituale e quella sociale tra <i>material engagement</i> , <i>enchainment</i> e <i>actor network theory</i>	p. 63
--	-------

KEYNOTE SPEECH

CHRIS FOWLER, Personhood, the life course and mortuary practices in Mesolithic, Neolithic and Chalcolithic Europe.....	p. 83
UGO FABIETTI, Legami di vita, legami di morte. Oggetti, corpi e immagini nella pratica funeraria.....	p. 121

RELAZIONI

VALERIA BELLOMIA, IVANA FIORE, Più che umano: palingenesi dell'osso umano come strumento per accompagnare la morte. L'omichicāhuaztli mesoamericano.....	p. 141
PIETRO SCARDUELLI, Nutrire gli ospiti per nutrire i defunti: doni e offerte nei riti funerari dei Toraja e dei Tlingit [con discussione online].....	p. 159
MAURO GERACI, Prometeismo e morte nell'Albania comunista. Riti dell'immortalità o dell'annullamento in Enver Hoxha e Musine Kokalari.....	p. 173
LUCA BASILE, CLAUDE POUZADOUX, Società ed ideologia funeraria ad arpi nel IV sec. a. C.: il sistema di interazioni tra uomini e prodotti culturali nelle necropoli dell'ONC 28 e 35.....	p. 189
SIMONA CAROSI, CARLO REGOLI, Esaltare l'individuo, frammentare gli individui. Alcune attestazioni rituali dall'Area C della necropoli dell'Osteria di Vulci.....	p. 213
CATERINA GIOSTRA, Rompere e distribuire sulle tombe longobarde: le cinture come veicolo di conservazione della memoria e di trasmissione dello <i>status</i>	p. 225
MAURO PUDDU, Identità precarie e pratiche funerarie creative nella Sardegna di Età Romana: studio postcoloniale della cultura materiale come continuum semiotico.....	p. 233

ANDRÉIA MARTINS, The virtual wake in Brazil. The unknown stranger as a vector for the online discussion of death and dying.....p.	245
PETIA GEORGIEVA, VICTORIA RUSSEVA, Human skull roundels—powers and abilities of the dead, preserved in bone fragments [con discussione online]....p.	249

DISCUSSIONE SESSIONE II

Moderatori: CHRISTOPHER SMITH, MARIANO PAVANELLO	
Interventi di: CHRISTOPHER SMITH, MARIANO PAVANELLO, MAURO PUDDU, VALENTINO NIZZO, PAOLA NEGRI SCAFA, CHRIS FOWLER, MIKE PARKER PEARSON, PIETRO SCARDUELLI, LUCA BASILE, MAURO GERACI, JULIA SANDRA VIRSTA.....p.	273

SESSIONE POSTER

THE SOCIAL LIFE CYCLE OF BODIES AND THINGS: RICOMPORRE E RIPENSARE LA REALTÀ RITUALE E QUELLA SOCIALE TRA MATERIAL ENGAGEMENT, ENCHAINMENT E ACTOR NETWORK THEORY

DANIELA COSTANZO, Eccezione rituale, “partibilità” e “oggettificazione” del corpo, strategie per definire un’identità. Il caso della tomba 93 di San Montano, Pithecusa.....p.	285
DANIELA FARDELLA, Lo <i>stamnos</i> come “metafora plastica” della corporeità umana nelle sepolture a incinerazione di area frentana meridionale.....p.	303
PAOLA NEGRI SCAFA, Cose e persone di fronte alla morte: la testimonianza della documentazione legale mesopotamica in Nuzi, a est del Tigri.....p.	313
MARIA ANTONIETTA IANNELLI, SERENELLA SCALA, Ritualità funeraria e specificità sociale: la necropoli di Picarielli, Salerno.....p.	321
SÉGOLÈNE MAUDET, Les objets d’une tombe et leurs réseaux: l’exemple du mobilier de la tombe 159 de Pithécusses.....p.	331
LUCIANO ALTOMARE, Costruzione e rappresentazione della stratificazione sociale nelle necropoli enotrie di Francavilla Marittima e Amendolara.....p.	339
LUCA SCALCO, L’altare funerario di <i>Papias</i> e “famiglia” tra affettività e riformulazione del ruolo sociale del committente.....p.	351

III SESSIONE

LA POETICA DELLE EMOZIONI: PERFORMANCE E PAESAGGIO RITUALE

INTRODUZIONE E INQUADRAMENTO TEMATICO E PROBLEMatico

VALENTINO NIZZO, La poetica delle emozioni: <i>performance</i> e paesaggio rituale.....p.	367
---	-----

KEYNOTE SPEECH

ANDREA CARDARELLI, La necropoli della Terramara di Casinalbo (Modena). Forme dell’organizzazione sociale e paesaggio rituale.....p.	375
CHIARA PUSSETTI, Cantare la morte. Per un’antropologia che spezza i cuori.....p.	403

RELAZIONI

- MONICA RICCIARDI, LEONARDO DI BLASI, ISABELLA BUCCI, HENRI DUDAY, CARLA CALDARINI, STEFANIA DI GIANNANTONIO, I sepolcri della ‘piazzola di Alcimo’: aspetti del rituale funerario nella necropoli della *via Triumphalis* (Stato Città del Vaticano).....p. 435
- LUCIA ALBERTI, Emotional landscapes: vedere o non vedere, respirare o non respirare nel paesaggio funerario di Cnosso del II millennio a.C. [con discussione online].....p. 459
- NUCCIA NEGRONI CATAACCHIO, Paesaggi cerimoniali funerari protostorici nella valle del fiume Fiora (province di Grosseto e Viterbo).....p. 487
- CARMELO RIZZO, Il dialogo oltre la morte. Spazi funerari e ritualità ctonie a Pontecagnano in un contesto sociale di integrazioni e differenze.....p. 503
- FEDERICA MANFREDI, Note di campo sull’elaborazione del lutto nell’Italia contemporanea: riflessione sui tatuaggi commemorativi e ipotesi di auto-poiesi.....p. 525
- ELISABETTA DALL’Ò, “Du berceau à la tombe”. Tra riti dei vivi e riti dei morti: i contributi di Van Genep e Cravel sul curioso caso del *libera me* nella messa di matrimonio valdostana.....p. 535
- GIANFRANCO SPITILLI, La signora dei santi e dei morti: Giannina Malaspina cantastorie.....p. 545
- ROBERTA SALIBRA, Frammentazione rituale nella necropoli di Passo Marinaro.....p. 567
- FULVIO COLETTI, ANNA BUCCELLATO, *Silicernium e parentalia*. Nuovi dati sul banchetto nelle feste in onore dei morti: strutture, vasellame e resti alimentari dalle necropoli del suburbio romano [con discussione online].....p. 585

DISCUSSIONE SESSIONE III

Moderatori: ALESSANDRO GUIDI, HENRI DUDAY

Interventi di: ALESSANDRO GUIDI, HENRI DUDAY, MONICA RICCIARDI,

ANDREA CARDARELLI, VALENTINO NIZZO, CHIARA GEMMA PUSSETTI,

LUCIA ALBERTI, NUCCIA NEGRONI CATAACCHIO, CLARA STEVANATO,

ALESSIO DE CRISTOFARO, FEDERICA MANFREDI.....p. 607

SESSIONE POSTER

LA POETICA DELLE EMOZIONI: PERFORMANCE E PAESAGGIO RITUALE

- CLELIA PETRACCA, La gestualità femminile nei riti funerari in Grecia tra VIII e VI sec. A.C. Il dolore femminile tra letteratura e iconografia.....p. 623
- SONIA MODICA, Paesaggio sonoro e rituale funerario: al confine tra natura, cultura e spiritualità.....p. 631
- ANGELA BELLIA, Musica e morte nell’iconografia delle ceramiche attiche: considerazioni sul cratere della tomba 949 dalla necropoli greca di Akragas (V sec. a.C.).....p. 639

