The Stele of Poggio Colla a New Document of the Etruscan Language
by P. Gregory Warden

The summer of 2015 saw the conclusion of 21 years of active excavation at Poggio Colla. During the last few days of excavation, however, a most surprising discovery took place: a curiously shaped stone, incorporated into a newly uncovered segment of Phase I temple’s wall foundation. As we better defined the shape of the stone, a crew member digging on the other side of the wall noticed the first hint of an inscription, and we finally recognized it for what it was: a stele. We thus know that this monument predates even the first temple complex. After days of careful excavation and exploration we confirmed the presence of numerous characters inscribed along the edges of the stone.

On the very last day of work at Poggio Colla and under the gaze of many visiting Etruscan scholars, a professional crew continued on page 16

New Directors of the Villa Giulia and Museo Archeologico Firenze
by Larissa Bonfante

The Italian culture minister, Dario Franceschini, recently announced the appointment of a number of new directors of major Italian museums. Among these are the two new directors of the principal Etruscan Museums at the frontiers of ancient Etruria, the Museo Nazionale di Villa Giulia in Rome and the Museo Archeologico in Florence, Maria Paola Guidobaldi and Mario Iozzo. Both directors have a vast experience and have been involved in innovative, collaborative programs, often working with American institutions.

Mario Iozzo, director of the Archaeological Museum of Chiusi from 1989 to 2008, followed a long line of distinguished directors of this remarkable museum, which included Doro Levi, director of the Italian School at Athens, and Clelia Laviosa, author of the pioneering book on Hellenistic urns typical of Chiusi, continued on page 4

THE ETRUSCANS - MASTERS OF WRITING
EXHIBITIONS AT LATTES AND CORTONA

by Paolo Bruschetti, Françoise Gaultier, Paolo Giulierini, Laurent Haumesser, and Lionel Pernet

Thirty years ago in Perugia, the exhibit Scrivere Etrusco presented to the public the principal epigraphical documents of the Etruscan civilization: the Zagreb mummy, the Capua tile, and the Perugia cippus. The discoveries, which have multiplied since then, and the constant progress of our understanding of the texts have incited us to return to the theme of Etruscan writing, and to set before the public a panorama of the different functions of writing among the Etruscans.

In order to present the manner in which the Etruscans learned, used, but also ultimately abandoned their writing, we must retrace the history of the Etruscan civilization, which was one of the most literate of the ancient Mediterranean. During the seven centuries in which it was used, there was scarcely a sphere of Etruscan life in which writing did not play a role. One notes in particular the importance that inscriptions held in the formalization of exchanges among aristocrats since the introduction of the alphabet about 700 BC. The richness of the information that the inscriptions bring us about the social organization of ancient Etruria is considerable, continued on page 15

Ivory tessera hospitalis from Sant’Omobono (Capitoline Museum Rome). Top, line of inscription from the Cippus Perusinus (M.A.N.U.)

Exhibit
Ecriture Etrusque
Musée Henri Prades, Lattara
MAEC Cortona
Mar. 19 - July 31, 2016

by Paolo Bruschetti, Françoise Gaultier, Paolo Giulierini, Laurent Haumesser, and Lionel Pernet

Positioning the stele for removal.
The stele being photographed.

Maria Paola Guidobaldi

Mario Iozzzo
Dear Editors:

For the past few weeks I have been poring over your Etruscan News. It is fascinating; I never realized that so many were involved in researching that ancient culture. I am learning so much just from reading your institute’s newsletter. Thanks for passing on to me the Winter 2015 copy.

I was particularly struck by the short piece (with photograph) of the Athena Parthenos sculpture and museum in Nashville, Tennessee. Larissa Bonfante’s lecture there was another surprise for me; I’d never heard of the Nashville Parthenon!

As a young boy, I was swept up in the bedtime stories from Greek and Roman mythology as told to my younger brother and me by our father. I came to really admire the Greek goddess Gaea, Mother Earth, and her capacity for re-birth as young and fresh as ever. (It was the Greeks’ way of venerating the earth’s renewal every spring.) That probably is when my concern for the environment was first conceived. I find it intriguing to discover that there was a Greek connection to Italy before the Roman era by way of the Phoenicians and their impact on the Etruscan civilization.

So, thanks for the newsletter. It is affording me many enjoyable hours of reading and learning.

Warmest regards,
Mario D. Bartoletti, EdD
Valdosta, GA

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Dear Editors:

I had the most wonderful time in Florence and my almost three weeks could be described as simply walking around with “curious abandonment.” The weather was absolutely wonderful and I did of course get into museums, especially the newly opened Museo dell’Opera del Duomo, which I very much like. There is enough space to appreciate the paintings and sculpture. Sometimes I find the interactive film and video and so forth quite annoying, but I think, in this case, it is most tasteful.

I am sure you know about this coming language exhibit, but I do enclose the brochure.

(ED: The exhibit is Ecriture Etrusque, which is featured on the front page of this issue.)

Barb Martini Johnson
St. Paul, MN

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Dear Editors:

Ingrid Edlund Berry, who delivered the 4th Annual Mario Del Chiaro Lecture, pictured here on that occasion with Lisa Pieraccini, Elizabeth Peña and Mario Del Chiaro. The 5th annual Mario Del Chiaro Lecture, entitled Black Flowers, will be delivered by Tom Rasmussen at UC Berkeley on April 28th, 2016.

Nancy de Grummond with students at the FSU exhibition “Printing Ancient Pottery in 3-D: Etruscan Ceramics from Cetamura.”

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ETRUSCAN NEWS
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Submissions, news, pictures, or other material appropriate to this newsletter may be sent to any of the editors listed above. The email address is preferred. For submissions guidelines, see Etruscan News 3 (2003).

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Dear Editors:

I am sending a photograph for your Archaeocat feature. It is not Etruscan, but it is very archaeological. I was recently on a tour of Ethiopia with an Archaeological Tours group, led by an excellent lecturer who excavates in Ethiopia and knows the territory. One day she was explaining about some post holes, and this cat popped up to see who was looking at his house. He did not really seem to mind, he was just curious.

Yours truly,
Ellis Gelhorn

Etruscan antipasto (Photo, Anna Pizzorusso).

Dear Editors:

Last night I went to a marvelous Etruscan cena. It was held at new Museo Archeologico Etrusco De Feis in Naples and I took pictures of every course. I have a copy of the book of the museum’s catalog for you. The director is a young Professoressa Florenza Grasso. The museum is small but has some beautiful things from Campania and Puglia.

Here is the Etruscan menu: Etruscan antipasto: uova speziate, olive salate, ricotta fresca speziata al pepe nero, farnata etrusca, miele, frittata di cipolla e latte; primo: zuppa di legumi all’alloro; all’aglio e verdure stracotto dell’orto; datteri, nocciole, castagne e fichi; vino rosso speziato; acqua.

Baci grandi e tanto amore,
Anna Pizzorusso

(ED: See online article about Naples’ new Museo De Feis, Etruscan News 17.)

Dear Editors:


Best wishes for Etruscan News,
Jean Gran Aymerich

(ED: See announcement page 17.)

NEW SUBSCRIPTION FORM

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Letter to our Readers

Dear Readers,

Our front page features the current exhibition on language and inscriptions organized by three museums: the Louvre, the Musée de Latte’s and the MAEC of Cortona. In the year 2015 we look back on two important moments in the study of the Etruscan language: the discovery, in 1964, of the golden bilingual tablets at Pyrgi, the harbor of Cerveteri, and the Year of the Etruscans in 1986, when Francesco Roncalli’s exhibition, Scrivere Etrusco, reunited in Perugia the most important inscriptions found up to that time. This year’s exhibition on the Etruscan language coincides with the discovery of a new inscription at Poggio Colla, the news of which has “spread like wildfire in the Etruscan community,” as Greg Warden, the excavator, says in his excavation report for the summer of 2015. We await more information with bated breath.

As the newsletter of the NY Section of the Istituto di Studi Etruschi ed Italici, Etruscan News is pleased to announce the election of two new foreign members, Francesco de Angelis and Lisa Pieraccini, who are contributing toward bringing the Etruscans to both scholarly and popular awareness, on both sides of the Atlantic and both sides of the country. This marks a change of generation, which is also taking place in Italy, where a new group of directors of museums was recently announced by the Ministry of Culture in Italy. Of greatest interest to our readers and to tourists interested in the Etruscans are the appointment of Mario Iozzo and Maria Paola Guidobaldi as the directors of the Archaeological Museum in Florence and the Etruscan Museum of the Villa Giulia in Rome, respectively.

For the past 13 years, Etruscan News has been the voice of the Etruscans for an international audience of scholars and amateurs -- in the best sense of the word. The world has become more aware of the Etruscans’ place in Classical antiquity, with the result that today the US is second only to Italy in Etruscan activities, publications and outreach. The Etruscan Foundation and its journal Etruscan Studies, UMass Amherst’s center for Etruscan Studies and its online publication Rasenna, and most recently the Center for the Study of Ancient Italy and the Etruscan Interest Group within the AIA, to say nothing of excavations, conferences, lectures and publications, have spread the word. More graduate schools have programs in Etruscan studies and have inspired some of the best graduate students to work on Etruscan topics. We are pleased to have had a role in furthering this interest.

As is the case for other journals, we are online, where more and more people are accessing the volumes. But we ourselves and many of our readers -- particularly our devoted coterie of fans abroad -- have had a particular fondness for the edizione cartacea. We do not want to give it up, but we will need financial help in order to continue our print edition. We will continue to distribute complimentary copies at the annual meeting of the AIA/SCS as well as at various lectures and conferences, but we hope that many of you will consider subscribing and sending donations. We can also send multiple copies, free of charge of issues 4-18 to teachers or lecturers who would like to distribute them to their students. Libraries that need to fill in gaps in their holdings of Etruscan News can receive single issues at their request.

We do urge readers to consult the online version of Etruscan News regularly. For our previous issue we added eight extra pages, and we expect to add pages for Volume 18. Although we can no longer print two issues a year, the online supplement allows us to keep abreast of the ever-growing number of activities in the international world of Etruscan studies.

Larissa Bonfante
Jane Whitehead

PS: Etruscan News Volume 17: articles printed in online version: • News from the Etruscan Museum of Villa Giulia • Unleashing Harvard’s Art Museums • Rome’s Colosseum could again host shows, but first it needs a floor • From the arena of the Colosseum to the history of Ferrara • Etruscan necropolis in loc. Lauscillo, Municipalities of Castel Giorgio and Orvieto • A Surprise from Norchia, the Tomb “a casetta” of Vel at Sfricaavalo • 11th Incontro Nazionale di Archeologia Viva tourism • The Institute for Mediterranean Archaeology: a new society for Orvieto and its territory • Etruscan scholars gather in New Orleans for Archaeological Institute of America conference and drink an ancient ale • Nancy de Grummond wins Excellence in undergraduate teaching award from AIA • Il caso dei Marmi di Elgin • Some Etruscan Publications, 2013-2014 • Museum and Site: A new phase in the real and virtual history of the Etruscan town of Acquarossa (Viterbo) • The first museum dedicated to Etruscans has opened in Naples • Princely Celtic tomb from 5th c. B.C. found in Lavau, France •
**ARCHAEOCAT**

Introducing Lara from Tarquinia, born in Tuscania of Etruscan origin. Well educated Etruscan of Dottoressa Eleonora Brunori, Lara is studying for her doctorate in Etruscology. (Photo by Massimo Legni).

**POETRY**

Selection from "Horatius at the Bridge," by Thomas Babington, Lord Macaulay (1800–1855). Lines 26–65

From lordly Volaterrae,  
Where scows the far-famed hold  
Piled by the hands of giants  
For godlike kings of old;  
From sea-girt Populonia,  
Whose sentinels descry  
Sardinia's snowy mountain-tops  
Pringing the southern sky;

From the proud mart of Pisa,  
Queen of the western waves,  
Where ride Massilia's triremes,  
Heavy with fair-haired slaves;  
From where sweet Clanis wanders  
Through corn and vines and flowers.  
From where Cortona lifts to heaven  
Her diadem of towers.

Tall are the oaks whose acorns  
Drop in dark Auser's rill;  
Fat are the stags that champ the boughs  
Of the Ciminian hill;  
Beyond all streams, Clitumnus  
Is to the herdman dear;  
Best of all pools the fowler loves  
The great Volsinian mere.

But now no stroke of woodman  
Is heard by Auser's rill;  
No hunter tracks the stag's green path  
Up the Ciminian hill;  
Unwatched along Clitumnus  
Gazes the milk-white steer;  
Unharmed the water-fowl may dip  
In the Volsinian mere.