FRANCESCA LAI, <i>Genita Mana</i> . Ambivalenza e liminarità della morte in associazione al genere femminile nell'antica Roma.....	p. 643
ELENA CASTILLO RAMÍREZ, La musica come chiave del contagio emozionale nei cortei funebri imperiali.....	p. 649
CLARA STEVANATO, La morte degli animali d'affezione nel mondo romano: per una zoepigrafia tra ritualità e sentimento.....	p. 661
SIMONA DALSOGLIO, L'analisi spaziale degli oggetti nelle sepolture per la ricostruzione del rituale funerario: il caso delle cremazioni protogeometriche del Kerameikos di Atene.....	p. 677
SABRINA BATINO, Oltre la soglia a veglia del defunto. Per una interpretazione delle <i>oinochoai</i> figurate in bucchero nella tomba etrusca arcaica di Villastrada.....	p. 687
LUCINA GIACOPINI, ROMINA MOSTICONE, GIANDOMENICO PONTICELLI, Paesaggio funerario Medievale. Sepolture privilegiate e pratiche funerarie.....	p. 701
GAËLLE GRANIER, ALEXIA LATTARD, FLORENCE MOCCI, TITIEN BARTETTE, CARINE CENZON-SALVAYRE, CÉLINE HUGUET, The Role of a funerary space in the construction of a ritual landscape: the domainal necropolis of Richeaume XIII, near Aquae Sextiae (France).....	p. 713
MARCO BALDI, Verso la deificazione del sovrano: la ritualità funeraria nella Nubia meroitica.....	p. 723
GIULIA PEDRUCCI, L'ambiguità del latte, bevanda dei morti nel mondo greco...p.	735
STEFANIA PARADISO, Tracce di un rituale: la libagione come nutrimento dei morti.....	p. 741
FEDERICA MARIA RISO, DONATO LABATE, ROSSELLA RINALDI, MARTA BANDINI MAZZANTI, GIOVANNA BOSI, Primi dati sulle offerte vegetali della necropoli romana dell'area archeologica Novi Sad a Modena.....	p. 759
ANAMARIJA KURILIĆ, ZRINKA SERVENTI, The Caska Necropolis – Exceptions, Rituals and “Deathscapes”.....	p. 765
GIOVANNA MONTEVECCHI, Ravenna crocevia di popoli. Ritualità funeraria nelle necropoli di età imperiale romana.....	p. 779

DISCUSSIONE ONLINE SESSIONE POSTER

LA POETICA DELLE EMOZIONI: PERFORMANCE E PAESAGGIO RITUALE

Interventi di: EUGENIO FANTUSATI, ANTONIO FORNACIARI, CLELIA PETRACCA, LUIGI QUATTROCCHI, GIULIA PEDRUCCI, SERGIO DEL FERRO, SARAH LIBERATI, CLARA STEVANATO, CHIARA DELLA VALLE, LUCA SCALCO, FRANCESCA LAI.....	p. 793
---	--------

ABSTRACTS E KEYWORDS

RELAZIONI II SESSIONE	p. 799
POSTER II SESSIONE	p. 802
RELAZIONI III SESSIONE	p. 804
POSTER III SESSIONE	p. 808

MUSICA E MORTE NELL'ICONOGRAFIA DELLE CERAMICHE ATTICHE: CONSIDERAZIONI SUL CRATERE DELLA TOMBA 949 DALLA NECROPOLI GRECA DI AKRAGAS (V SEC. A.C.)*

La maggior parte delle immagini musicali nelle ceramiche attiche sono connesse con l'ideologia funeraria considerato che provengono perlopiù da sepolture. Tuttavia, soltanto alcuni vasi sono stati prodotti esclusivamente per l'ambito funerario. Tra questi, le scene musicali compaiono a partire dal V sec. a.C. soprattutto nelle *lekythoi* a fondo bianco¹ che in molti casi presentano strumenti musicali appesi sopra le stele o personaggi maschili e femminili impegnati a suonarli². A questi vasi, che manifestano in modo evidente il rapporto fra morte e musica, il suo ruolo nel rito funebre e il messaggio simbolico affidato agli strumenti musicali, si può ora aggiungere un altro documento: si tratta del cratere a colonnette a figure rosse, della seconda metà del V sec. a.C., rinvenuto nella tomba 949 a pozzetto cinerario della necropoli di contrada Pezzino ad Agrigento³. Al centro del lato A del cratere è raffigurato un giovane nudo dal corpo atletico con capo coronato dal quale pende una benda e mantello ricadente sulle spalle. Con la mano sinistra regge una *lyra eptacorde* e con la destra il *plektron*, e appare colto alla fine di una esecuzione musicale. Il liricino è di scorcio, in vivace movimento verso destra: su di lui si concentra tutta la scena e l'attenzione di chi la guarda. Il giovane è rivolto verso una suonatrice di *aulos* che indossa un elegante chitone a pieghe e largo *himation* e porta i capelli raccolti in un *sakkos*.

Lo strumento a corde e la nudità, peraltro esclusiva tra i personaggi della scena, permettono di riconoscere il defunto nel giovane al centro della raffigurazione, presente non come ombra ma come figura reale. La *lyra*, strumento con il quale veniva impartita l'educazione musicale, componente indispensabile della *paideia* greca, assieme all'atletica, assume nella scena una forte valenza funeraria perché fornisce un preciso riferimento alla presentazione del defunto, connotandone il suo ruolo socio-politico e celebrandone l'*areté* e la formazione culturale. Del resto l'ampia diffusione di carapaci di tartaruga usati come casse di risonanza di *lyrai* rinvenuti nelle tombe⁴, nei casi meglio documentati, pone il fenomeno in relazione con l'adesione ai valori etici e politici dell'uomo e del cittadino greco e con la predilezione di usi rituali funerari che adottano l'introduzione di oggetti esibiti come simbolo del potere e di rango superiore, in relazione con le pratiche aristocratiche del simposio, della palestra e della pratica musicale. In tali contesti alla *lyra*, oltre al ruolo propriamente musicale, sono assegnate valenze simboliche differenziate e il riferimento ad una condizione già raggiunta o da raggiungere in vita del defunto, ormai proiettato al di là della barriera della morte.

* N.d.r.: per fini di completezza rispetto a quello che è stato l'esito della discussione, sia online sia in fase di convegno, si pubblica, in questa sede, il testo dell'abstract espanso licenziato dall'Autore non essendo pervenuto, in tempo per l'edizione, il testo definitivo del contributo.

¹ OAKLEY 2004.

² BESCHI 1991.

³ *Veder greco*, pp. 374-375; DE MIRO 1989, pp. 71-73, figg. 56-57. Il cratere è stato attribuito alla maniera del Pittore di Kleophon (DE MIRO 1989, p. 73) e al Pittore della Centauromachia di Napoli (GIUDICE 2000, p. 109).

⁴ BELLIA 2012, pp. 51-82 (con bibl. prec).

Se, come emblema dell'ideale virile, la *lyra* raffigurata nel cratere akragantino contribuisce all'eroizzazione del defunto, dall'altro l'*aulos* richiama la reale funzione dello strumento nell'ambito funerario. Il suo suono, infatti, era ritenuto adatto ad omaggiare e ad accompagnare il defunto nell'ultima dimora⁵ ed era il più usato nei contesti funebri. Nonostante non venisse considerato come specifico del canto funebre, era spesso associato al pianto e al lamento⁶ e ritenuto in grado di allontanare il dolore, muovere le emozioni e suscitare il pianto⁷. Nelle forme del *threnos*, celebrava il defunto e ne segnava ritualmente l'ingresso nell'oltretomba, contribuendo a consolare coloro che lo avevano conosciuto⁸.

Ai lati della medesima scena con il liricino e l'auletide è raffigurato un uomo anziano che solleva la mano in cenno di saluto, reggendosi con l'altra ad un bastone; gli risponde un giovane ammantato, anch'egli in movimento, che solleva il braccio con gesto indicativo. Con questi 'gesti processionali' il pittore del cratere ha posto l'attenzione sul momento del trapasso dalla vita alla morte. Il richiamo alle onoranze e al commiato dal defunto sono ripetuti nel lato B del vaso che presenta una scena con tre personaggi coerente con quella del lato A: tra due giovani che gesticolano ve ne è un altro avvolto nel mantello che si regge ad un bastone.

In entrambi i lati del cratere sono raffigurati, dunque, personaggi maschili ammantati, alcuni dei quali con un bastone che conferisce loro maggiore 'autorevolezza': il più anziano si può individuare nel personaggio barbuto, mentre negli altri possono distinguersi diverse condizioni, se non addirittura l'età, rispetto all'efebico liricino che risulta il più giovane della scena⁹.

Il cratere agrigentino sembra combinare elementi in modo non casuale che manifestano un significato omogeneo connesso al rituale funerario¹⁰. L'unità tematica delle raffigurazioni sembra rispondere alla precisa volontà di rappresentare la qualificata ed esclusiva formazione culturale di alcuni membri della comunità e concorda non soltanto con la forma del cratere a colonnette funzionalmente legato al simposio e, quindi, al mondo di Dioniso, divinità che presiedeva a tutte le trasformazioni di *status*, ma anche con la sua destinazione d'uso di contenitore delle ossa combuste del morto a seguito di cremazione, pratica che dava accesso ad uno statuto di eroizzazione¹¹. Inoltre, il richiamo alla musica, elemento indispensabile del simposio, allude alle occasioni di incontro e solidarietà proprie del ceto dominante che in tali momenti esibiva la propria appartenenza, forse dopo un percorso iniziatico.

Da un lato le raffigurazioni che evocano, attraverso l'efebico liricino e i personaggi ammantati, le diverse tappe della vita, dall'altro la rappresentazione degli strumenti musicali, ed infine il particolare rito di seppellimento delle ossa «simbolicamente

⁵ BESCHI 1991, p. 39; WEST 2007, pp. 46-48.

⁶ EURIPIDE, *Elena*, vv. 170-171.

⁷ PLUTARCO, *Questioni Conviviali*, 657a.

⁸ JOHNSTON 1999, pp. 100-102.

⁹ ISLER-KERÉNYI 1990, pp. 50-51.

¹⁰ Per il nesso vino e morte nei crateri figurati sicelioti, si veda DE CESARE 2007.

¹¹ DE LA GENIÈRE 1987, p. 275.

‘immerse’ nel cratere»¹², pongono il forte nesso tra musica, morte e vino. Anche il resto del corredo, probabilmente appartenuto ad un individuo di sesso maschile, composto da una brocchetta-attingitoio e una coppa a vernice nera¹³, allude al liquido per il viaggio oltremondano del defunto e al mondo del simposio. Questa relazione, che potrebbe collegarsi a forme di religiosità individuale, può suggerire l’adesione a credenze escatologiche nell’ambito delle quali la musica era considerata il tramite con l’aldilà: alla *lyra*, in particolare, era attribuita una valenza connessa con la nozione di viaggio dell’anima dopo la morte¹⁴. Inoltre l’associazione della *lyra* con l’*aulos* nell’ambito funerario è attestata anche dalle fonti scritte che ne testimoniano la connessione con l’idea di felicità e di simposio nell’aldilà¹⁵.

La scena è in stretta relazione con la ritualità funeraria e con la pratica della deposizione nella tomba di «viatici» per il defunto, costituiti da elementi reali o simbolici. A questi si vanno ad aggiungere le raffigurazioni musicali che contribuiscono a marcare l’appartenenza sociale del defunto, sesso, classe d’età, *status*, se non la sua condizione socio-politica.

Nel suo insieme il rituale connesso alla tomba dell’antica Akragas sembra rispondere ad un sistema ideologico nel quale l’elevato livello sociale e culturale si manifesta, non soltanto attraverso la coerenza di forme e di pratiche, ma anche con la musica e l’evocazione dell’ambito privilegiato in cui essa era eseguita¹⁶.

ANGELA BELLIA

New York University – Università di Bologna
angelabellia1@virgilio.it; angela.bellia@unibo.it

BIBLIOGRAFIA

- BELLIA 2012: A. BELLIA, *Strumenti musicali e oggetti sonori nell'Italia meridionale e in Sicilia (VI-III sec. a.C.). Funzioni rituali e contesti*, Lucca 2012.
- BESCHI 1991: L. BESCHI, “*Mousikè Téchnè e Thánatos*: l’immagine della musica sulle *lekythoi* funerarie attiche a fondo bianco”, in *Imago Musicae* 8, 1991, pp. 39-59.
- BURKERT 1972: W. BURKERT, *Lore and Science in Ancient Pythagoreanism*, Cambridge 1972.
- DE CESARE 2007: M. DE CESARE, “Crateri-cinerari figurati in Sicilia: immagini, rito e credenze religiose”, in *Sicilia Antiqua* 4, 2007, pp. 9-31.
- DE MIRO 1989: E. DE MIRO, *Agrigento. La necropoli greca di Pezzino*, Messina 1989.
- GIUDICE 2000: G. GIUDICE, *Il tornio, la nave e le terre lontane*, Roma 2000.
- ISLER-KERÉNYI 1996: C. ISLER-KERÉNYI, “Un cratere selinuntino e il problema dei giovani ammantati”, in AA.VV., *I vasi attici ed altre ceramiche coeve in Sicilia*, Atti del Convegno internazionale (Catania, Camarina, Gela, Vittoria 1990), *CronA* 30, 1996, pp. 49-53.

¹² DE CESARE 2007, p. 23.

¹³ *Veder greco*, p. 374; DE MIRO 1989, p. 73.

¹⁴ BURKERT 1972, pp. 350-368.

¹⁵ BELLIA 2012, pp. 103-104.

¹⁶ TORELLI 1990.

- JOHNSTON 1999: S. I. JOHNSTON, *Restless Dead: Encounters between the Living and the Dead in Ancient Greece*, Berkeley - Los Angeles - London 1999.
- DE LA GENIÈRE 1987: J. DE LA GENIÈRE, "Des usages du cratère", in AA.VV., *Grecs et Ibères au I^{er} siècle avant Jésus-Christ. Commerce et iconographie*, Table ronde (Bordeaux 1986), in *REA* 89, 1987, pp. 271-283.
- OAKLEY 2004: J. H. OAKLEY, *Picturing Death in Classical Athens*, Cambridge 2004.
- TORELLI 1990: M. TORELLI, "Un cratere selinuntino e il problema dei giovani ammantati", in AA.VV., *I vasi attici ed altre ceramiche coeve in Sicilia*, Atti del Convegno internazionale (Catania, Camarina, Gela, Vittoria 1990), in *CronA* 30, 1996, pp. 189-198.
- Veder greco: Veder Greco. Le necropoli di Agrigento*, Catalogo della mostra internazionale (Agrigento 1988), Roma 1988.
- WEST 2007: M. L. WEST, *La musica greca antica*, Lecce 2007 (trad. it. di *Ancient Greek Music*, Oxford 1992).

ABSTRACTS E KEYWORDS

RELAZIONI II SESSIONE

CHRIS FOWLER

Personhood, the life course and mortuary practices in Mesolithic, Neolithic and Chalcolithic Europe

This chapter argues that mortuary practices may be carried out in accordance with cultural ethos about proper conduct and an idealized or expected life course. From this basis the chapter explores the treatment of the human remains of the dead and artefacts associated with them in different processes of personal transformation and commemoration. While accepting that other factors may also be as important or more important in funerary practices, the piece illustrates its argument with a series of ethnographic studies and sociological observations, before presenting an analysis of prehistoric European mortuary practices at the large scale and over the long term, from the Mesolithic, through the Neolithic and Chalcolithic, and into the Early Bronze Age. This analysis draws out trends and highlights specificities in how communities commemorated and transformed the dead during the burial process and afterwards based on factors such as the inclusion of certain objects in the grave and the exclusion of others, the bodily transformation of the dead, and the location of burials with respect to one other and to architectural features. It draws broad conclusions about personhood at the large scale by focusing on the way and extent to which mortuary practices accentuated gender, age, life course, relations between humans and animals, and other features of community ethos in different periods and regions.

Key-Words

Personhood, life course, mortuary practices, anthropological comparison, twentieth century, mesolithic europe, neolithic europe, chalcolithic europe, early bronze age europe.

VALERIA BELLOMIA, IVANA FIORE

Più che umano: palingenesi dell'osso umano come strumento per accompagnare la morte. L'omichicāhuaztli mesoamericano

Two musical instruments made of human bone, coming from ancient Mesoamerica and now part of the archaeological collection of the Museo Nazionale Preistorico Etnografico Luigi Pigorini in Rome, have been studied with a multidisciplinary approach, in order to understand the cultural meanings involved in manufacturing a musical instrument using human bones as raw material. A new case study about music and funerary rituals seeks to explain the social and religious reasons for this choice and the process of manipulation of the human body, revealing the symbolic power man has always given to the representation of himself and his corporeity beyond death.

Key-Words

Mesoamerica, musical instruments, funerary rituals, bone as raw material, pigorini museum.

PIETRO SCARDUELLI

To feed the guests, to feed the dead: gifts and offerings in the funerary rituals of Toraja and Tlingit

Among the Toraja of Sulawesi and the Tlingit of British Columbia guests play a key symbolic and social role in the funerary rituals because they are deemed to be necessary to set up a relationship with the dead. Usually the anthropological analyses of ritual offers to the dead are focused on the relationship among the corpse, the soul and the survivors. However it is necessary to underscore the importance of another collective subject, the guests invited to the funeral, who play a key-role. Through their involvement in the funerary rituals and their participation in the ritual services, a three-sided symbolic network is shaped (dead, hosts, guests); the dead represents the medium for the establishment of a reciprocal relationship between guests and hosts.

Key-Words

Toraja, Tlingit, funerary rituals; reciprocity; native models.

MAURO GERACI

Prometeismo e morte nell'Albania comunista. Riti dell'immortalità o dell'annullamento in Enver Hoxha e Musine Kokalari

In Albania the narratives of death are an important part of a great literary phenomenon that, since XIX century, is still functional to the succession to the high offices and political transition, especially after the fall of communist regime (from 1945 to 1991), since Albania has opened a dialogue with the governments of Western Europe. Through the comparison between two funeral ceremonies apparently opposite in ethical purposes - funeral of Enver Hoxha, absolute guide of the communist regime, and for Musine Kokalari, dissident writer persecuted by the same dictatorship - come out the common features of a *prometeism*, rhetorical and symbolical fulcrum of the literary poetics of an ideal Albania that never coincides with nation but is and has been instrumental in its incessant reconstruction.

Key-Words

Albania, communism, nationalism, isolation, literature, politic succession, transition.

LUCA BASILE, CLAUDE POUZADOUX

Società ed ideologia funeraria ad Arpi nel IV sec. a. C.: il sistema di interazioni tra uomini e prodotti culturali nelle necropoli dell'ONC 28 e 35

At the base of the phenomenon of funerary representation there is the system of relations between human beings and objects and their own interdependence. In fact, the death of a member of a society always brings an imbalance to heal through the coding of a ritual and the use of particular elements of symbolic type that the society of the living shall endeavor in its transposition into the community of the dead. The inter-relationships, on which we would like to put the attention, are deducible from two samples of tombs found in the locality Montarozzi in Arpi. These burials are the tangible manifestation of strategies of self representation by social groups that, on the one hand are linked to a cultural system extremely traditional and, on the other hand are open to new suggestions from contact with Greek culture.