The harvests of Arretium,  
This year, old men shall reap;  
This year, young boys in Umbro  
Shall plunge the struggling sheep;  
And in the vats of Luna,  
This year, the must shall foam  
Round the white feet of laughing girls  
Whose sirese have marched to Rome.

**Directors, continued from page 1**

Perugia and Volterra, Scultura tardo-etrusca di Volterra (1965). He was an inspiring director, collaborated with the town in many ways, and installed the first Etruscan epigraphical museum in a picturesque underground gallery. Many of us were sad when he left Chiusi for Florence. There, however, he has been equally active, installing new sections and making the collection more easily accessible for visitors. He has been active in projects working with American museums, including the exhibit on the Chimaera at the Getty Museum, for which he published The Chimaera of Arezzo (2009), and a conference on the François Vase at the Archaeological Museum in Florence, published by H. A. Shapiro, Mario Iozzo, and Adrienne Lezzi-Hafter, The François Vase: New Perspectives (2013).

The new director of the Museo Nazionale di Villa Giulia in Rome, as well as the charming Museo Archeologico Cerite (Cerveteri), is Maria Paola Guidobaldi, an expert on Romanization in Italy, and on Pompei, Herculaneum and the cities destroyed by the eruption of Vesuvius in 79 AD. She has excavated in the Latin colony of Fregellae, in the pre-Roman necropolis of Campovalano, and in the Villa of the Papyri in Herculaneum. Until July 2015, she was director of the excavations of Herculaneum with the Soprintendenza Archeologica di Pompei. As such, she coordinated for fifteen years the project for research, conservation and development of the excavation of Herculaneum, the “Herculaneum Conservation Project,” an innovative form of international public-private partnership, set up by David W. Packard, president of the Packard Humanities Institute (a philanthropic foundation), with the aim of supporting the Italian State, through the Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei (the local heritage authority), with the goal of preserving this uniquely valuable, but at the same time fragile, archaeological site. She organized and curated the exhibit, “Ercolano. Tre secoli di scoperte” and has collaborated with many other exhibits organized by the Soprintendenza of Pompei or foreign museums. She also headed the Ufficio Editoria, organized two International Congresses on archaeological research in the area of Vesuvius and edited the Proceedings, and edited 33 volumes of the Collana di Studi.

New directors were also named for the Polo Museale del Lazio, for the Archaeological Museum at Naples, and the museums at Chiusi and Civita Castellana (ancient Falerii). The director of the Archaeological Museum at Naples, Paolo Giuliani, studied Etruscan archaeology at the University of Florence. He was born in Cortona, and has been the director of the Museo dell’Accademia Etrusca and Cortona since 2001. Maria Angela Turchetti, the new director of the Archaeological Museum of Chiusi, is the former director of the Museum at Cosa. The Roman Republican site of Cosa is an American excavation in collaboration with the Soprintendenza, first directed by Frank Brown, Director of the American Academy in Rome, and by his successor, Russell T. Scott, Jr.

**Vetulonia, continued from page 5**

unprovable. Were these objects that were part of the furnishings of the house, dismantled and broken to be removed at the time of the fire and abandonment? Scrap artifacts ready to be remelted? Material resulting from the looting of a sacred place outside the home, from looters lost in the tragic events of the fire in the quarter? These questions and many others that the excavation has sparked will attempt to answer in future research.

On the other hand, the excavation of the Domus of the Dolia represents only the first step in a long and complex process that aims to bring to light the entire urban district of Poggiarello Renzetti, with its houses, its streets, its artisan shops, its town squares for man and its temples for the gods. A neighborhood collapsed and remained buried, with its stones and its clay bricks, under a few meters of dirt for over two thousand years; a treasure imprisoned in silence, which no one has touched, it asks, like a new Persephone, to return to the surface and tell its long and fascinating story.
An Extraordinary Discovery at “The Domus of the Dolia” in Vetulonia
by Simona Rafanelli

Research in the Hellenistic area of Vetulonia resumed in June 2009, when a proposal from the Scientific Director of the “Isidoro Falchi” Archaeological Museum met with the immediate consent of the Superintendent for Archaeological Heritage of Tuscany and the enthusiastic support of the city administration of Castiglione della Pescaia.

Started very cautiously, the excavations have accelerated greatly in the last four years, thanks to the financial commitment of the city and to generous contributions from private individuals.

Vetulonia, whose importance to the early Iron Age is well known, was reborn in new splendor in the 3rd century BC, when, thanks to its alliance with Rome, coinage was minted there bearing its name, VATL. The Hellenistic quarter, Poggarello Renzetti, discovered by Isidoro Falchi in 1892, represents the most striking archaeological proof: it has revealed some important domestic structures, such as the Domus of Medea, with its decorative terracottas displaying episodes from the saga of the Argonauts. These are now preserved in the Museum of Vetulonia.

Fig. 1 Excavating the last rooms of the Domus, October 2015.

Except for a brief intervention by the Soprintendenza Archeologica 30 years ago, exploration in the area of the ancient city had been suspended for four years, thanks to the financial commitment of the city and to generous contributions from private individuals.

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Fig. 2

120 years since Falchi’s discoveries, which were interrupted in 1895. Excavations have now been reopened, thanks to the efforts of the Isidoro Falchi archeological cultural association which was founded in 2012 precisely in order to revive the archaeological investigations and to document the results.

Not far from the Domus of Medea another residence of noble character was identified, the Domus of the Dolia. Five years of excavation have revealed a building structured around a large semi-open space, which is entered via the so-called Street of the Cyclops, one of the streets perpendicular to the large paved road that still runs though the quarter.(Fig.1) Around this possible atrium, various rooms face each other. Among the most significant is the room that gave its name to the house; it held four large food containers (dolia), one of which was intact and put back in its place. (Figs.3&5) One of the reception rooms featured a floor decorated with an elegant meander pattern of white and gray limestone tiles in a red background of opus signinum; the walls were plastered and painted. In the adjoining room the bronze feet of a dining couch and some marble columns and tables (?) were recovered.

This building was destroyed along with the entire neighborhood, by a fire in the early 1st century BC, as evidenced by the scarcity of materials that can be dated from the beginning of the century up to 70 BC. The destruction of the city is perhaps attributable to the terrible reprisals conducted by Sulla after his victory over Gaius Marius in the bitter dispute that saw the cities of Etruria stand in favor of the latter.

In the small room on the west side of the house, brought to light during the most recent excavation campaign (October-November 2015), a sensational discovery emerged from under the collapsed roof and the walls. Within a large patch of burnt wood in almost the center of the room — which contained, in addition to a dolium still standing, some oil and wine amphorae — was found a group of seven figurative bronzes. (Fig.4) Three of these belonged to a bronze candelabra, its top consisting of a rearing horse (Fig.2) that was once held by a dioscro now lost. The piece dates to early 4th century BC, and is therefore the oldest artifact in the house.

Particularly important are the three bronze male figures dating to the 3rd and 2nd centuries BC. These are classified as devotional objects and therefore belong to an environment of worship that we still cannot locate with certainty, either in the home or outside it. In the house, in fact, there could have been a lararium, a shrine with images of the protector gods of the house; such shrines are well known in the Roman houses of Pompeii. In any case, the find spot, which resembles a storage room due to the presence of the dolia and amphorae, probably was not their original location. One of the bronzes exhibits a singular headgear, reminiscent of the pointed cap of the famous Etruscan priest, the haruspex. If its restoration confirms this impression, the importance of this data cannot be dismissed.

Complicating the issue is the presence of a stone base that still retains the feet of another, larger, bronze votive statue. (Fig.6) All these objects raise a number of unanswered questions: what is the reason for the presence of such disparate and high quality objects in a place so foreign to their primary purpose? The assumptions faced are numerous, but all currently...
Letter From Rome  
by Larissa Bonfante

When I come to Rome I live in Trastevere, which used to be Etruscan territory, on the other side of the Tiber. Almost every day, I cross the Ponte Garibaldi to come into Rome proper, passing by the Isola Tiberina, a healing sanctuary in antiquity and today the site of two hospitals. From my apartment I can walk up the hill to the Janiculum and the American Academy in Rome.

I arrived in time to attend the scheduled presentation, on June 8, of The Collection of Antiquities of the American Academy in Rome, edited by Helen Nagy and Larissa Bonfante, and published by the University of Michigan Press as a Supplement to the Memoirs of the American Academy in Rome. (Fig. 1)

The volume, which contains essays on “Highlights” of the areas of the collection, was in fact not yet officially out, but Kim Bowles, the Director, gave it a warm welcome. Particularly valuable is Professor Katherine Geffcken’s Introduction, which provides a history of the different moments in the creation of the collection, and includes sympathetic and often dramatic biographies of the various directors, professors, members, and donors whose gifts enriched the Academy’s Archaeological Study Collection in the course of the last hundred years.

Vincenzo Bellelli brought greetings from the Italian CNR, and we were delighted to see a number of Italian friends of the Academy in the audience, including Giovanni Colonna and Gabriele Cifani. Then the audience was invited to adjourn to the Norton-Van Buren Room (Fig. 2), the so-called Museum, where objects from the collection were on display. Helen Nagy deserves credit for the Museum and the Inventory, where students and researchers can look up information on the objects. This was digitized by Eric De Sena of John Cabot University, and can be accessed through the Academy’s web site.

This was an auspicious beginning to my two months in Rome. Near the end of my stay, I took a number of archaeological trips. First on my list was the Archaeological Museum in Florence, whose remarkable new installation under Mario Iozzzo’s imaginative direction now allows visitors to see and understand much more of its collection.

I was also fortunate enough to catch the exhibit of the Piccoli Grandi Bronzi (March 20–August 31, 2015), curated by Mario Iozzo, who edited the catalogue together with Barbara Arbeid. (Fig. 3). This is not to be confused with the much larger exhibit, Power and Pathos: Bronze Sculpture of the Hellenistic World, an exhibition at Palazzo Strozzi, Florence (March 14–June 21, 2015); the J. Paul Getty Museum, Los Angeles (July 28–Aug. 17, 2015); and the National Gallery of Art, Washington, D.C. (December 13, 2015–March 20, 2016). Both exhibits were reviewed by Ingrid D. Rowland, “The Grandest Art of the Ancients,” The New York Review of Books, August 13, 2015.

From Florence, on to Milan, where I stayed with friend Silvia Luraghi, Hittitologist from Pavia, and went to the EXPO with Davide Cadeddu, Professor of Political Science at the University of Milan. I was curious to see Giovanna Bagnasco Gianni’s Camera delle Meraviglie (Fig. 4) with Maria Bonghi Iovino) the charming archaeological exhibit at the university, on the Etruscan Banquet, in line with the theme of the 2015 Milan EXPO, “Feeding the Planet.” It was possible to stand in front of the model of the Etruscan Tomb of the Funeral Couch, La Tombe del Letto Funebre, whose every detail was reproduced, and feel that you really were transported to another place and time.

Nearby, the tech room included the dramatic staircase leading to the second level (left), as well as much of the later history of this impressive monument, which was a regular stop for pilgrims on the last leg of the via Francigena, the road that led from France (starting in Canterbury) to Rome. It seems at one point to have hosted a resident prophetic hermit. The owner of the property invited us all to a memorable dinner, which concluded with a reading of Etruscan News, (Fig 6) much to the amusement of the director of the excavation, Vincent Jolivet. (Fig. 7).

Back in Rome, Myles McDonnell took me and my brother, Jordan Bonfante, on a historical tour of the Forum. We never noticed the heat in the dramatic three hours that led us, in real time, by way of the via Sacra through the death of Caesar, the exposure of his body and Marcus Aurelius’ passionate speech. And so we were back full circle, in the Romanization that marked the end of the Etruscan nomen. (Fig. 8).
A grant from the Archaeological Institute of America provided the basic support for an exhibition on 3-D printing of ancient pottery at the Museum of Fine Arts at Florida State University in Tallahassee. The show opened on October 16, 2015, and was featured as an activity of International Archaeology Day on Oct. 17. Curated by Dr. Nancy de Grummond of the Classics Department at Florida State University, the exhibition featured a display of 27 vessels reproduced digitally, mainly by means of 3-D printing. Artists at the Facility for Arts Research (FAR) at FSU, under the guidance of coordinator Windham Graves, created 3-D models from 2-D pottery profile drawings using Rhinoceros software. These designs were then printed out by a Makerbot Replicator using a plastic filament stock. Undergraduates from the FSU Student Archaeology Club majoring in Classics and Museum Studies assisted in assembling and polishing the printed pieces. Graves then finished them off with spray paint to achieve an appropriate texture and color.

The printed vessels were displayed on open pedestals and made available for touching, since no risk is involved with handling the plastic models. The exhibit was planned to be of interest to the general public, but especially to visually impaired individuals, who were able to pick up the vessels and understand the forms through touching. A highlight of National Archaeology Day was a session with children from the Lighthouse of the Big Bend, spearheaded by Dr. Sandra Lewis of the FSU Visual Disabilities Program and her interns. The 3-D pots were passed around as de Grummond and others explained how they were used in the past. The children were also able to "excavate" in mock trenches and extract fragments of modern flower pots, which they then reconstructed with the help of students from the Archaeology Club.

The originals of the vessels were excavated in recent years by de Grummond in an Etruscan sanctuary, artisans’ quarter, and well at the FSU site of Cetamura del Chianti in Tuscany, Italy. They included Etruscan, Roman and medieval examples dating from as early as the 6th century BCE and as late as the Middle Ages (ca. 1200 CE). A major advantage for this type of exhibition was the fact that it avoided the many difficulties and great expense involved in bringing fragile items from abroad. All the original artifacts not only remained in Italy, but are not readily available for the public to touch.

Some objects were whole when excavated, but many pieces were fragments that allowed for standard 2-D reconstruction drawings of pottery profiles — rim, wall and base; handle if appropriate. Explanatory labels and wall posters described the themes of the exhibit and the contexts in which the pieces were found. The students themselves had designed the posters, coordinated and edited by FSU Classics doctoral student Christina Cha. Labels and other short documents in Braille were prepared by the Museum of Fine Arts under the supervision of museum director Allys Palladino-Craig.

A special feature was a reproduction of a large Etruscan storage jar, ca. 5 ft. tall, so far known only in fragments from excavation. The whole profile of the jar was reconstructed in a drawing, and the vessel was reproduced in styrofoam using a digital carving router, which creates shapes by a process the opposite of 3-D printing: instead of depositing material, the router takes it away. Thus a huge block of styrofoam was systematically cut away until it assumed the shape of the jar. The final product weighed only 60 pounds, whereas the original ancient storage jar is estimated to have weighed 600 lbs.

"Please touch" these “ancient” objects at the FSU Museum.

Windham Graves created 3-D prints 3 bowls at once.

Fragmentary Etruscan black gloss goblet, 2nd century BC (inset) and its complete 3-D printed version above.

After printing 3-D version of the fragmentary Etruscan beaker (inset) it was possible to measure its liquid capacity of 220 ml. in the replica below.

Opening night at the exhibition drew a large, interested crowd.

Lighthouse students show off the result of their restorations.

Windham Graves explains how to create an Etruscan dolium in styrofoam at the Facility for Arts Research (FAR).
A jazz musician plays the aulos: the music of 2500 years ago
by Jacopo Gori

To recreate the lost music of the Etruscans was the fascinating challenge between an archaeologist and a jazz musician. They started this journey from two very distant points: Etruscologist Simona Rafanelli, director of the Archaeological Museum Isidoro Falchi Vetulonia, in the Tuscan Maremma, and saxophonist Stefano Cocco Cantini. They have together searched for an imaginary sound, which they eventually made real.

Together, they observed and studied, in the Museum of Underwater Archaeology at Porto Santo Stefano, the wind instruments of boxwood and ivory (far right) attributed to the Etruscans. These had been found a few years ago amazingly intact (above) - thanks to the tar that protected them - in the cargo hold of a shipwreck from 2600 years ago off the island of Giglio. They compared the instruments with paintings in Etruscan tombs of Tarquinia, with reliefs on the stone urns of Chiusi and with real ancient instruments exhibited at Paestum. The fingerholes and dimensions all matched. Cantini, information in hand, tracked down seasoned boxwood (in the Ukraine), contacted a craftsman (in Sardinia) and rebuilt three instruments identical in shape, size and material to those found in the Etruscan shipwreck from Giglio.

"Perfectly cylindrical, non-tapered like the Greek. A true and correct copy of the real thing," say Rafanelli and Cantini. The problem, once recreated, was to play them.

"We know for sure what notes my ancient colleagues could not produce over 2700 years ago," says Cantini, who travels the world with his quartet playing arrangements of John Coltrane, one of the legends of jazz. "I was kept awake at night trying to understand how these instruments could work until I discovered the secret."

"And the secret was revealed to us by the Etruscans themselves," continues Rafanelli, whose life is dedicated to the study of this population of ancient Italy. "The Etruscans were a people of musical excellence. In many paintings you see musicians playing on every occasion: funerals, weddings, banquets, in wrestling matches. The Etruscans’ entire life was permeated with music. The instruments represented the most are wind instruments: single or double bodied auloi and tibiae, as the Greeks and Romans called them. Once the exact copy of the real instrument was recreated we lacked the last bit."

"The Etruscan wind instruments," continues Cantini, "are not flutes. In order to produce sound they required instead the use of a reed, the little sliver of cane that vibrates, as in reed instruments today (oboe, bassoon, clarinet, saxophone). But there are various types of reeds. Looking at the paintings we came across an image in which the musician has the instrument out of his mouth the moment before starting to play it; this is in the Tomba Giustiniani at Tarquinia, from 450 BC, in the Necropolis of Monterozzi. I’m not a musicologist, but I had no doubt that it is a simple single reed. Today in our country it is used only for the launeddas, an ancient Sardinian instrument. I obtained some of these reeds from Sardinia and I put them in the three auloi we reconstructed. I still shudder when I remember the first time I heard those sounds.” The same chills were felt in the Hall of the 500 of the Palazzo Vecchio in Florence (bottom left), where two years ago archaeologists and Etruscologists listened to the notes of Cocco Cantini emerge from their silence after 2,500 years.

"I introduced him myself," recounts Giovannangelo Camporeale, professor emeritus of the University of Florence, and one of the foremost authorities in the field of Etruscology, “but we must be able to distinguish what is certainty and what is hypothetical. The work of Cantini and Rafanelli (below left and far right) (who published a booklet entitled The lost music of the Etruscans, Edizioni Effigies, 2013, ED) is very interesting, but none of us has ever heard these ancient instruments play. In our work we must go on hypothesis; each discovery opens new avenues that could confirm or disprove them. One thing I always say is woe to those who fall in love with hypotheses. But this is one most fascinating experiment.

“We have restored a sound to a people without a voice,” says the convinced Etruscologist Rafanelli, who now with the jazz musician Cantini tours Italy between events and conferences presenting the lecture-concert. “We let the public hear ancient sounds, unknown tones that vibrate the body and create an incredible magic.”

“The frequencies of these notes,” continues Cantini, “are crazy. These instruments produce a sound tuned to 432 hertz, like Mozart and Verdi, which challenges every assumption about Etruscan music.”

This study also led to a documentary film, On notes of mystery. Lost Music of the Etruscans, by director Riccardo Biciocchi. It premiered at the Archaeological Tourism Exchange in Paestum on October 30 (an excerpt can be viewed at www.corriere.it/la-lettura/) and will be presented, along with the complete project, to Italian, French and British museums. But Cocco Cantini, jazz musician and experimenter that he is, goes one step further: he will be in Berchidda, Sardinia, on December 6 playing his Etruscan auloi with the accordion virtuoso Antonello Salis. Unimaginable melodic improvisations with instruments from 2,500 years ago. Ancestral sounds, hidden within us.

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The idea was conceived in 2010 to organize the first archaeological exhibition created entirely with 3D technology. It was produced by Historia, the association for dissemination and conservation of Cultural Heritage in Italy, with the technical collaboration of (FBK) the Bruno Kessler Foundation in Trento. The first exhibition took place at the National Museum of Brussels MRAH (where it saw over 30,000 visitors), the Science Museum of Trento (where it totaled 12,000 admissions in four months as compared to the museum’s 11,000 annual visits for the entire year) and in Stockholm at the National Museum of the Mediterranean (Medelhavset, with 103,000 visitors).

Completely multimedia, the 2015 exhibit uses anaglyphic technology (bicolor glasses) to allow visitors to experience major Etruscan archaeological sites in 3D, reconstructed with Laser scanning technology precisely as they are in real life. The exhibit begins with a series of large monitors and screens displaying the world of the ancient Etruscans through spectacular movies, animations and images in 2D and 3D from the most important Etruscan museums in Italy. The mapping and 3D modeling of Etruscan tombs and artifacts were created by the 3D Optical Metrology Labs at FBK headed by Dr. Fabio Remondino. The models are displayed at very high definition to allow an “immersive” experience of the interiors of the Etruscan tombs.

The 12-foot-high entrance portal welcomes visitors with an auspicious greeting from the augurs (soothsayers), images from the famous painted tomb of the same name in Tarquinia. Projected on the rear wall on a giant screen is an interactive virtual tour, where visitors can discover the Necropolis of the Banditaccia at Cerveteri and the Monterozzi and Calvario necropolises in Tarquinia, a virtual tour of the Tomb of the Monkeys in Chiusi and the Archaeological Park at Vulci; the last is a new addition to the 2015 version. The virtual tour allows access to 36 tombs in 360°.

Two side screens present the possible virtual reconstruction of an area at the Etruscan settlement of Acquarossa, and the frontal screen presents the wonderful and essential work of archaeologists filmed live while excavating at Etruscan sites.

The Vibenna brothers in the François tomb battle in 3-D.

The new and improved version of “Etruscans in 3D” debuted in Viterbo on October 24, in the former church of Almadiani. It presents big changes from the first edition in Brussels: a new projection system using large aerial screens for displaying twenty tombs realized with the technique of Laser Scanning 2D and 3D. All iconography is designed for 3D viewing and can be viewed with the aid of special anaglyphic glasses.

There will be newly developed holographic projections on special plates, created by Massimo Legni of ATD. This is a project developed in collaboration with Gary Enea of Ceramicus - NYC: below a suspended light appear, as if by magic, objects and ancient artifacts, which visitors will be able to “touch.” There will also be pyramidal three-dimensional holographic projections of objects scanned from originals.

Supplementing this are more interactive stations dedicated to children: the famous “Talking Heads of Historia” tell children about curious details of the life of the ancient Italian people. A browsable virtual glossary allows visitors to recognize objects of daily life and Etruscan banquets. These animated cards will be a sort of virtual window into extraordinary artifacts from the Etruscan Museums of Lazio, Emilia Romagna, Tuscany and Umbria. Finally, an interactive station for children with some “puzzles” allows the little archeologists to restore artifacts.

Premiering in this exhibition will be the presentation of the 3D virtual reconstruction of the renowned “François Tomb” at Vulci, where the visitor can enter and view its important frescoes, reconstructed and restored upon its walls. Reproductions and reconstructions of the most important tombs from the Archaeological Park at Vulci will also be presented for the first time during the course of the exhibition.

To complete the content, over 60 large photographic and didactic panels in 3D and eight large screen monitors display images from the world of the Etruscans themed by topic.

Presented at the exhibition is the “Experience Etruria” film project created by CINECA with the Superintendency of Archaeology of Lazio and Southern Etruria and the cities of Viterbo and Orvieto.
The monumental tomb of
Grotte Scalina: solved and
unsolved questions
by Vincent Jolivet (CNRS, Paris)
and Edwige Lovergne
(Université de Paris I)

From July 6 to August 3, 2015, a
new excavation campaign took place at
Grotte Scalina, with the contribution of
more than 20 students, researchers or
teachers from France, Italy, Switzerland
and the United States. This collaboration
between the Centre National de la
Recherche Scientifique and the
Soprintendenza Archeologica del Lazio
e dell’Etruria Meridionale was made
possible thanks to the sponsoring of
various institutions: the CAECINA
Project (ANR, CNRS), the Labex
TransférS (Paris), the École Normale
Supérieure (Département des Sciences
de l’Antiquité, Paris), the Carivit
Foundation (Viterbo) and the archaeolo-
gical association Pharos, and with the
friendly cooperation of the Pepponi
family, owners of the tomb.

It was possible this year to dig com-
pletely the tomb chamber, which appears to have been plundered several times
during the last century. Our work
brought to light a clear contrast between
the exterior and interior of the tomb,
both architecturally and chronologically.
While its façade is huge, carefully
planned and carefully executed, the
funeral chamber, carelessly carved from
a smooth tufo layer, is of poor dimen-
sions (roughly 5 x 6 m.), and a very ir-
regular plan. Outside the tomb, some
shards of Etruscan red-figured vases,
probably used in its banquetting room,
allow us to date the creation of the com-
plex around to 320 B.C., contemporary
with the Lattanzi twin-tomb in Norchia.