Key-Words

Arpi, human-thing entangled, social group, elite group, traditional culture, greek culture.

SIMONA CAROSI, CARLO REGOLI

Esaltare l'individuo, frammentare gli individui. Alcune attestazioni rituali dall'Area C della necropoli dell'Osteria di Vulci

New archeological researches in the C compartment of the Osteria necropolis, one of the most important of Vulci since its early life stages, are the result of the fruitful collaboration between Soprintendenza and several institutions and make use of a group of engaged experts (paleo-botanists, geologists, anthropologists, archaeozoologists) to provide the correct scientific support to the results of archaeological excavation. The field investigation consists in the most western part of a large group of tombs "a fossa profonda", dating from the first half of the 7th century BC, some of which maybe relevant to family groups and small "tombe a camera"; an ipogeo is remarkable because of its monumental grandeur and wealth. In the eastern part the excavation revealed within a large cut in the geological bank, a situation characterized by a series of rectangular enclosures, bordered by limestone slabs stuck directly in the bank, whose usage period dates back to 4th century BC. Outside of these structures a jug, placed near a corner, kept the remains of cremated. All around, concentrations of burned areas, are perhaps to be connected to act of worship.

Key-Words

Vulci, orientalizing necropolis, funerary practices, ritual offerings, chamber tombs, cinerary urns.

CATERINA GIOSTRA

Romper e distribuire sulle tombe longobarde: le cinture come veicolo di conservazione della memoria e di trasmissione dello status

The study of Longobards grave goods has shown that among the fittings of the belt to which weapons were attached there is often a piece that is alien to the rest of the whole and generally one generation older; the originating belt is usually found in a tomb not far away and slightly older. The practice seems to express the symbolic transmission of status and personal connection: a spiritual inheritance that may have been received during the funeral of an ancestor and that was kept by the descendant until death.

Key-Words

Longobards; belts; symbolic transmission; funerary practice.

MAURO PUDDU

Identità precarie e pratiche funerarie creative nella Sardegna di Età Romana: studio postcoloniale della cultura materiale come continuum semiotico

This paper looks at a specific case of burial manipulations registered in the necropolis of Sa Mitza Salida, Masullas, central western Sardinia. It does so with the aim of looking at the concept of identity, used and sometimes abused in archaeology, within a theoretical framework imbued in the semiotic research of American Pragmatist C.S. Peirce, and particularly in the concept of continuity, or *synechism*.

Key-Words

Masullas, sardinia, roman province, funerary practice, burial manipulation, c. s. peirce, synechism.

ANDRÉIA MARTINS

The Virtual Wake in Brazil. The unknown stranger as a vector for the online discussion of death and dying

This paper aims to show the interactions between users of a Brazilian social network group that often watch virtual wakes of strangers. The virtual wake is the real-time, online transmission of the wake, which comprises, in the Brazilian culture, the period of 12 to 24 hours spent with the body before burial or cremation. Since the end of the 19th century, the wake stopped being a community event and became a private moment, shared only by friends and family. The Virtual Wake is offered since 2001 as an alternative to friends and family who cannot be physically present at the wake, to overcome distance. However, some funerary companies keep the access to their cameras also open to the general public who never knew the deceased that's being waked. The online group, called "Dead people profiles" was created in 2004 in a social network called Orkut, as a space dedicated to listing the profiles and causes of death of the users of that very social network. Nevertheless, in 2007, it also became a space for viewing the virtual wakes through those open-access cameras. In the group space, the members also discuss their personal experiences with death and dying and the conduction of the wake as a ritual according to Brazilian-Catholic standards. After migrating from Orkut to Facebook in 2011, the group is adopting different forms of interactions, along with the advance of technology. The members' points of view on the virtual wakes and general interactions related to discussing death online were analysed during a participant observation period and private online interviews in 2013, as part of a netnographic work for my Master's degree in Anthropology. Since September 2014, a further study of this group was initiated as part of my PhD thesis in Sociology. This paper also intends to draft a representation of the Virtual Wake as a possibility to deal with death and dying. Therefore, grasping the concept that this exposure of the ritual and the body, now considered atypical, can act as a bridge re-connecting the Brazilian culture to its communal aspects of yesterday.

Key-Words

Virtual wake, death, digital mourning.

PETIA GEORGIEVA, VICTORIA RUSSEVA

Human skull roundels—powers and abilities of the dead, preserved in bone fragments

Five roundels and a skull cap fragment are found in the Late Chalcolithic layers of Kozareva Mogila, Bulgaria. The finds are in a non burial context, in dwelling environment. Parallels found point to their use in magic rituals in which a possible role of the already dead member of the social group has a particular role.

Key-Words

Human skull bone objects, cranial roundels, late chalcolithic, kozareva mogila.

POSTER II SESSIONE

DANIELA COSTANZO

Eccezione rituale, “partibilità” e “oggettificazione” del corpo, strategie per definire un’identità. Il caso della tomba 93 di San Montano, Pitheculsa

The tomb 93 in the necropolis of San Montano (Ischia, ancient Pithekoussai) is a secondary incineration within Attic krater of a 10-year-old child. It dates back to the second half of the fifth century BC. The unusual treatment of the body (cremation is usually used for adult people of high social status) and the correspondence between the vessel iconography (races in weapons and scenes of gymnasium) and the grave goods (strigil and *aryballos*), denote the dead as member of an aristocratic group.

The association krater/cremation also suggests a subtle allusion to the Dionysian ideas of immortality largely diffused in Magna Graecia and Sicily during this period, as there is evidence in the near necropolis of Cumae.

A further element of distinction of this tomb is the presence in the krater of an unburnt bone, belonging to a second person, whose exceptional presence could open new patterns of research in the wider issue of Greek burial customs.

Key-Words

Pithekoussai, san montano, incineration, attic krater, dionysism, partibility/fragmentation, enchainment theory.

DANIELA FARDELLA

Lo stamnos come “metafora plastica” della corporeità umana nelle sepolture a incinerazione di area frentana meridionale

This contribution analyzes the symbolic value of *stamnos* used as bronze urn in the Southern Frentania necropolis during the fourth century BC. *Stamnos* signs the adoption of elitist customs by groups of individuals who choose to characterize their social status after death through specific meaning-bearing objects. The body unity of the deceased is recomposed and he acquires a new identity by turning himself into a character with Dionysian connotations.

Key-Words

Stamnos, incineration, body recomposition, metamorphosis, elitist groups.

PAOLA NEGRI SCAFA

Cose e persone di fronte alla morte: la testimonianza della documentazione legale mesopotamica in Nuzi, a est del Tigri

An analysis of Nuzi testaments (east of the Tigris, the XV-XIV century BC.), carried on under a symbolical point of view, can highlight some issues, which will be important for further investigations both in an assyriological and anthropological key. Elements like the burial of the wife honoured with the *abbutu*, or the symbolism of the inheritance shares, or also the rituals related to the rejection of an unfaithful heir offer arguments to the discussion. The examples given are indicative; it will be

important, as a result of the discussion, to continue these studies and deepen the symbolic aspects and rituals that can be drawn from the reading of texts.

Key-Words

Mesopotamia, Nuzi, last wills, family gods, heirs.

MARIA ANTONIETTA IANNELLI, SERENELLA SCALA

Ritualità funeraria e specificità sociale: la necropoli di Picarielli, Salerno

Recent archaeological investigations, still in progress, have allowed to identify in the city of Salerno, in the place Picarielli, part of an imputable necropolis to the first phases of the Ancient Bronze. The necropolis, organized for nucleuses, has revealed 26 burials. The preliminary analysis of the results, concerning the organization of the sepulchral space, the funeral typology, the formalities of the body deposition and the elements of the outfit, has provided interesting observations for the definition of the ritual and funeral practices. These were tightly connected to the social specificity of community, within a facies-cultural identity of the people of the Ancient Bronze that populated the territory of Salerno. Such facies is emerging more and more thanks to an articulated and systematic archaeological investigation of guardianship, which has taken place over the past few years.

Key-Words

Necropolis of the ancient bronze, social specificity, sepulchral space, funeral typology, body deposition, elements of the outfit.

SÉGOLÈNE MAUDET

Les objets d'une tombe et leurs réseaux: l'exemple du mobilier de la tombe 159 de Pithécusses

The research of B. Latour and his conception of the actor-network theory have recently been used by C. Knappett to rethink the key role of objects in past societies. This poster intends to show how this theory can be useful in order to study the assemblage of objects found in a grave. The grave 159 of the San Montano necropolis in Pithekoussai (Ischia) provides a good example to explore some networks of objects, in particular the networks of a small amphora, most likely made in another area (Latium or South Etruria). The actor-network theory offers some interesting tools in order to analyse the objects of a grave, in particular the possibility of a multi-scalar view. However, those new perspectives must always be considered in association with a detailed study of the funerary context.