Given the time period and the very

The Tomb of the
Painted Vases

The Tomb of the Painted Vases,
dated to the late 6th century BC, was
discovered in 1867 by the archaeologist
Wolfgang Helbig, who accurately
described it in the Annali dell’Istituto di
Corrispondenza Archeologica of 1870.
He stated that the paintings had a
finezza meravigliosa and considered
them to be far superior to those of the
adjacent Tomba del Vecchio. The tomb
has suffered a great deal on account of
its secluded location: it is situated on the
northern edge of the steep Monterozzi

hill, home of the monumental necropolis
of Tarquinia, and is therefore difficult to
access and control. Over the years the
roots of lush vegetation have invaded
the tomb’s painted surface and seriously
compromised its condition.

In 2014 the Associazione Amici
delle Tombe Dipinte di Tarquinia, in
agreement with the Soprintendenza,
received from the Foundation CARIVIT
of Viterbo a contribution toward an
urgent intervention designed to stop the
serious deterioration of the paintings.
Their condition had been further com-
promised by the vandalism they suffersed in 1963 at the hands of tombaroli

who sawed off and carried away large
parts of the painted surface. The inter-
vention of consolidating the plaster and
the removal of the roots was concluded
this year and the Association has also
been able to install an insulating alu-
minum door to maintain a stable tempera-
ture and humidity inside the burial
chamber. We hope that in the near future
it will be possible to restore the paint-
ings, and bring to light the few but preci-
cious details which cannot be appreci-
ated today because of the tomb’s current
severe state of decay.

Submitted by the non-profit associa-
tion, “Friends of the Painted Tombs of
Tarquinia” (www.amicitombeditar-
quinia.eu).
New life for the Etruscan necropolis of Crocifisso del Tufo in Orvieto (Terni)

by Claudio Bizzarri

The necropolis of Crocifisso del Tufo (named after a small chapel dug into the tufa cliff overlooking the site) is connected to the settlement of the Etruscan Velzna/Volsinii. In the layout of their tombs, basically all alike and with the names of the owners in the rock-cut inscription over each entrance, the inhabitants mirrored an egalitarian social organization. On the whole the necropolis can be dated to the second half of the 6th and to the 5th century BC, although one of the most interesting, a small tumulus tomb with a stone sarcophagus belonging to a woman, dates to around the middle of the 7th century BC. The tomb furnishings are in general homogeneous, with Attic pottery pertaining to the symposium (among these are those by the greatest black-figure masters, Exekias). The many vases in bucchero pesante, a characteristic type of pottery in Orvieto and neighboring Chiusi, were accompanied by objects in bronze and iron, all related to the banquet. Excavations of the necropolis began in the 19th century, by objects in bronze and iron, all related to the banquet. Excavations of the necropolis began in the 19th century, with methods now considered rather primitive. Removal of the vegetation that had covered the area excavated around the mid-19th century permitted the construction of a first step in a pilot project, certainly repeatable, with many protagonists, but where the goal is (and must continue to be) that of safeguarding and enhancing the cultural heritage of Italy. (Photos Claudio Bizzarri).

The entire project was organized into various activities where collaboration between bodies, institutions and above all persons (the enthusiasm displayed by the custodians of the site was contagious) permitted the construction of a clear plan of action, covering various aspects. While the focus was to be on unexplored areas, previously excavated portions were also to be “re-explored” and the techniques and methods required for the restoration of the monuments were to be studied. The basic maintenance of the area over time was also an essential element, for it meant enhancing, together with the Soprintendenza, the most important accessible archaeological site in Orvieto. The scientific direction was entrusted to Claudio Bizzarri, who was particularly pleased at the chance to continue the family tradition. [ED: Claudio Bizzarri’s father, Mario Bizzarri, was the first scientific excavator of the Crocifisso del Tufo. See Etruscan News 17, 2015.] Paolo Binaco was named field director. Financial support was guaranteed by the Sostratos Trust di Scopo, an “enlightened” not for profit entrepreneurial group, which manages the economic and logistic sector of the project in Orvieto, as well as other projects in Etruria, with passion and proficiency. Of essential importance is the role of the Institute for Mediterranean Archaeology, which sees to the archaeometric analyses in the person of Prof. David George, and the benefactors who furnished free lodging (Cody and Kelly Barnett). Students of Italian and foreign institutions, professional archaeologists and volunteers participated in the dig. The excavation site was unique in that it was an “open” site where Italian and foreign visitors could follow the results of the stratigraphic method adopted. Visitors were able to participate “live” as the finds were subjected to an initial cleaning and cataloguing and preliminary restoration. It was thus a complex archaeological site open to outsiders, and particularly appreciated by the general public.

The results of the first campaign were much more than had been expected. Removal of the vegetation that had overgrown an area excavated around the end of the 20th century brought to light an Orientalizing tumulus. After being documented, it was stabilized with inert materials so that it would be meaningful even to the layman. Nine new inscriptions were discovered and highly interesting ceramic and metal materials were unearthed in numerous clusters of tombs, some with two chambers, which had been ransacked previously. Of particular note was a fine silver fibula dating to the late 6th century BC. An unexpected surprise appeared when an intact set of tomb furnishings came to light in one of the cassetta tombs (consisting of tufa slabs forming a stone container of modest size), located together with six other tombs inside an enclosure of tufa blocks. The tomb goods belonged to a deposition dating to the end of the 6th century BC. There were numerous bucchero vessels relating to the banquet (oinochoai, chalices, kantharoi, a so-called grissini tray, amphoras with decorations on the lip and cover, the last-named with a small modeled rooster) and vases in bronze lamina (a basin with a beaded rim and a small patera, both still under restoration in the prestigious laboratories of the ISCR, Istituto Superiore per la Conservazione ed il Restauro, under the direction of Dr. Vilma Basilissi) as well as a couple of bone needles and numerous iron fragments from knives, spits and firedogs. New archaeometric analyses will be carried out on samples taken from inside the containers in hopes of discovering further elements that will help define the funeral rituals that took place in the ring necropolis of the city of Orvieto.

The entire project was organized into various activities where collaboration between bodies, institutions and above all persons (the enthusiasm displayed by the custodians of the site was contagious) permitted the construction of a first step in a pilot project, certainly repeatable, with many protagonists, but where the goal is (and must continue to be) that of safeguarding and enhancing an important sector of the cultural heritage of Italy. (Photos Claudio Bizzarri).
located. This name is itself derived slopes the settlement was most likely toponym “Bisenzio” is taken from the name of the hill on whose summit and slopes the settlement was most likely located. This name is itself derived from that of the Roman era municipium, i.e. “Visentium.”

Unlike the larger settlements of inner Etruria, and more like those of the Tyrrenian coast, such as Cerveteri, Tarquinia and Vulci, the site of Bisenzio seems to have been inhabited without interruption, starting from the last centuries of the second millennium BC. These findings are the results of research carried out between the early 1970s and early 1980s, and in particular the field surveys of the Gruppo Archeologico Romano on Mount Bisenzio; the surface surveys carried out on the surrounding slopes by two German scholars at the University of Göttingen, Klaus and Jürgen Raddatz Driehaus; and finally, archaeological excavations carried out on top of the mountain and on the terraces immediately below by the Superintendency for the Archaeological Heritage of Southern Etruria, under the direction of Maria Antonietta Fugazzola Delpino. The cultural dynamism of Bisenzio’s inhabitants is evidenced by the rich funerary objects in the Etruscan National Museum in Viterbo and the Villa Giulia in Rome, as well as in museums abroad. These objects come from the countless graves that formed the necropoleis surrounding what appears to have been the area of the settlement.

The sheer number of artifacts that accompanied the deceased to the after-life, and their material, aesthetic and technological value are a reflection of the high social prestige of the individuals buried. The shapes, decorations and manufacturing techniques, clearly similar to those that characterize Mediterranean production, as well as the quite distant Central European production, are further confirmation of the complex network of contacts in which the prominent families of the area took part, especially between the 8th and 7th centuries BC.

Despite the regular supervision of the Superintendency, knowledge of the settlement and one of its richest necropoleis, Olmo Bello, remains limited to a few interesting reports published between 1928 and the mid 1980s. Today, thanks to the financial commitment of the German Scientific Community (the Deutsche Forschungsgemeinschaft), the cooperation between the Archaeological Superintendency of Lazio and Southern Etruria and an international team made up of prestigious research institutions, a broad spectrum of research has been implemented by way of a three-year multidisciplinary project (2015-2017), which also makes use of the most advanced non-invasive techniques developed by geophysics. Dr. Andrea Babbi, contract researcher at the Leibniz Research Centre for Archaeology of the Römisch-Germanisches Zentralmuseum of Mainz in Germany, is the creator and coordinator of the project.

A first important aspect is the study of material in the storerooms of the Museums of the Villa Giulia and Viterbo, which preserve the artifacts from both the 1920s excavations in the famous necropolis Olmo Bello (9th-early 5th centuries BC.), and the late 1970s excavations of the Late Bronze Age settlement on Mount Bisenzio. The intent is to complete a systematic publication of these contexts.

The next aspect of the project is the investigation of the territory itself. During the first of three planned campaigns of in situ research in July 2015, teams from the Hochschule of Mainz and the Ludwig Boltzmann Institute in Vienna were active at Bisenzio. The objectives of these two teams are the establishment of a network of satellite-tracked geo-reference points for the archaeological remains, and a dedicated geo-radar survey (GPR). These non-invasive methods will trace buried archaeological remains in the settlement area and in the Olmo Bello cemetery. The quality of the geophysical data will depend largely on the degree of preservation of the archaeological deposits, which unfortunately have been severely altered by agricultural work for many decades.

From August 16 to September 25, 2015, a team of students from the Johannes Gutenberg University of Mainz, under the direction of Dr. Andrea Babbi (RGZM) and Prof. Christopher Pare (JoGU), participated in the first of three field survey campaigns. Each day they examined a surface section of the habitat zones in order to geo-reference and describe the presence and distribution of every piece of visible archaeological evidence. This non-invasive method will permit us to develop a broad and relatively accurate picture of the history and function of the different areas of the settlement.

Parallel to the archaeological research, the Institute for the Protection and Environmental Research of Rome is undertaking a set of activities (including surveys, core and sample analysis, and analysis of natural sections) with the goal of preparing a geological map of the area that will be considerably more detailed than the only one available today. The latter, at a scale of 1:10000, inevitably offers an overly simplified reading of the territory. It is inadequate for the study of archaeological areas and the analysis of the possible influence of the rock types in determining the function of the different areas of the habitat.

Eventually all of the data currently available for Bisenzio — archaeological, cartographic, geological, and aerial photographic — will be geo-referenced at http://143.93.114.113/bisenzio/. The ultimate goal is to offer a thorough study of Bisenzio as a complex system consisting of a settlement, suburbs, and cemeteries, harmoniously and dynamically connected with the surrounding territory. In a nutshell, we will try to unravel the history of the “invisible” city of Bisenzio. (Photos Andrea Babbi).
LATE NEWS

Exhibit
The shadow of the Etruscans
Symbols of a people between the plains and hills
Museo del Palazzo Pretorio, Prato
March 19- June 30, 2016

This journey through time explores the horizons of the sacred and the underworld, to trace the Etruscan civilization that flourished north of the Arno River, along the wide plains of Florence-Prato-Pistoia to the Mugello, Val di Sieve and Montalbano. Cippi, stelae, and bronze statuettes recount a fascinating history of the distant cultural roots of this area of Tuscany, including Prato and the epicenter of Gonfienti, to which the first section of the exhibition is dedicated. Special attention is paid to the world of the sacred, by way of bronze votives, and images on an important Attic red-figure cup by Douris. The second section features the production of “Fiesole stones” (cippi and stelae). These funerary monuments, which identify noble families, are decorated in relief and are characteristic of the Etruscan centers of Artimino, Fiesole and Gonfienti. This exhibit reveals for the first time new and hitherto unknown aspects of the archaeological past of Prato and Tuscany.

For associated lectures (see Page 25).

MUSEUM NEWS

Face to Face with the Greeks, Etruscans and Romans
Leiden’s Rijksmuseum van Oudheden reopens after seven months of renovation
by Marjolein Overmeer
kennislink.nl (adapted)

The halls with the material culture of the ancient Greeks, Etruscans and Romans have been given a new look. The rooms on the first and second floors, which were previously the temporary exhibition halls, are now the new galleries with material from the ancient Greek, Etruscan and Roman cultures.

Curator Ruurd Halbertsma tells us that the design was inspired by rhythm, *rhythmos* in ancient Greek: an art object touches the viewer only if it appears to be in motion. “Context” is thus central, showing the interaction between the Greek, Etruscan and Roman cultures. The re-arrangement of the existing collection also includes some new items specifically acquired for this new context.

Fantasy world
On the second floor, we begin in the hall dedicated to ancient Greece. This first room is arranged geographically, and a large, animated projection is displayed in the middle of the floor, explains the trade routes from these centuries, along with the material produced for that trade. The objects are displayed in glass cases, visible from all sides.

In the second room the Greek vases are organized by subject matter rather than chronologically; many tell stories from the lives of the gods. We also learn of their restoration history since 1818, the year the museum was founded.

The central part of this space is designed as an image gallery, showing the changes in sculptural style from the rigid Egyptian pose to the Classical form.

Columbaria for the dead
The Etruscan gallery leads into the Roman hall, where a map shows the far-reaching influence of Roman culture. A peculiarly Roman type of cemetery is the so-called *columbarium*, or dovecote, with compartments holding ash urns and epitaphs of the deceased. Particularly interesting epitaphs are that of Flavia, commemorated by her husband, who says she never quarreled with him during their twelve years of marriage, and that of the slave who died just before receiving his freedom.

“New objects in this Roman room are a pair of tritons or sea gods, originally from the Rijksmuseum in Amsterdam,” explains Halbertsma. “There they were kept in storage as Italian artifacts from the 16th century, but they turned out to be ancient Roman.” (Photos by Mike Bink RMO).

Vulci - The discovery of the Tomb of the golden scarab

The tomb was saved from grave robbers by the Soprintendenza of Lazio, in early January. The tomb dates from the 8th century BC. Its name comes from one of the precious objects unearthed: a scarab of Egyptian production on a gold mount, found along with an amber necklace, fabric and other finds. The work continues on a micro excavation of the sarcophagus in the lab at Montalto. It is believed this may be the tomb of a 15-year-old child of noble rank, probably a member of Vulci’s first Etruscan aristocracy. More details at (www.vulci.it).

The operation was carried out by the art crime department of Italy’s Carabinieri police in collaboration with the Swiss authorities. The cache includes two rare Etruscan sarcophagi, one depicting an elderly man and the other, a young woman dating from the 2nd century BC. Also recovered were numerous terracotta temple fragments from Cerveteri.

The antiquities, traced to a disgraced British art dealer who was sent to prison in 2005, were recovered in a Geneva Freeport had been kept in a vault for over 15 years, in 45 crates labeled with the details of an off-shore company. The operation was carried out by the art crime department of Italy’s Carabinieri police in collaboration with the Swiss authorities. The cache includes two rare Etruscan sarcophagi, one depicting an elderly man and the other, a young woman dating from the 2nd century BC. Also recovered were numerous terracotta temple fragments from Cerveteri.

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The recently restored finds unearthed at the archaeological site of the ancient city of Collatia, located in the Borgo di La Rustica, near Rome, has been permanently exhibited in the new hall dedicated to the early history of the Latin peoples at the Roman National Museum, in the Baths of Diocletian, beginning Thursday, Dec. 10, 2015.

The finds, dated between the 8th and 7th century BC, belong to three princely tomb groups, one male and two female. It is the first time ever that the visitors will have the opportunity to admire these extraordinary new treasures from before the Roman conquest.

“They are not ordinary graves, but intended for princesses and princes,” said the superintendent of the archaeological area of Rome, Francesco Prosperetti, during the press conference presenting the new hall in the National Museum. “The grave goods found are special tomb groups, unique because of their importance, bearing witness to the reality that could be defined as ‘feudal’, previous to the hegemony of Rome.”

Quite extraordinary was a scepter in corniolo (dogwood), with a handle in cast bronze inlaid in iron, with a decorative motif of fantastic animals. A sword and a chariot were buried with a prince to accompany him on his last journey; the chariot has been reconstructed from the iron rims of the wheels.

The opening of this new section featuring the proto-history of the Latin peoples enriches the permanent collection dedicated to the development of the culture of Lazio between the end of the Bronze Age (11th century BC) and the beginning of the 6th century BC.

“The Etruscans at the border.”

The museum’s chronology begins from the prehistoric period with objects from the tombs of the “Gaudio Culture,” whose necropolis was first found by chance by American soldiers after the Allied landing in 1944. The graves belong to both the Paleolithic and the Neolithic, and artifacts from those of the latter period show the transition from the Stone to Copper Ages. The tombs of that time were called “a forno,” in the form of a hole dug in the ground and accessed through a narrow tunnel. The objects recovered, vessels and weapons, are of excellent workmanship and well preserved. The exhibits are then laid out by centuries from the 9th BC to Villanovan and Etruscan. Over the centuries, the funerals became more sumptuous, reflective of the organization of the society. The production of ceramics becomes increasingly sophisticated with the use of local clays. The most important men now choose cremation.

Numerous vessels come from the neighboring colonies of Magna Graecia, such as Poseidonia, Cuma and particularly Ischia which the Greeks called Pithecussae. Bucchero objects come from the Etruscan cities of central Italy, such as Tarquinia or Volterra. These items show how the ancient Etruscan town of Pontecagnano was a major center of trade and a crossroads of traffic from various parts of the Mediterranean.

An interesting object is a huge bronze equine mask, found in a tomb. It was part of the funeral goods of a warrior, accompanied to the afterlife with the headpiece of his horse!

Another important section of the museum is dedicated to Etruscan writing. On a coin is the name “Amina,” which some assumed to be the name of the Etruscan town. But there is no other evidence to substantiate this thesis. According to other scholars, the city could be called Tyrseta.

The Archaeological Museum of Pontecagnano is a priceless treasure. But only a few know it. For information: tel. 089/848181.
and in particular the value of the funerary inscriptions for our understanding of Etruscan names, family links and political structures. From the Etruscan inscriptions themselves, but also from Greek and Latin texts, we know that the Etruscan religion rested on a written tradition, and that the sanctuaries’ “schools of scribes” sometimes contributed to the formalization of graphic usages. These different aspects are illustrated in the exhibit by justly famous documents – beginning with the *liber liniteus* of Zagreb and the Cortona tablet – but also by numerous less well-known, even unpublished, documents from major Italian and French collections as well as recent excavations.

Cooperation among French and Italian institutions, which has made this exhibit possible, allows us also to take into account an essential aspect of the Etruscan world: the influence of the Etruscans in the Mediterranean and their physical presence on Corsica, in Provence and Languedoc. The majority of Etruscan inscriptions found outside of Italy come from these three regions.

Although not in the exhibition, the Chiusi fibula (below) bears one of the earliest examples of an Etruscan inscription, recording the gift from one aristocrat to another. “I am Arath Velaves' fibula. I was given by Mamurke Tursikina.” 7th c. BC, Louvre. (All photos Louvre and MAEC).

Below: the Piacenza liver, a bronze model incised with the names of gods. Possibly a tool for divination. 2nd c. BC, Musei Civici di Palazzo Farnese, Piacenza.

The Magliano lead plaque, inscribed in a spiral pattern on both sides, with text related to performing sacred rites. 5th c. BC, Museo Archeologico, Firenze.


Far right: Geometric oinochoe inscribed "mi qutum Karkanas" (“I am the qutum of Karkana”). 7th c. BC, Louvre.

Sections of the linen bands from the Zagreb mummy. The ritual text is the longest document in Etruscan. 2nd c. BC, Zagreb Museum.

The MAEC has also organized numerous educational workshops including: “I zichu: the writing of the Etruscans,” “A Day in the Life of an Etruscan”, “The Scribe's Game”, “From Graffiti to the Smartphone.” There will also be educational visits for the blind and visually impaired and a literary competition for unpublished short stories entitled “We write! Etruscan narratives.” For further information on these events see (www.cortonamaec.org).
Exhibition
“Rome and the people of the Po: a meeting of cultures
III to I century BC”
May 9, 2015 - February 15, 2016
The Museum of Santa Giulia, and Brixia (the Archaeological Park of Roman Brescia)
Brescia
by Alberto Castrini

Why did the Romans want to expand into northern Italy? What attracted them to the lands of the Po: occupied by people of culture and traditions so distant from them? For the first time an archaeological exhibition takes on these questions in a journey through time and space shown through unpublished artifacts.

The exhibition encompasses an exhaustive analysis of the cultural influence of emerging Republican Rome following its conquest of the northern Italian peninsula, and it is an excellent chance to encounter ancient art.

The exhibition is divided into 12 sections analyzing the various aspects of this meeting, preceded by the clashes between Rome and peoples of the North: the Venetians, Gauls, Cenomani, Ligurian, Boi, Insubri, etc. It begins with the Roman generals who were protagonists in the conquest and goes on to the cyclone of Hannibal Barca’s arrival and the following wars, the construction and organization of the cities of the northern plains, places of worship, the art — the private taste in mosaics and jewelry and the remembrance of the deceased — the transformation of the countryside and the road systems. It ends with the poetry and the presumed portrait of Catulus.

“Rome and the people of the Po” brings together a wealth of objects, from everyday items to sculptural groups. It is a unique opportunity to see material gathered from almost all the archaeological museums of the Po valley.

Rising above all is the beautiful terracotta pediment of the temple of Talamone (above), which represents the myth of the Seven Against Thebes as told in the tragedy of Aeschylus. The story is relevant to the Po Valley because it celebrates the victory of Rome over the Celts. But it is the chipped terracotta face of a young togatus that is particularly striking. He transcends the clay medium, and looks directly at the viewer with a melancholy gaze, recalling the vividness of the Egyptian Fayum portraits. There are countless other beautiful portraits painted or sculpted, statues, antefixes, funeral cippi, helmets, weapons, and coins.

The sections are well explained and introduced with an accompanying tablet guide, in which specialists explain the principal pieces in depth.

The occasion is also ideal for a visit to “Brixia.” This is the Archaeological Park of Roman Brescia, the largest archaeological site north of Rome. There you will find the Capitolium dedicated to Vespasian, with the floors and the bases of the altars intact, the chamber of the Republican sanctuary still frescoed, and the Roman theater, recently opened to the public.

In the same venue as the exhibition you can visit the amazing complex of San Salvatore and Santa Giulia, a World Heritage Site, which preserves inside its churches and cloisters an impressive museum of Roman and medieval culture, chock full of masterpieces.
In mid-December 2015 the Rijksmuseum van Oudheden (National Museum of Antiquities) in Leiden opened the new Etruscan Galleries. After the Carthage exhibition in May 2015, the museum was closed entirely to the public due to the clearance of asbestos. The museum took this opportunity to renovate the entire Classical department (above), including the new “Galleria Etrusca.” In this new presentation the Etruscan collection will focus on the rich collection of decorated funerary chests (Giorgi collection, Volterra, acquired 1826) and the bronze collection of Count Galeotto Corazzi (Cortona, acquired 1826) in a whole new arrangement. Due to the new focus and actual setting in the museum, the Etruscans will literally be the link between the new Greek and Roman galleries. The visitor is now even more aware of the influence of the Etruscans and the interconnections between these ancient cultures. (See page 13).

**Call for Participants**

**Field School Molise 2016**

In the framework of the Landscapes of Early Roman Colonization project (Leiden University, The Royal Netherlands Institute in Rome) we are looking for enthusiastic participants for several fieldwork campaigns, which will be organized throughout 2016 in the region of Molise (Central-Southern Italy).

The upcoming campaigns will involve: 1. the excavation of a Samnite sanctuary; 2. archaeological field walking surveys in several research areas; 3. remote sensing: geophysical prospection and aerial reconnaissance, with the use of small drones; 4. analysis of material finds collected in previous campaigns.

For more information, please visit www.landscapesofearlyromancolonization.com or contact us at t.d.stek@arch.leidenuniv.nl or r.a.a.kalkers@arch.leidenuniv.nl

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"Autour des sarcophage des époux."

**Textes épichoriques longs en Italie centrale: les descriptions de rituels du Liber Linteus et des Tables Eugubines**

**Autour des sarcophage des époux.**

L'Ecole Normale Supérieure, Paris
June 5, 2015

**Program**

Introduction: Dominique Briquel

**Histoire de la recherche**

Paolo Pocetti, “Les Tables Ombriennes d’Iguvium et le Liber Linteus étrusque dans les parcours des études au XXe siècle.”

**Opérations rituelles**

Valentina Belfiore, “La pratica dell’offerta fra rito etrusco e umbrosabellico: affinità e differenze intorno all’altare.”

L. Bouke van der Meer, “Vinum in the Liber Linteus (LL) and vinus in the Igv vine Tables (IT). A comparative study.”

**Structures textuelles**

Emmanuel Dupraz, “Descriptions de rituels dans les Tables Eugubines et dans le Liber Linteus: rédactions détaillées et rédactions synthétiques.”

Theresa Roth, “Direktive Ausdrucksformen in den Igvvinischen Tafeln.”

Francesco Zuin, “Les Futurs parfaits ombriens entre texte et grammaire.”