Key-Words

Actor-network theory, funerary assemblage, networks of objects, interactions.

LUCIANO ALTOMARE

Costruzione e rappresentazione della stratificazione sociale nelle necropoli enotrie di Francavilla Marittima e Amendolara

In this paper we analyze the representation of social stratification in the necropolis of Francavilla Marittima and Amendolara. The indigenous funerary world will be examined in the stages immediately preceding and following the installation of Sybaris, trying to capture not only the impact of the new foundation, but, above all, the endogenous transformations to the native world. In contrast to the theory of the sudden upheaval in the Oenotrian world of Sibaritide after Greek implantation, will be studied phenomena of continuity between Iron Age and colonial era.

Key-Words

Social stratification, materiality of death, francavilla marittima, amendolara, sibari.

LUCA SCALCO

L'altare funerario di Papias e “famiglia” tra affettività e riformulazione del ruolo sociale del committente

Self-representation is considered a fundamental aspect of Roman funerary monuments: proper dress and working tools were iconographic symbols understood by “society” as markers of social ranking and importance. Selective use of images was a powerful instrument, which actors could employ to re-create their role and position in a specific network.

The funerary altar of *Papias, servus publicus*, could be considered an example of self-re-formulation in an ANT perspective: in contrast with the family scene on the front of the monument, the inscription shows a difficult situation, characterized by legal and social problems. In this point of view, the monument as agent of memory was considered by *Papias* the way to re-present himself to society and to create a proper family and affections in reality.

Key-Words

Roman funerary monuments, roman funerary art, altars, affection, emotion, family, gestures, actor-network-theory, entanglement.

RELAZIONI III SESSIONE

ANDREA CARDARELLI

La necropoli della Terramara di Casinalbo (Modena). Forme dell'organizzazione sociale e paesaggio rituale

The necropolis of Casinalbo (Modena) is the best known and explored burial site in the area of the Emilian terramare. Altogether, 673 Bronze Age graves are known. Among these, 604 were excavated between 1994 and 2009, while the other ones were brought to light during researches conducted in 1880, 1949-50 and 1976/77.

The necropolis covers about 1,2 hectares. The researches conducted between 1994-2009 allowed exploring about 2000 square meters.

The chronology of the necropolis, or at least of the portion so far investigated, spans from the advanced Middle Bronze Age 2 to the end of the Recent Bronze Age (1500 -1150 B.C.). By contrast, the settlement (terramara of Casinalbo), situated just 200 meters to the NE, dates back also to the advanced Middle Bronze Age 1. This inconsistency is here discussed and some solutions are proposed.

The study of the cemetery of Casinalbo (published in 2014) represents a very interesting case from a methodological point of view since it requires to tackle the rare evidence of grave goods. This is due to a particular ritual choice of the inhabitants of the terramare in the South Po plain area. However, the researches on the necropolis of Casinalbo clarified that the deads were collocated on the pyre with their goods. After the cremation, the goods were fragmented and collocated in specific ceremonial areas where some ritual activities occurred. The internal organisation of the cemetery seems assimilable to that of the settlements characterized by an orthogonal network of streets delimitating blocks of houses. Likewise in the necropolis of Casinalbo, the grave groups are delimited by perpendicular paths.

The difficulty to investigate social and ritual transformations in the cemetery was due to the impossibility to realize an exhaustive chronology on most of graves. This problem was solved through various methodologies that allowed a detailed seriation of the graves. Altogether, 78% of the graves explored at Casinalbo were dated and it was thus possible to propose a social picture of the terramare communities between 1500 – 1150 BC., namely from the apogee and to the crisis the terramare culture.

The combination of pleodemographic and archaeological data allowed proposing some considerations regarding the social structure of graves groups interpreted in some cases as mononuclear familiar groups and in other ones as extended familiar groups.

Key-Words

Funerary rituals, social forms, bronze age, cremation, pyre goods and grave goods.

CHIARA PUSSETTI

Cantare la morte. Per un'antropologia che spezza i cuori

By presenting the main disciplinary debates on emotions, this article aims, first, to rethink the limits of the classical anthropological approaches based on the dichotomy nature/culture. Second, it addresses the thorny issue of ethnographic gathering of emotions, observing gestures, feelings and ritual practices related to death in a distant context, both geographically and culturally. Considering emotions as a field, as a research method and as a privileged instrument of transmission of knowledge, this article also presents the research strategies related to the concept of resonance proposed by the Norwegian anthropologist Unni Wikan. Finally, it will put forward ideas and proposals for an anthropology that is able to touch your heart and to bridge beyond the obvious cultural differences.

Key-Words

Anthropology of emotions, death, mourning, research methodology, resonance, ethnography-based art, guinea-bissau, africa.

MONICA RICCIARDI, LEONARDO DI BLASI, ISABELLA BUCCI, HENRI DUDAY

I sepolcri della 'piazzola di Alcimo': aspetti del rituale funerario nella necropoli della via Triumphalis (Stato Città del Vaticano)

The necropolis of the Via Triumphalis, inside the State of Vatican City, offers from more than 50 years an interesting contribution to the knowledge of the funerary ritual of the roman age between the end of the I century B.C and the I century A.D. The archaeological data has been greatly enriched by the most recent anthropological investigation, from which emerged new and important acquisitions. The study has open interesting perspectives on the possibility to reconstruct some aspects of the funerary ritual dreamed in acts before the burial to the ritual practices, it is not always easy to read, that have accompanied and followed the burial.

Key-Words

Necropolis via triumphalis, funerary ritual, practical ritual, alcimus.

LUCIA ALBERTI

Emotional landscapes: vedere o non vedere, respirare o non respirare nel paesaggio funerario di Cnosso del II millennio a.C.

During the Bronze Age, in the Knossos valley tombs and necropolis are distributed in time and space with different architectures and grave goods. In a first phase (ca. 1700-1450 BC) they are located high up, enjoying an extraordinary view of the natural landscape and the main focal points of Minoan political and sanctified milieux (mountains, sea, caves and springs; peak sanctuaries and necropolis; palace and city); in a second one (ca. 1450-1200 BC), they are located lower down, in places from which the important settings of Minoan memory and identity are not visible. It is not merely the degree of visibility, but the quality of the visual perception, the ideologies and thought-processes, the emotional and intangible aspects of burial practices that are changed. The discussion involves also theoretical issues concerning the integration between archaeology and anthropology in Aegean studies.

Key-Words

Minoan bronze age, funerary landscape, phenomenology, intervisibility, places of memory.

NUCCIA NEGRONI CATACCHIO

Paesaggi cerimoniali funerari protostorici nella valle del fiume Fiora (province di Grosseto e Viterbo)

In 2012 the Conference “Ceremonial Landscapes” took place in Valentano and Pitigliano, organized by the writer, who is also editor of the proceedings, now available in print. The conference aim was to analyze in more detail the issues discussed in an earlier conference, dedicated to “Real landscapes and mental landscapes”.

In those occasions we had taken into account landscapes, natural or constructed, where religious or funeral ceremonies took place, acknowledging the ceremony and the area where it was celebrated as two indivisible elements.

Indeed this combination could be considered, especially in the case of burials of high ranked individuals, almost a performance, the “staging” of social and economic power. The deathscape, consisting of often still visible rock-hewn tombs, or of mounds built specifically for the dead, was a key part of this representation, as much as the scenic background is a key part of the drama.

On the basis of these premises I will analyze some necropolises in the Fiora valley (on the frontier between Tuscany and Lazio) where it is possible to identify the construction of a deathscape and to suggest the ceremonies that took place there.

In particular, I will examine some Copper Age necropolises with cave-like burial chambers dug into the rock, in use for more than a thousand years. The chambers were reopened for further burials or for rituals that involved the manipulation of bones, probably linked to the ancestors’ worship.

During the Bronze Age there are different types of landscapes and ceremonies: sometimes the deceased were simply buried in natural caves, which were placed in a specific area of the territory, far from the villages but at the same time shared between several of them. This occurrence suggests the existence of “processions” that carried the deceased from each settlement to the cave or, maybe in specific occasions, returned from different villages to the “territory of the dead” to honor them.

Almost contemporary are the necropolises with chamber tombs, whose dimensions are surprising for the time: in such cases the tombs’ majesty seemed to indicate that the funerary space was destined to hegemonic classes. The ceremonies concerned the burial of the deceased in the sepulchral chamber and, perhaps not at the same time, some rituals related to vessels deposition and ritual fragmentation in the long *dromoi*.

At the end of the Bronze Age, cremation rite spreads. In the site of Crostoletto di Lamone (Viterbo), a unique area throughout the territory under exam, the urns are laid within mounds which sometimes are contemporary to the incinerations. Sometimes on the other hand the mounds appear to be more ancient, as they contain inhumation burials. During this period the understanding of burial ceremonies is easier: we can use slightly later iconographical evidences, in particular the early scenes painted on Greek vessels and very detailed descriptions of Patroclus’ and Hector’s funerals in the Iliad.