**Eve Gran Aymerich honored with Festschrift**


The history of archaeology is her specialty, on which she has written important works. Some of her books are *Jane Dieulafoy. Une vie d’homme,* Librairie académique Perrin, Paris, 1991, on the adventurous archaeologist Jane Dieulafoy, who excavated in Syria, was happily married to Mr. Dieulafoy, and was legally permitted to dress like a man. For this work she received in 1992 the “Prix de la Société d’entraide de la Légion d’Honneur.”


**News from France**

by Dominique Briquel

This year, the French Section enjoyed lectures by Petra Amann, on December 4, 2014, “La femme étrusque, fantasmes et réalités,” and by Gerhard Meiser, on March 17, 2015, “Des inscriptions qui ne comportent guère que des noms propres.”

In addition, there were two conferences organized by Marie-Laurence Haack at Amiens, where she is professor at the University of Picardie. “Autour du sarcophage des époux” was held on December 5, 2014, and on September 22-24, 2014, “Les Etrusques au temps du nazisme et du fascisme.” The latter was the second conference she organized on the theme, “L’étrocologie au XXe siècle;” she had previously organized one on December 2, 2013 on the subject “La construction de l’étrocologie au début du XXe siècle.” The third conference in the series was held, again in Amiens, on September 14-16, 2015, on the subject “L’étrocologie dans les années de l’après-guerre.”

This year there was a meeting on another kind of topic, Italic linguistics, organized by Emmanuel Dupraz, professor at the Université Libre de Bruxelles, in Belgium, and Directeur d’études at the Ecole Pratique des Hautes Etudes in Paris. The meeting was held at the Ecole Normale Supérieure in Paris on June 5, 2015 and the theme was “Textes épichoriques longs en Italie Centrale: les descriptions de rituels du Liber Linteus et des Tables Eugubines” (above left).
EXHIBITS

Exhibition
Die Etrusker - Von
Villanova bis Rom
The Etruscans –
From Villanova to Rome
July 16, 2015 - July 17, 2016
Antikensammlung, Munich

The Etruscans come back to life, as outstanding examples of Etruscan art are presented in a major exhibition of the National Antiquities Collections at Munich Königsplatz.

The exhibition shows the development as an ascent of the civilization, and a short flowering followed by a steady decline, but as a process of continuous change. The Etruscans willingly took the influences from the Greeks and from all over the Mediterranean into their own culture. From the 3rd century BC they were part of the Hellenistic world. At the same time Etruscan culture greatly influenced Rome, and left traces that can be seen to this day.

Many of the objects in the Antikensammlung have not been displayed since World War II, and some are shown to the public for the first time. Supported by a media guide, visitors can immerse themselves in the world of the Etruscans and experience the dynamics of a past, but not forgotten culture.

The exhibit is accompanied by a catalog: F. Knauß and J. Gebauer, eds., The Etruscans. From Villanova to Rome (384 pages, 740 color ills.), Nünnerich-Asmus Verlag, 2015. (photos Renate Kühling)

Charun and the chimera
Why the Etruscans in Munich are historically acceptable
by Hans Gärtner
tabluramasamagazin.de

Charun is the guy who looks at you with piercing eyes. A red gemstone hangs from his hooked nose. He has rings tattooed on each ear and thick eyebrows. Be afraid of this head. Thus the Etruscans introduced the demon of death. (see photo at top of page).

This mask-like face decorates an unusual head-shaped vessel. It comes, as do other such objects — bronze statuettes, urns, terracotta votive offerings, grave stones, ornate pot-bellied vases, golden brooches and the like, — from the cache of Munich State Collection of Antiquities on the Königsplatz. They are displayed now in a year-long exhibition “The Etruscans - Villanova to Rome.” until July 17, 2016.

At the entrance you will find a strange animal form on an elevated wide base. Lion, goat and serpent in one, this is the world-famous Chimera of Arezzo. It is only a bronze replica, which the curator Jörg Gebauer had specially made. While the original chimera in Arezzo wears an ancient green patina, the Munich copy comes in a high-gloss polish. She is scheduled to stay here 12 months and lure people from wind and weather into the exhibition.

Due to recent research a new light has been shed upon the Etruscan collection at the Antoine Vivenel Museum. The exhibition traces the journey of 100 objects from their daily usage at the time of the Etruscans to that of modern collectors. It is a journey to the heart of this civilization at the crossroads of ancient Roman and Greek worlds.

The Musée Vivenel, famous for its important collection of Greek and Italic vases, houses a large number of Etruscan and Italic works that until now have been largely unknown both to the public and to Etruscologists. These objects form an encyclopedic collection of antiquities and curiosities amassed in the 19th century for pedagogical purposes. The diversity of the objects presents both the transition from the 8th to the 2nd c. BC and the reception in the 19th c. AD of the fascinating material culture of the Etruscans and the pre-Roman peoples of Italy.

Bronze votive helmet, satyr on candelabra, black figure plate with dolphins. (Photos Christian Schryve)
Exhibition

The Etruscans and wine at Rocca di Frassinello.
Old and new research in the necropolis of San Germano

by Biancamaria Aranguren, and Luca Cappuccini, SBAT

On May 30, 2015, at the Rocca di Frassinello Vineyards, Giuncarico Gavorrano (GR), the archaeological area of Rocca di Frassinello on the Etruscan necropolis of San Germano opened to the public, while in a section of the wine cellars designed by Renzo Piano, there was an exhibition featuring the archaeological finds from the necropolis. The exhibit was inspired by a narrative centered on the use of wine in the Etruscan period staged by the architect Italo Rota, creator of the wine pavilion at the Milan Expo. The exhibition allowed visitors the experience of tasting wine in the same way as the Etruscans drank it.

The project focuses on the actual rediscovery of the Etruscan necropolis of San Germano, one of the most important archaeological sites in the territory of the ancient Etruscan town of Vetulonia, and was conceived with the collaboration of the Archaelogical Superintendency of Tuscany, the faculty of Etruscologia and Italian Antiquities at the University of Florence, and Paolo Panerai, owner of the estate. He has long made the Rocca di Frassinello a center of art and culture under the symbol of wine, all under the auspices of the City of Gavorrano.

The Etruscan necropolis of San Germano, with its burial tumuli, extends to both sides of the valley of Sovata, and served as an important connecting route in the territory of the ancient Etruscan city of Vetulonia. In the area of the archaeological site at Rocca di Frassinello are a concentration of the better known tumuli of the necropolis. Three of these monumental tombs have been recovered and restored, and are the focus of a site open to the public.

The exhibition of artifacts, curated by Biancamaria Aranguren and Luca Cappuccini, presents many objects from the tombs of the archaeological area of Rocca di Frassinello. The tombs, built between the second half of the 7th and the first half of the 6th century BC. Three of these monumental tombs have been recovered and restored, and are the focus of a site open to the public.

The high rank of the owners of the tomb from the late 7th to the 3rd century BC. The tomb has nonetheless yielded many objects that accompanied the deceased to the afterlife. They mainly consist of fine painted ceramic vases (Etrusco-Corinthian) and bucchero, ointment jars of various forms used for the preservation of perfumed oils for the body, and chalices and cups for the consumption of wine. There are also some rare personal ornaments, such as brooches and earrings, mostly made of bronze, but some also of precious metals.

A large tumulus at the necropolis of San Germano that has a more complex structure than the others finds parallels in the larger princely tumuli of Vetulonia. Plundered in ancient times, the tomb has nonetheless yielded many finds that testify to its prolonged use from the late 7th to the 3rd century BC. The high rank of the owners of the tomb is underlined by the presence of two iron axes, and elements of a currus (a type of chariot), rare vases of alabaster of Egyptian production, as well as ceramics imported from the eastern Mediterranean and Greece.

A large red-figure stamnos was recovered in fragments from the north chamber of the tumulus and underwent a delicate restoration. It was potted and painted in Athens around 480 BC. Its use as container for wine is confirmed by the Dionysian procession decorating it, a worthy tribute to this precious drink. The idea of Italo Rota was to extract the dancing figures from the vessel and cause them to exit the two-dimensionality of their original medium. The recreation of the garments and ornaments of the protagonists of the Dionysian procession, thanks to 3D technology, brought out the volume and the movements of the figures within the confines of the circular path represented by stamnos.

The decoration of the stamnos unfolds a story about wine, which already in Etruscan times constituted a status symbol. Wine consumption occurred mainly on social occasions and took place according to precise rituals. Before the arrival of the Greek fashion, which involved the use of a large pot for the dilution of the wine with water and the mixture within large cups (the kylikes), in Vetulonia they were using vessels typical of local tradition. Evidence for this are the vessels found in the trench tomb of tumulus 5 at the necropolis of Santa Teresa, a spot not far from San Germano, dated to 630 BC. The monumental kantharos found there was probably used to contain the wine, which was then drawn and drunk from the bowls found around this large vessel.

At the end of the exhibit’s course at Rocca di Frassinello the public was given the experience of tasting wine in vases whose shape reproduces that of Etruscan cups. (Photos Paolo Nannini).
The Tomb of the Golden Leaves
New Discoveries from the Necropolis of Casenovole, Civitella Paganico (GR)
by Maria Angela Turchetti and Paolo Nannini

The Etruscan necropolis of Casenovole is located less than 400 m NW of Castle Casenovole on the southern slopes of a hill in the Ombrone river basin in Grosseto. The hill, where a late Etruscan necropolis has been known since the beginning of the 20th century, lies next to a small and still active cemetery, which shows that the area was used continuously for about 2500 years.

The area rests on an outcrop of ophiolite, metamorphic rocks varying in color from light green to bluish green to black. This loose bedrock determined the plan of the necropolis, which consists of single rock-cut chamber tombs at various depths and preceded by a dromos.

The corresponding Etruscan settlement has not been located but it was probably on the hill immediately to the SE, now occupied by the imposing medieval castle of Casenovole. It must have been on a north-south road of some importance, which connected the lower plains of the Ombrone and the Bruna, dominated by the important centers of Vetulonia and Roselle on the Tyrrhenian coast, with the internal settlements of Murlo, Grotti, and Siena, and led on up to Fiesole and the Apennines.

Between 2007 and 2015, the Soprintendenza of Archaeology of Tuscany directed the excavation of the Tombs of the Badger, the Scarab, the Three Eggs and the Golden Leaves, with the active support of the local Archeological Association “Odysseus.” These tombs, of various sizes, all have an access corridor (dromos) and an underground chamber, with benches carved on three sides.

The Tomb of the Badger, il Tasso (see Etruscan News, vol. 9), which owes its name to the discovery of the skeleton of this animal inside, has a low square burial chamber, a little more than a meter and a half wide and high, oriented north. Along the side walls are low platforms on which were placed various globular jars and small stone urns of “pietra fetida” containing the cremated remains of the dead. One of these carries an inscription with the Etruscan family name ulfnei, otherwise unknown. Found in the tomb’s dromos was a black gloss plate bearing an inscription with the family name lechne, probably the owner of this tomb.

In 2009, a second quadrangular chamber tomb was identified, larger than the previous, datable to the late 4th/early 3rd century BC. This unfortunately had already been excavated and heavily disturbed. Recovered inside were bone remains from at least twenty-one burials. Outside the tomb, together with various ceramic fragments found in the dromos, a few fragments of an iron candelabra, a gold tubular earring with a globular terminal, and a gold ring were recovered. The gold ring for which the tomb is named, is a classic U-shaped gold band with decorative edges; on each side is a palmette motif holding an onyx pseudo-scarab in the swivel.

In 2011 came the discovery of the Tomb of the Three Eggs, which was intact and not violated in antiquity. Inside was a single cremation in an impasto olla, and a single black gloss askos, which allowed us to date the burial to the 3rd-2nd century BC. The tomb belonged to an adult, perhaps male, and the discovery of three almost entirely preserved eggshells, suggested the name. The eggs were laid on the ground (possibly in a container of perishable material) near the urn. Quite exceptional is the state of conservation of the eggshells, which can be interpreted as an offering and funeral meal, but also a symbol of life after death. The egg is universally known to signify fertility, eternity and life energy.

In 2015 the necropolis of Casenovole revealed yet more surprises. Another chamber tomb, (Fig.1) located near the Tomb of the Scarab, dates from between the 4th and the early 3rd century BC. Though collapsed and particularly difficult to investigate because it was dug into the natural rock bank at great depth and reachable through a long dromos, it has yielded the inhumed bones of its occupants and a rich tomb group that originally contained, not only ceramics, but also metal vessels and gold personal ornaments (Fig.3). Among these were several lance-shaped leaves of thin sheet gold, perhaps part of a diadem. (Fig. 2)

The tomb had been violated through a long tunnel that pierced the ceiling of the chamber. The robbers removed what was most likely placed on the left side and bottom platforms, as well as possible from the floor of the chamber, perhaps even urns with their relative grave goods, since some fragments of stone urns were found in the tunnel dug by the robbers.