Key-Words

Deathscapes, funerary ceremonies, necropolises, monumentalized landscapes, ethnographic and literary sources.

CARMELO RIZZO

Il dialogo oltre la morte. Spazi funerari e ritualità etniche a Pontecagnano in un contesto sociale di integrazioni e differenze

In the orientalized necropolis of Pontecagnano there is a plurality of funerary behaviour, particularly highlighted by different funeral rituals that shape the landscape mortuary. This is organized for groups of tombs around tombs emerging or sacral areas structured with fences, canals or small altars. In a recent excavated area can seize these behaviours highlighted by special funeral rites different from each other that conceal social demands, tensions and negotiations not only between the different social groups but of individual subjects deposited.

Key-Words

Pontecagnano, burial, ritual, libation, deathscape.

FEDERICA MANFREDI

Note di campo sull'elaborazione del lutto nell'Italia contemporanea: riflessione sui tatuaggi commemorativi e ipotesi di auto-poiesi

Every society creates models of cultural reference for managing life events. Death is a painful and tragic events to be treated and the culture is called upon to manage it. The aim is domesticating death and making it less full of unknown. But what happens when a society is lacking of these rituals? If contemporary societies are maybe losing their funeral rites, it's also true that new spontaneous rituals are arising: it's the case of commemorative tattoos. They have been studied as modern effort to give a form to the person that survive, in a personalized auto-poiesis project. These body modifications seem rites ready to be customized and refilled with the meaning that the protagonist needs to celebrate. Are they an answer to the shortage of death rituals in the modern culture?

Key-Words

Commemorative tattoo, contemporary rite of passage, auto-poiesis project, anthro-poiesis theory, death, mourning, funeral rite.

ELISABETTA DALL'Ò

“Du berceau à la tombe”. Tra riti dei vivi e riti dei morti: i contributi di Van Gennep e Cravel sul curioso caso del *libera me* nella messa di matrimonio valdostana.

Until the end of 18th century, in some of the Western Alps areas, during the catholic official nuptial rites, in some case only, a further step took place just at the end of the ceremony in order to legitimize and consecrate the new couple. The ritual consisted of a special and rare celebration: the bride and the bridegroom went with the priest to visit the tombs of their reciprocal families. There the priest was charged to chant the “*Libera*”, the ancient prayer for the dead. By this celebration the young married, before entering into the community of the living as a couple, – and I would dare to say, before entering into their reciprocal genealogy as “future ancestors”– they had to obtain the consent of their ancestors.

Key-Words

Alps, rites of passage, marriages, religion, dead, ancestors.

GIANFRANCO SPITILLI

La signora dei santi e dei morti: Giannina Malaspina cantastorie

Giannina Malaspina is an elderly itinerant storyteller. Together with her husband, she was engaged in ceremonial activities in the rural and mountainous districts of the central Apennines, where she performed a ritual chant for the deceased of the house at host families. After the death of her husband she has spent her days in the cemetery: a dialogic practice that is expressed through different communication registers, renewing the relationship between presence and absence. On the occasion of November 2 - the Christian day of the commemoration of the dead - the storyteller directs an installation of devotional lights on the graves of the communities, by means of a mnemonic plot which defines it as a guardian of the collective memory and a protagonist of the dialectical relationship between the cemetery space, its burials, and the world of the living.

Key-Words

Central apennines, storyteller, cemetery, dead, saints, living, ritual chant.

ROBERTA SALIBRA

Frammentazione rituale nella necropoli di Passo Marinaro

The context of the so-called t. 10, found in 1966 in the necropolis of Passo Marinaro at Camarina, is an appropriate starting point for a more general discussion of the theme of libations and rituals performed on the graves both during burial ceremonies and later, as part of periodical recurrence celebrations. This contribution aims at a more detailed analysis of the fragmentation and partial dispersion of vases on the

ground of the necropolis during the 5th century b. C. The vases under consideration are generally attic red-figured. Particularly, a special focus on the shape of the pottery employed allows for an identification of these materials as ritual tools which were intentionally smashed so that the fragments could be dispersed after use, as well as for a reflection regarding the type of performance/offering they may have referred to.

Key-Words

Necropolis of passomarinaro (camarina), libations, fragments, dispersion, attic red-figured vases.

FULVIO COLETTI, ANNA BUCCELLATO

***Silicernium e parentalia*. Nuovi dati sul banchetto nelle feste in onore dei morti: strutture, vasellame e resti alimentari dalle necropoli del suburbio romano**

Recent archaeological researches carried out by the Soprintendenza Speciale per il Colosseo il Museo Nazionale Romano e l'area Archeologica di Roma allowed to identify important cemeteries in the roman south-west and south-east Suburbs. Some of these cemeteries are interpreted such as urban funeral organism and generally they are located inside great *fundus*. The burials excavations gave back data and ceramics materials that refer to the funerary ceremonies or the annual festivities celebrated by alive parents at the graves that ancient sources mentioned such as *silicernium*.

Key-Words

Ancient roman cemeteries, silicernium, parentalia, porca praesentanea.

Poster III Sessione

LUIGI QUATTROCCHI*

Il dolore per la morte. Espressioni artistiche dal Geometrico al Tardo Classico in Grecia

The grief over someone's death is still very strong now as in the past. In ancient times the loss of a member of society threatened the harmony, instilling a sense of fear for its unavailability. Thank to the phobos the idea of death was not hidden to people any more but it actually made them conscious of everyone's ultimate aim. The artistic expressions from the Geometric to the Classical period return very well this sense on anxiety that pervaded the human being. Analyzing the main findings, either painted vases, reliefs or sculptures, we'll try to figure out, first of all, whether the funerary rituals have undergone some changes, for instance the *próthesis* (one of the initial phases), the *ekphorá* (intermediate phase), the real sepulture and, finally, the banquet.

Key-Words

Athens, ancient greece, funerary rituals, gestures, death.

CLELIA PETRACCA

La gestualità femminile nei riti funerari in Grecia tra VIII e VI sec. a.C. Il dolore femminile tra letteratura e iconografia

In ancient Greece, funeral rites include several ceremonies as well as the burial and the cremation of the corpse. There is a more intimate *deathscape* inside the walls of the house, where the women of the family mourn and complain the death in a very particular way during the *próthesis*. They hit their head and chest, tear their hair and scratch their cheeks until the bleeding.

The Attic pottery and the *Iliad* show different kinds of *ritual self-mutilation* made only by women. These are the real protagonists of funeral rites between VIII and VI century BC since they hold the

* Si è mantenuto in questa sede per completezza l'abstract dell'intervento di Quattrocchi anche se non pervenuto in tempo per l'edizione [N.d.R.].

ritual knowledge needed to correctly prepare the corpse and lament his death. In this way they guarantee the success of the ceremony and carve out for themselves a prominent role in this important event of city life.

Key-Words

Funeral rites, women, pain gesture, self mutilation, attic pottery.

SONIA MODICA

Paesaggio sonoro e rituale funerario: al confine tra natura, cultura e spiritualità

Il contributo presenta valutazioni metodologiche e alcune “ contestualizzazioni per un’indagine che vuole essere un aspetto del percorso sulle implicazioni storiche (valenze indigene/non indigene, continuità diacronica o discontinuità di diversi segni sonori), degli indicatori culturali e sociali (rituali, genere, rango, funzione). In particolare si tratta di evidenziare le strette, seppur indirette, relazioni tra oggetti sonori, connotazioni socio-culturali e loro pertinenza a modalità rituali complementari e/o sostitutive, attraverso i dati forniti dalla documentazione archeologica e storiografico-letteraria.

Key-Words

Indicatori sonori, epoca arcaica, rito funerario, percezione sensoriale, sonagli.

ANGELA BELLIA

Musica e morte nell'iconografia delle ceramiche attiche: considerazioni sul cratere della tomba 949 dalla necropoli greca di Akragas (V sec. a.C.)

Most of the painted vases with musical representations is closed to the theme of death, because so much of what still exists comes from graves. However, only some of the preserved vases were produced as objects for the funerary rituals. In this paper, we will analyse a scene depicted on a column krater from Akragas, modern Agrigento, where a male lyra player and a female aulos player are engaged in a funerary ritual. These musical instruments reveal a strong connection between music and funerary sphere: the lyra seems to evoke the status of the deceased and of his socio-political role; the aulos is the wind instrument for the accompaniment of the funerary procession. The representation of both lyra and aulos in the scene seems linked to the idea that music was one of the most pleasures in the afterlife.

Key-Words

Lyra, ancient musical instruments, aulos, musical iconography, column-krater.

FRANCESCA LAI

Genita Mana. Ambivalenza e liminarietà della morte in associazione al genere femminile nell'antica Roma.