The door of the tomb, a large rectangular stone slab, with its crudely rounded top, has remained in situ. Found on the right side platform, apparently not disturbed, were the heaped skeletal remains of at least seven individuals with the bones re-grouped and not anatomically connected. This has led us to assume that during the first phase of the tomb’s use the deceased were laid out on the funerary beds, and at a later time cremation and the use of urns took place. Thus we could attribute the relocation of the skeletal remains, in an orderly manner, onto the right side platform of the chamber, so that the platforms of the left and bottom could be reused for newer burials.

Mainly only ceramic finds from the tomb group have remained, including large overpainted red-figure skyphoi and craters from the Volterra workshops (Fig.4). Among the few surviving metallic finds were two of the three feet of a cylindrical bronze cista with a profile-plaque of a sprawled, banquetting Silenus figure of very fine workmanship. (Fig.6)

The Soprintendenza of Tuscany, the Municipality of Civitella Paganico, the Odysseus association, and its president Andrea Marcorci have all contributed to this important discovery. Archaeologists Leonardo Berardi, Serena Schifano and Maria Angela Turchetti (Fig.5) excavating the tomb. Anthropologist Stefano Ricci Cortili and Edoardo Lenzini also contributed their efforts. (Photos Opaxir)
Hidden Treasures of Rome Project  
University of Missouri  
Museum of Art and Archaeology

The Museum of Art and Archaeology is partnering with the Capitoline Museum in Rome, the oldest public museum in the world, to study ancient Roman antiquities recovered from downtown Rome in the later 19th and early 20th century but never previously studied or fully catalogued and described. Italy has never before allowed such a project, and we are excited to serve as the first venue for a project of this kind. As each group of objects is fully catalogued, documented and analyzed it will be returned, and another group of objects sent as the next loan in an iterative project.

The objects in the first batch are mainly Republican-era black gloss ceramics. Research includes analysis of the stamps and markings, linking them to published catalogues of maker’s marks and stamps created, detailed stylistic analysis, and detailed compositional analysis using X-ray fluorescence spectrometry and neutron activation analysis through the MU Research reactor, to determine where the material was produced and isolate production processes. We’re also experimenting with some advanced imaging techniques (Polynomial texture mapping) to capture fine-scale surface details of stamps and markings, and working with visiting scholars at the Reactor Center to study specific lead isotopes which may help separate compositional signatures otherwise too similar to reliably differentiate.

All work is being done in continuing consultation with archaeologists from the Capitoline Museum by Museum staff and MU faculty and students, and all results will be fully shared and reported in the formats specified by our Italian colleagues. Missouri was chosen for the pilot project because of the combination of an accredited museum, doctoral program in Classical archaeology, and advanced archæometric capacity and expertise; these resources allow iterative discussions between the individuals doing formal, XRF and NAA analysis to effectively address collaborative research questions.

Etruscans @ EXPO, a “wunderkammer” in the University of Milan  
June-October, 2015

Etruscans@EXPO took place at the exhibition that the city of Milano promoted in 2015, and was one of the events organized by the University of Milano. Located in historical heart of Milan University and built by the Architectural Studio of Kengo Kuma & Associates, Etruscans@Expo is a kind of super-technological “wonder room,” a multimedial and multisensorial installation that leads visitors through an in-depth investigation of the central themes of Expo2015, from food to environment, via the thousand-year-old culture of the Etruscans and the convivial ritual of the banquet, which is its fulcrum.

Interactive touch screens, holographic pyramids in “wonder room.”

The idea of involving the international public at Expo, and using the themes of an ancient culture as a gate to different worlds, arose from the experience of the CRC “Tarquinia Project,” organized by Giovanna Bagnasco Gianni. The project is renowned internationally for its fundamental contributions to the knowledge of Etruscan civilization.

Reproduced in its natural size, the Tarquinia Tomb of the Funeral Bed allows visitors to walk in the steps of an explorer of former times and functions as a conceptual voyage through history and the present via the fascinating world of the Etruscans, with the aid of multimedial installations and a three-dimensional holograph system. Google Glass made it possible to access extra digital content that appeals to the senses.

The itinerary of the installation offered the opportunity to admire the richly painted frescoes on the walls of three other painted tombs of Tarquinia and to access information, through touchscreens, on food and related themes, such as environment, body care, customs and society. The entire presentation can also be experienced on the web via a special app.

Thus, the Etruscans become unique, exceptional mediators between the diversities of the contemporary world and between the diversities of the ancient and modern worlds in a personalized and engaging full immersion brought to life by exciting stories and images.

Enel Green Power North America Unveils Second Phase of Hidden Treasures of Rome Project  
at the University of Oklahoma

Enel Green Power North America expands Hidden Treasures of Rome project to bring a selection of 20 Roman Emperor busts and undocumented artifacts from the Capitoline Museums of Rome to the University of Oklahoma.

The Hidden Treasures of Rome is a first-of-its-kind partnership between Enel Green Power, the Capitoline Museums, the City of Rome and some of the world’s most high-profile universities and museums. The partnership promotes the international exchange of cultural values and technological innovation through access to never-before studied or displayed collections of artworks and artifacts.

The announcement of the second phase of the project was celebrated with the opening of the exhibition “Immortales: The Hall of Emperors of the Capitoline Museums, Rome,” at the Fred Jones Jr. Museum on the University of Oklahoma campus. This exhibition, will run through February 14th, 2016 includes 20 Roman Emperors’ busts from the Capitoline Museums that had been transferred for the first time across the Atlantic Ocean.

In addition to the exhibit, the University of Oklahoma, through its department of Classics and Letters, and in partnership with the Sam Noble Museum of Natural History, will offer students and researchers a rare opportunity to study, and catalogue for the first time, a collection of 55 epigraphs and other materials from the Capitoline Museums’ Antiquarium.

Once the artifacts have been thoroughly examined and catalogued, they will be returned to Rome, ready to be displayed in major exhibits.

Some of the ceramics restored by students at University of Missouri.
Buried Roman amphitheatre found at Volterra
Discovery News

Last July, workers on a waterway restoration project near the Diana Gate on the north side of the ancient Etruscan city of Volterra stumbled on the remains of two walls 20 meters (66 feet) long. Archaeologists from the regional Superintendency were observing the works and took over when the ancient walls were found. Extrapolating from the shape and direction of the structures already unearthed, they dug test trenches in two locations that would have more walls if the building were, as they suspected, an amphitheater. Lo and behold, they found exactly what they expected to find: two more masonry walls each ten meters long with a marked elliptical curve.

Calculating from the established curvature, the building is an oval 80 meters (262 feet) long by 60 meters (197 feet) wide, which is a pretty massive structure for people to forget ever existed. Volterra already has one Roman theater from the late 1st century BC, early 1st century AD that was discovered in 1950 by Volterra native son and historian Enrico Fiumi, who was actually a trained economist, a not an archaeologist, and whose excavation team was composed of patients from a local psychiatric hospital. The theater was partly dug into the side of a hill in Greek fashion and seated 3500. Some of the seats were found with the names of the most prominent local families. A large section of the two-level skene (the building behind the stage) 50 feet high survives. There is some mention in 15th and 16th century sources of an amphitheater in Volterra, but the writers were considered less than reliable on the details and thought to have been referring to the theater Fiumi discovered rather than a real amphitheater. (Photo by Opaxir)

The discovery of the amphitheater caused a stir, but there was no funding to continue digging. The city had to go begging hat in hand to the local bank for sponsorship, which thankfully they were able to secure. In September 2015, archaeologists found two rows of steps and additional architectural features: a large carved block that was part of the cryptoporticus roof and the base of an entrance arch. Like the ancient Etruscan city walls, these features are made of a porous sandstone native to the area called panchina, which is soft and easy to work but hardens when exposed to the air.

“The finding sheds a new light on the history of Volterra, which is most famous for its Etruscan legacy. It shows that during the emperor Augustus’s rule, it was an important Roman center,” she added.

Tuscany’s oldest continuously inhabited town, Volterra was an important urban center from the 6th century BC through the Renaissance; it fell under the Roman sphere of influence in the 3rd century and under direct Roman control in the 1st century BC. Although there’s never been any doubt that it retained its cultural and political significance in the imperial era, the discovery of a second much larger public entertainment complex possibly from the 1st century AD indicates the city was more prominent and more populated than historians realized.

Our survey dig revealed three orders of seats that could accommodate about 10,000 people. They were entertained by gladiator fights and wild beast baiting,” Elena Sorge, the archaeologist of the Tuscan Superintendency in charge of the excavation, told Discovery News. By comparison, the Colosseum in Rome could seat more than 50,000 spectators during public games.

“The finding sheds a new light on the history of Volterra, which is most famous for its Etruscan legacy. It shows that during the emperor Augustus’s rule, it was an important Roman center,” she added.

Power and Pathos: Bronze Sculpture of the Hellenistic World
National Gallery of Art,
Washington, DC
December 13, 2015 – March 20, 2016

Most of the extant bronze statues from the ancient world exist today because at some point they were lost and forgotten, at sea in shipwrecks, in collapsed buildings or fires, or in the deluge of the volcano that destroyed Pompeii and Herculaneum. Safely stored in oblivion, they were then dug up by farmers, art scavengers or archaeologists, or recovered by divers or fishermen. A new exhibition at the National Gallery of Art gathers together about a quarter of what has survived. “Power and Pathos” surveys the work of the Hellenistic Age, when artists achieved astonishing virtuoso feats with the metal, which could be worked into more agonized, ecstatic and dynamic forms than marble.

Bronze is a valuable metal, and easily repurposed. The Roman bronzes of the Pantheon, for example, were melted down and cast into cannons and the great gilded bronze baldacchino of the Vatican. Thousands of ancient bronzes were destroyed, sometimes hacked to pieces by crowds angry at a deposed or conquered leader, more often repurposed into new sculptures, or weapons or household implements.

The losses were enormous, and yet ancient bronzes are still being found today. In 2013, a fisherman claimed to find what appeared to be a remarkably intact ancient bronze statue off the coast of the Gaza strip, and “The Apollo of Gaza” appeared for sale, briefly, on eBay before being seized for investigation by local authorities. Several works on view in “Power and Pathos” are also relatively recent discoveries, including the bronze head of a man wearing a distinctive flattened cap found off the island of Kalymnos in 1997. Kalymnos was, more recently, the site of a shipwreck that cost the lives of at least 18 migrants or refugees from the crisis in Syria, a reminder that ancient trade routes are still active waterways, connecting East and West, and the diverse cultures of the Mediterranean, for millennia the cradle of empires and conflict.

Although thousands of ancient bronzes were made, only a few hundred survive, and seeing them together is a rare opportunity to explore Greek art at its most exuberant, daring and down-to-earth. Marble was the preferred medium for the gods, and reverent depictions of the dead; but bronze, malleable and impermanent, was ideal for human form. And during the Hellenistic Age, the possibilities of bronze were pushed to new limits, in portraiture that captured not just the ancient ideal of beauty, but also the reality of aging, the corruption of power, the dissolution of wealth, and the impertinence of youth. “Power and Pathos” brings the Greek world alive.

“Power and Pathos: Bronze Sculpture of the Hellenistic World” was organized by the National Gallery of Art, Washington; the J. Paul Getty Museum, Los Angeles; and the Fondazione Palazzo Strozzi, Florence. This exhibition features works from world-renowned archaeological museums in Austria, Croatia, Denmark, France, Georgia, Great Britain, Greece, Italy, Spain, and the United States. Bank of America is the national sponsor of this touring exhibition.
La città che produce: primi dati per una ricerca di archeologia della produzione a Cerveteri, Vincenzo Bellelli; 
Attività artigianali a Tarquinia: gli spazi, le strutture e i prodotti, Matilde Marzullo, Claudia Piazzi; 
Volci, artigianiti in città. Un esercus sto historiae delle scoperte e ricerche, Simona Carosi; 
Le attività artigianali nel territorio vulcente: la Valle dell’Albegna e Marsiliana, Andrea Zifferero; 
La gestione degli spazi urbani: artigianiti e metallurgia del bronzo e del ferro a Populonia, Valeria Accconcia, Matteo Milletti; 
Luoghi di produzione urbani tra Bologna e Marzabotto, Giulia Morpurgo; 
Direct, indirect or just circumstantial? Assessing archaeological evidence for ceramic production in ancient Satricum, Martina Revello Lami, Marijke Gnaed; 
L’artigianato ceramico a Neapolis in età ellenistica: topografia delle produzioni, Daniela Giampaola, Stefania Febraro, Lydia Pugliese. 