In Ancient Rome women have a specific role in the *funus*. Men supervise the formal aspects of the burial and its public conception, essentially to preserve the memory of the dead; women take care the initial and final moments of the *funus*. They express the pain and mourning with the visible and audible manifestations. *Praeficae* in Rome and the modern *attitudu* in Sardinia are strictly connected with the same ancestral Indo-European and Mediterranean rituals. Women are liminal corpse during the life: they provide to childbirth and nurse the human population with their milk. The myth of Pero e Micon provide an interesting aspect of the life and death connected to breastfeeding, as the religion provide to express, with the deity of *Genita Mana*, the similar expression of the feminine power, in the balance with the existence and the loss.

Key-Words

Women mourning, *funus*, *genita mana*, nursing, midwife.

ELENA CASTILLO RAMÍREZ

La musica come chiave del contagio emozionale nei cortei funebri imperiali

The death of a roman emperor or of a member of the *domus augusta* started a great display of political and ideological propaganda in which the music played a crucial role. The funeral procession was one of the few occasions during which all imperial family and members of the highest aristocracy was seen in public all together, with all their richness and sumptuousness. The ceremony had to involve the crowd in the mourning, in order to create a favorable situation to legitimate the values of the monarchy. The shrill and dramatic sound of brass instruments increased listeners' affective response to the public mournful spectacle, and therefore changed the (emotional) processing of symbols and words that they saw and listened. *Cornicines, liticines, tubicines* and choirs of men, women and children of the most illustrious families took part in a magnificent performance.

Key-Words

Imperial mourning, roman music, choirs, emotional mimesis, ritual performance.

CLARA STEVANATO

La morte degli animali d'affezione nel mondo romano: per una zoepigrafia tra ritualità e sentimento

A particular category of Latin inscriptions includes funerary epitaphs addressed to animals, especially dogs and horses. These inscriptions have been often ignored by scholars but they provide a considerable amount of interesting contents. The two main aspects investigated in this study concern the funerary practices adopted for animal burials and the bond of affection that emerges from the epigraphic message. There is almost no difference between human and animal *funera* and the inscription is permeated by affection and emotions. The premise to both aspects is the relationship between humans and their pets which was seen in terms of continuity after death.

Key-Words

Animal Latin epitaphs, emotions, funerary practice, human-animal relationship, pet-keeping.

SIMONA DALSOGLIO

L'analisi spaziale degli oggetti nelle sepolture per la ricostruzione del rituale funerario: il caso delle cremazioni protogeometriche del Kerameikos di Atene

For the Protogeometric period in the Kerameikos cemetery at Athens it is not possible to recognize a particular area dedicated to the burning of the pyres; moreover the funerary rites left no traces into the landscape of the necropolis. The structure of the graves, that belong to the well known trench-and-hole type, makes possible a study of the objects that occur more frequently into the urn, the hole with the cinerary amphora and the upper trench with the pyre debris. Through the analysis of the objects and of their disposition into the tomb it is possible to propose a partial reconstruction of the different phases of the funerary ritual, included the ones that took place outside the grave.

Key-Words

Protogeometric, athens, kerameikos, cremation, grave structure, iliad.

SABRINA BATINO

Oltre la soglia a veglia del defunto. Per una interpretazione delle *oinochoai* figurate in bucchero nella tomba etrusca arcaica di Villastrada

“But the Etruscans built everything of wood-houses, temples- all save walls for fortification, great gates, bridges, and drainage works. So that the Etruscan cities vanished as completely as flowers. Only the tombs, the bulbs, were underground.”

D.H. Lawrence, *Etruscan Places*, Siena 2007 (5° ed.), p. 36.

This paper will examine an Etruscan burial context dating back to the second quarter of VI cent. B.C., included in the agrarian estate of the powerful city of Camars-Clusium.

The settlement nearby Villastrada- Castiglione del Lago (Pg), rose up in the archaic period presumably by exercising a control along the road linking the east part of river Clanis with the city of Perugia. The small chamber tomb discovered by chance in 1977 during building works on private property was summarily carved in the sandstone, and had an almost square planimetry preceded by a narrow access corridor. The finding of bone remains suggests that the deceased individual was a man. The excavation, carried out by the staff of the Superintendence for Cultural Heritage of Umbria, allowed them to acquire significant materials, both for the quantity of objects (more than fifty carefully restored finds), and for the quality level of the artefacts.

During the research project carried out for the setting up of a 3D multimedia exhibition at Palazzo della Corgna in Castiglione del Lago (Pg), it was possible to investigate once again the burial context thanks the archive documents that, on the basis of order followed during the excavation, throw some more light on the “geography” within the cell and possible levels of interpretation suggesting the ritual *ratio*. Among the grave goods, there are three interesting heavy bucchero *oinochoai*, whose decoration patterns would seem to acquire a great symbolic power by their own location too, intentionally placed near the entrance to the tomb to ensure a kind of ideal “parade” saving and commemorating the dead.

Key-Words

Ager clusinus, archaic period, cylinder – and mould - pressed bucchero decorations, symposium.

LUCINA GIACOPINI, ROMINA MOSTICONE, GIANDOMENICO PONTICELLI

Paesaggio funerario Medievale. Sepolture privilegiate e pratiche funerarie

In this paper we describe some brief considerations arising from direct experience of excavation of a core of depositions from the late XIV century of the medieval cemetery of St. Nicholas of Cesano in Rome, a funerary complex investigated in the years 2013 - 2014 with the intervention of accommodation the medieval town of Cesano in Rome. The burials investigated that returned a minimum of 28 individuals in anatomical connection, are contained within formae in drafts of tufa, whose construction is inserted architecturally close to an open room, perhaps a hall, part of a building, almost certainly a medieval church whose origins could be traced back to the eleventh century.

Key-Words

Middle ages, late medieval cemetery, funerary rituals, burials fit, brotherhoods, ospedale s. Spirito in sassia, medieval villages.

GAËLLE GRANIER, ALEXIA LATTARD, FLORENCE MOCCI, TITIEN BARTETTE, CARINE CENZON-SALVAYRE, CÉLINE HUGUET

The Role of a funerary space in the construction of a ritual landscape: the domainal necropolis of Richeaume XIII, near *Aquae Sextiae* (France)

The ancient Domaine Richeaume includes the remains of a vast *villa* (Richeaume I) and its burial space (Richeaume XIII). The burial space at Richeaume XIII comprises 43 funerary structures, broadly grouped into two chronological phases: (Ist-IIIrd c. AD and IIIrd-VIIth c. AD). The first phase is characterized by the exclusive use of cremation, except for the very young infants. The key element on the site is a large monument, around and within which the Early Imperial funerary elements were situated.

Research at the site was situated within a framework assessing ritual and gesture. The recognition of the function and nature of the archaeological structures allowed us to define the ritual landscape. The visual prominence of the monument is a dominant element in the ritual landscape. Moreover, the various stages in the funerary rites have been identified and allow us to infer the visual, audible and olfactory experiences associated with cremation.

Key-Words

Cremation, roman funerary practices, funerary monument, anthracology, southern france.

MARCO BALDI

Verso la deificazione del sovrano: la ritualità funeraria nella Nubia meroitica

The Meroitic kingdom dominated the Nubian territories from the third century BC to the fourth century AD. Kings and queen were buried in pyramids having rich iconographical programmes, that visualize the transfiguration of the dead in a divine being. Manifold rituals, accurately chosen by the expert local priesthood and whose real making is confirmed by grave goods, allowed to the dead to pass successfully from the Underworld to the divine status as new Osiris. The scenes reporting the different phases of the deification process reveal the syncretic nature of the Meroitic religion, which was the result of a well thought-out mixture of Napatan heritage, local beliefs and Hellenistic influx.

Key-Words

Meroitic funerary religion, egyptian-nubian syncretism, osiris rituals, mortuary reliefs, divine transfiguration of the royal members.

GIULIA PEDRUCCI

L'ambiguità del latte, bevanda dei morti nel mondo greco

Milk is an ancient and universal food, sustaining us from birth. However, only a small percentage of the world's population drinks milk: Animal milk is probably the most controversial of foods. Milk's qualities and associated dangers have been debated since the dawn of civilization, which has resulted in milk being demonized as "white poison" or exalted as "white elixir".

As concern Greece, from the sources, we gain the impression that there was a heated debate on milk as an ailment, probably because of its hemogenesis from the menstrual blood. Indeed, some sources seem to suggest that the milk as an aliment was indicated only for children, women, old and/or sick people and barbarians: These are all categories of otherness, not fully civilized people. A healthy young citizen was not supposed to drink milk (even if he probably did sometimes in his everyday life), but it could be used in magic or medical potions. Moreover, it was used to prepare libations for dead people.

Key-Words

Milk, libations, dead people, funerary practices, ancient greek world.

STEFANIA PARADISO

Tracce di un rituale: la libazione come nutrimento dei morti

During the Late Bronze Age, it was usual in Ugarit for the living and dead to remain in close proximity. Houses were homes for both the living and the dead, with *mausoleums* occupying chambers under the house. The builders put wall apertures in place for grave goods, as ceramics, glass, zoomorphic vases, *rhyta*. Some of Ugarit's many religious records suggest possible reasons why families kept their dead so close. To the people of Ugarit, their ancestors were not dead and gone; they had merely evolved to another state. In the city of Ugarit the ritual texts provide information about the kinds of liquid and instruments that were used during the libation. The literary material of Ugarit offers a diverse picture of libation practice in the ancient city. The liquid used was usually wine, but water and oil too. They were poured out of *rhytons*; they were poured into any sort of vessels, or into various receiving tibes/channels, or directly onto the floor.

Key-Words

Ugarit city of syria, libation offerings, rhyta, zoomorphic vases, intramural burials.

FEDERICA MARIA RISO, DONATO LABATE, ROSSELLA RINALDI, MARTA BANDINI MAZZANTI,
GIOVANNA BOSI

Primi dati sulle offerte vegetali della necropoli romana dell'area archeologica Novi Sad a Modena

The excavation of the Novi Sad site in Modena brought to light a necropolis dated from the I to the IV

century AD. The purpose of the research is to analyse archaeological and archaeobotanical remains in order to make a wider and complete framework of which kind of foodstuffs and offers were common in graves, what they represent and which was the symbolism related to death in juxtaposition with life. Ritual offerings were widespread especially in three principal phases of the ceremony: the libation, the funeral meal and the gift to the dead. Seeds and fruits, that were collected from archaeological layers, are the most direct evidence delivered by botanical remains of the after-death rituals. In particular, beans, figs and dates are frequent, certainly for their symbolic meaning.

Key-Words

Funerary banquet, paleobotany, symbolic meal, funerary rituals, roman convivium

ANAMARIJA KURILIĆ, ZRINKA SERVENTI

The Caska Necropolis – Exceptions, Rituals and “Deathscapes”

Caska, present-day settlement located within a deep cove on the island of Pag (Croatia), was most likely during the Roman period the ancient settlement of *Cissa* (*Gissa*), mentioned by Pliny the Elder. The island of Pag was inhabited by the people of Liburnia and after the Roman expansion it was included in the province of Dalmatia. Nice and cosy Caska bay attracted the attention of one of the Rome's most powerful senatorial families - the *Calpurni Pisones*, who most likely had their estates there and certainly made an impact on life and customs of its inhabitants during the early 1st century AD.

The site is also important because of a complex Early Roman necropolis located at the southern end of the cove. This necropolis is truly an exceptional site for its complex grave constructions, unique in all Liburnia and province of Dalmatia, and with no known direct analogies elsewhere in the Roman world (which justify naming them as tombs of the Caska type): these tombs consist of two different layers of construction placed around the incinerated remains of the deceased and the grave-goods: the internal one, almost always of the *alla cappuccina* type (i.e. with tegulae and imbrices put in such a manner as to imitate a gabled roof), and the external one, rectangular and built of local stone and mortar, which was closely attached to the former. The top part of the latter - slightly smaller than the bottom part - was executed with greater care and most certainly was intended to be visible above ground and to carry the tombstone. Furthermore, almost every such tomb had at least one libation pipe (*profusio*) so stone structures and their libation pipes absolutely dominated the “deathscape” of the Caska necropolis.

The complex structure of the Caska type tombs in itself should imply an elaborate and distinct funerary ritual. Furthermore, through libation pipes (quite uncommon in Liburnia and entire Province of Dalmatia) - which clearly indicate common libation rituals - the worlds of both the living and the dead interlaced. Apart from the libation pipes, necropolis in Caska displays remains of other potential rituals, which are rarely found in the territory of Liburnia, making them exceptional and unique for the aforementioned area (although some are attested at other necropolises throughout the province of Dalmatia and the Roman world in general). Such rituals are, in example, the placement of amphorae immediately by the grave or partly beneath it, which could also indicate the existence of libation rituals, rustic and almost unusable ceramic lamps deposited next to the deceased, which were most likely used only in sepulchral contexts, remnants of sepulchral meals within the graves (mostly seashells) or the procedure of cleansing of the burial space with fire before the placement of the cremated remains of the deceased. The most intriguing feature, possibly also linked with libation and/or some other ritual, can be observed in a circle made of 15 glass balsamaria placed beneath the urn bottom with their necks turned downwards.

Therefore, in this contribution we shall extensively discuss the issue of the funerary landscape created by the Roman necropolis in the Caska bay and, at the same time, explore the occurrence and importance of funerary rituals present therein, but also in the context of territory of Liburnia and province of Dalmatia.

Key-Words

Cissa (caska, island of pag, croatia), roman necropolis, funerary rituals, libation, deathscape.

GIOVANNA MONTEVECCHI

Ravenna crocevia di popoli. Ritualità funeraria nelle necropoli di età imperiale romana

The research aims to analyze the funerary habits of the people of Ravenna in the early centuries of the Roman Empire: when the city was the base of Augustan military fleet and many people flocked to Ravenna from different areas of the empire.

The contexts of necropolis we have chosen are a perfect example to help us to understand the funerary habits in Ravenna: the choice of ritual (cremation or burial); the kind of burial and the structure of the tomb; the presence of 'segnacoli'; libatory systems; the analysis of the items placed inside and outside the burials, related to single acts of ceremonial who are fundamental to understand the different steps of the ritual.

The aim is to catch the peculiarities of the customs of Ravenna and the changes over time between early and middle imperial age.

Key-Words

Ravenna, military fleet, roman necropolis, funeral practices, death and burial.

La morte è l'unica esperienza della vita che coinvolge ineluttabilmente tutti ma che tutti possono conoscere solo attraverso l'esperienza degli altri, come ha colto efficacemente Pirandello: «*I vivi credono di piangere i loro morti e invece piangono una loro morte, una loro realtà che non è più nel sentimento di quelli che se ne sono andati*». L'antropologia ha codificato nella forma concettuale del rito di passaggio quanto gli antichi avevano già esemplificato attraverso la metafora del viaggio e della transizione. I momenti e gli atti che ruotano intorno alla morte, per la sua condizione di assoluta liminarietà, costituiscono dunque il fulcro di un'esperienza collettiva e il tramite necessario per il superamento di quella soglia (*limes*) che ci permette di transitare da una condizione che *non è più* a una nuova dimensione, variamente concepita da cultura a cultura. In questo senso la morte è per eccellenza la metafora del confine; di un "limite" che, paradossalmente, viene raggiunto solo nel momento in cui *non siamo più* e, dunque, non possiamo più raccontarlo. E, in quanto tale, un confine contribuisce a codificare e rafforzare – fittiziamente – l'"identità" delle realtà che vivono ai suoi margini. Anche per questo, la morte può contribuire a definire l'idea e la percezione dell'"identità" che ciascuno di "noi" (singolarmente e/o collettivamente) si attribuisce, poiché è il culmine – naturale o meno – di un'esistenza e, al tempo stesso, l'atto estremo dell'esperienza terrena. È l'unica storia che non possiamo raccontare ma è anche quella attraverso la quale gli altri possono raccontare noi stessi o la percezione che, pirandellianamente, essi hanno avuto della nostra "realtà" o, meglio, di se stessi attraverso la nostra "realtà". Ma la morte, ovviamente, è anche un atto biologico, nel corso del quale il cadavere subisce una metamorfosi che lo fa transitare dalla dimensione corporea a quella minerale, tornando materia, in un processo che può essere alterato casualmente e/o intenzionalmente dalla natura e dalla cultura, dando luogo a pratiche rituali e/o culturali di ricodifica simbolica della nostra essenza terrena, anch'esse variabili da società a società in relazione alla percezione che ciascuna di esse può avere della dialettica tra vita e morte e tra morte e ciò che si suppone ne segua.

La terza edizione del convegno di *Antropologia e Archeologia a Confronto* ha inteso affrontare queste complesse problematiche, cercando di offrire una panoramica dei più fruttuosi approcci teorici e delle più aggiornate metodologie d'indagine messe in campo dall'antropologia culturale, dall'archeologia, dalla bioarcheologia e dall'archeotomatologia per cogliere l'essenza di questa frontiera; per decrittare il linguaggio di gesti, segni, sentimenti, riti, paure ed emozioni che contribuiscono a definirla; come sempre con l'ambizione gianiforme di guardare al passato per cogliere l'essenza del nostro presente.

VOL. 1: La regola dell'eccezione

VOL. 2: Corpi, relazioni e azioni: il paesaggio del rito

VOL. 3: Costruzione e decostruzione del sociale

Valentino Nizzo: Archeologo senza frontiere (Todi 1975). Da maggio 2017, in seguito a una selezione internazionale, dirige il Museo Nazionale Etrusco di Villa Giulia a Roma. Dal 2010 è stato funzionario archeologo presso la Soprintendenza Archeologia dell'Emilia Romagna e dal 2015 presso la Direzione generale Musei come responsabile della promozione, comunicazione e accessibilità culturale del sistema museale nazionale. Ha conseguito il PhD in Etruscologia presso la "Sapienza" Università di Roma e il 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* (Edipuglia, Bari, 2015) da cui ha tratto ispirazione il presente convegno. È ideatore e direttore scientifico della Collana: *Antropologia e Archeologia a Confronto* edita dalla E.S.S. Editorial Service System per la Fondazione Dià Cultura.

€ 50,00



ISBN 978-88-8444-181-2