Poster Session

Roma
Produzione ceramica a Roma tra VI e V secolo a.C. Stato della questione e prospettive di ricerca, F.R. Fiano. 
La lavorazione delle materie dure animali a Roma: dalla manifattura all’utilizzo, G. Soranna. 
Romae ne fuit quidem aurum. Indagine preliminare sulla produzione di oggetti in metallo a Roma fra i Tarquinii e la Media Repubblica, G. Bison. 
Il paesaggio produttivo e commerciale di Roma dall’VIII al III sec. a.C., G. Fatucci.

Vieo
Vieo, la più antica attività produttiva, F. Biagi, F. Boitani, S. Neri. 
La produzione di terracotte architettoniche nel santuario di Porta Caere a Vieo, M.T. Di Sarcina. 
Le attestazioni dalla necropoli veiente di Macchia delle scoperte e ricerche, T. Galante, T. Magliaro. 
Testimonianze di attività produttive di età medio-repubblicana dallo scavo di Vieo Campetti, A. Jaja, E. Cella.
Chimera heels for the beast in u.
La diffusione della scrittura nell’Etruria
Il territorio in collina: Artimino

Session 4: Sanctuaries in Samnium
Session 3: Samnite expansion
Session 1: Socio-political and administrative organization of the Samnites.

As yet, these developing theoretical positions have remained partly isolated from very exciting new archaeological findings and novel views on the existing evidence.

This conference aims to open up the discussion on these contested issues by discussing these new archaeological findings and novel views on the existing evidence.

Program
January 28, 2016
Session 1: Socio-political and administrative organization of the Samnites.
Session 2: Hill forts and Urbanism
January 29, 2016
Session 3: Samnite expansion
Session 4: Sanctuaries in Samnium
January 30, 2016
Session 5: Samnite Settlement and Material Culture
Session 6: Roman expansion in Samnium
Valeria D’Atri, Andrea Babbi (Soprintendenza Archeologia del Lazio e dell’Etruria Meridionale/ Römisch-Germanisches Zentralmuseum Mainz), Le case (e i palazzi?) di Bisenzio. Una ricerca multidisciplinare per l’antico centro;

Elisabetta Govi (Università degli Studi di Bologna), L’architettura domestica di Marzabotto tra vecchi scavi e nuove indagini;

Andrea Gaucci (Università degli Studi di Bologna), Nuovi studi sull’ “isolato Mansuelii” di Marzabotto (Regio IV, Insula I);

Anthony Tuck (University of Massachusetts Amherst), The three phases of the Etruscan Palace of Poggio Civitate (Murlo);

Giovannangelo Camporeale (Accademia dei Lincei), Dalle case dell’Accesa: tra sopravvivenze aris-tocratiche e innovazioni democratiche;

Armando Cherici, Dalla casa al palazzo (e ritorno): armi e armerie;

Maurizio Harari (Università degli Studi di Pavia), Nota sulle indagini in corso nell’abitato villanoviano di Vernucchio;

Paola Desantis (Soprintendenza Archeologia dell’Emilia Romagna), Gli Etruschi fra Reno e Setta: il nuovo insediamento de La Quercia;

Maria Chiara Bettini (Istituto Nazionale di Studi Etruschi e Italici), Strutture abitative nell’insediamento d’altra di Pietra Marina;

Carlotta Cianferoni (Soprintendenza Archeologia della Toscana), Capanna o palazzo? Una scoperta recente nello Spedale di Santa Maria della Scala a Siena.

December 13
Vincenzo D’Ercole, Oliva Menozzi (Direzione Generale Archeologia, Ministero Beni Culturali e Ambientali/Università degli Studi “G. D’Annunzio” di Chieti-Pescara), Strutture abitative nell’Abruzzo preromano;

Gianluca Tagliamonte (Università degli Studi del Salento), Ediziazia domestica nel Sannio preromano;

Francesco D’Andria (Università degli Studi del Salento), Insediamenti e case della Messapia arcaica;

Stephan Steingräber (Università degli Studi di Roma 3), Architettura aristocratica nella Daunia. Il caso di Arpi: confronti con i modelli greco-macedoni.

This congress aims at investigating the concept of “magic” on the basis of the historical data at our disposal and according to the development of Western thought. Therefore, different kinds of documentation relating to beliefs and rituals will be the object of our investigation.

In particular, papers could deal with the following topics:
1. The origin of the concept of “magic” and its development in Western thought.
2. The nature and scope of the sources at our disposal as documentation for this topic.
3. The specific terminology of the sources in relation to the ritual sphere and experts of magic; also, the terminology used for supernatural entities and conceptions of the cosmos.
4. The ritual practices that in the sources are related to the sphere of magic.
5. Historical or mythical personalities, which in the sources are related to the magical world.
6. Objects, which, in the sources, are presented as tools in magical activities.
7. The history of studies.

Papers focusing on single, specific cases and not related to the general aim of the congress will not be accepted.

The workshop is structured into six research areas:
1. Egypt and the Ancient Near East (coordinator: Rita Lucarelli, University of California, Berkeley)
2. Classical antiquity (coordinator: Sabina Crippa, Università Ca’ Foscari di Venezia)
3. Medieval period (coordinator: Carla Del Zotto, Sapienza Università di Roma)
4. Modern era (coordinator: Marina Caffiero, Sapienza Università di Roma)
5. Contemporary era (coordinator Silvia Mancini, Université de Lausanne)
6. History of Studies (coordinator Paolo Scarpi, Università degli Studi di Padova)

Please send a one-page abstract (max. 2,000 characters) to Igor Baglioni, the director of the museum, (igorbaglioni79@gmail.com) April 1.

Attached to the abstract should be: the title of the paper; the chosen area; a short biography of the authors; email address and phone number.

Papers may be written and presented in English, French, Italian and Spanish.

The acceptance of papers will be communicated only to the selected contributors by April 10, 2016.

Please send the complete paper not later than June 1. The delivery of the paper is required to participate in the conference.

Important deadlines:
Closing for call for papers: April 1, 2016.
Delivery of paper: June 1, 2016.
Conference: June 14-18, 2016

There is no attendance fee. The participants who do not live in Rome or surroundings will be accommodated in hotels and bed-and-breakfasts which have an agreement with the Museum of Religions Raffaele Pettazzi to offer discounted prices.

Papers will be published on Religio. Collana di Studi del Museo delle Religioni “Raffaele Pettazzi” (Edizioni Quasar), and in specialized journals. All the papers will be peer-reviewed.

For information, email: igorbaglioni79@gmail.com

Call for Papers:
Classical Association of the Atlantic States and Classical World
2016 Annual Fall Meeting,
October 20-22, 2016
The Heldrich Conference Center,
New Brunswick, New Jersey

We invite individual and group proposals on all aspects of the Classical World and Classical reception, and on new strategies and resources for improved teaching. Especially welcome are presentations which aim at maximum audience participation and integrate the interests of K-12 and college faculty, and which consider ways of communicating about ancient Greece and Rome outside of our discipline and profession. We hope to include an undergraduate research session featuring presentations based on outstanding term papers, senior theses, or other scholarly projects.

All participants and those who submit proposals must be current members of CAAS. (The membership year is September 1-August 31.)
Dr. David Konstan, New York University, “Hair and Coming of Age Rituals in the Aegean Bronze Age.”


Dr. Eve D’Ambra, Vassar College, “Statuesque Hair in the Roman Empire.”

Dr. David Konstan, New York University, “Hairdos...and Don’ts: Some Views from Classical Literature.”

The history of the ancient kantharos, which raises many questions for classical scholars, will be the subject of a small but sharply focused workshop planned for April 22, 2016.

The kantharos in Attica is a rather rare form, always exceptionally well-modeled and decorated. During the first quarter of the 6th century BC, this complex shape, characterized by an open truncated cup, two elegant high handles, and a tall flaring foot, appears in the Attic black-figure repertoire, and soon after, the vase appears in Attic iconography as an attribute of the Greek god Dionysos. The sudden appearance of this shape in Attic pottery has been explained by the influence of an older Etruscan bucchero vessel type, the most important Etruscan pottery artifact to travel widely in the Western Mediterranean and the Aegean before the middle of the 6th century BC. It was the Greek world that copied the Etruscan rather than vice versa, an unusual situation.

Most Etruscologists agree with this hypothesis, and further evidence of Etruscan influence has surfaced. At the same time, a number of new questions have been raised. How do we explain the fact that similar shapes existed during the Mycenaean period, and that similar variants exist in Attic Geometric productions? Why would Dionysos be connected with a foreign vase shape? Do Near Eastern kantharoid vases play a role? Or was the Etruscan kantharos created as a local form to replace/compete with the Greek wine cup? Study and discussion of older and new data on the kantharos will allow us to suggest a new paradigm of the form and its history, and lead us to a better understanding of the intercultural relationship between Greece and Etruria during a long chronological span.
Tarquinia’s Port site of Gravisca Wins Shanghai International Award

The sanctuary emporium of Gravisca, the port of Tarquinia, has won the Shanghai Archaeology Forum award as being among the ten most important archaeological discoveries in the world. Professor Lucio Fiorini of the Department of Civil and Environmental Engineering at the University of Perugia is directing the research, in collaboration with the Archaeological Superintendency of Lazio. The excavation was entered in the Field Discovery category and Fiorini was awarded for the methods applied and the results obtained. The ceremony took place on December 14, 2015, in Shanghai, China.

The Etruscan site of Gravisca is on the edges of the environmental park of Le Saline. It was a thriving port in the 6th century BC and a patrician domus of the Imperial age with a small bath. In the courtyard of the domus was found the hoard of 147 coins of the 5th century, hidden during the barbarian invasions.

New Officers of the US Section of the Istituto di Studi Etruschi ed Italici

President: Francesco de Angelis
Columbia University
Vice President: Nancy de Grummond
Florida State University
Secretary: Lisa Pieraccini
University of California, Berkeley
Treasurer: Jean MacIntosh Turfa
University of Pennsylvania
Honorary Founding President: Larissa Bonfante New York University
Editor in Chief of Etruscan News: Jane Whitehead, Valdosta State University

In the Journals


The article takes up the subject of this special form of Corinthian and Attic breast-shaped vase, which has rarely been discussed in the literature.


Abstract: More than 700 amber objects have been found in the sanctuary of Artemis at Ephesos, all around the temple area. Two large assemblages have been discovered deposited in the rectangular foundations built of green schist slabs (called the “earlier basis” by the excavator D.G. Hogarth) in the interior of the second temple of Artemis (Naos 2, Hogarth’s “temple B”), built in the second half of the 7th century B.C. and both have been interpreted as foundation deposits. Originally, the amber artefacts were either individual items or parts of other objects such as belts, textiles and fabrics. The systematic study of the amber objects was begun in 2010 as a collaboration between the Austrian Archaeological Institute and the Institute of Archaeologies of the University of Innsbruck. Here, a preliminary overview of the results is presented.

Gabriele Cifani, “Il sepolcro dei Cacni a Perugia. Ideologia e cultura di una famiglia aristocratica traellenismo e romanizzazione.” Römische Mitteilungen 121 (1915) 125-176.

Abstract: “The Tomb of the Cacni at Perugia. The Ideology and Culture of an Aristocratic Family between Hellenism and Romanization” discusses the archaeological remains of an important Hellenistic funerary hypogeum recently discovered in Perugia (central Italy). The entire context dates from the beginning of the 3rd and the first half of the 1st century BC; the hypogeum contained one sarcophagus, 22 cinerary urns of travertine, and a rich tomb group. Two urns feature a very sumptuous high-relief, polychromous, and gold-plated decoration, depicting the myth of Oenomaus and a
BOOK REVIEWS

Brief Book Reviews
edited by Larissa Bonfante


Roman colonization has been seen as a primary model for colonization and colonialism in more recent historical periods. The most comprehensive study on Roman colonization remains Edward Togo Salmon’s Roman Colonization under the Republic (1969). In the almost 50 years since the publication of Salmon’s seminal book many crucial revisions have been proposed for different aspects of the traditional view of Roman colonization. Despite the obvious importance of these new studies, their impact on our general understanding of Roman colonization and their deeper significance for understanding Roman imperialism has yet to be fully appreciated. The increasing fragmentation of the research field is an important reason that an overarching, radically new, understanding of Roman republican colonization has not, as yet, been brought forward. Issues that are central to the character of Roman colonization are studied in separate disciplines including Roman historiography, urban archaeology, architecture studies, landscape archaeology, Roman religion studies and Roman law. This volume brings together recent insights from a range of different academic traditions, lifting language and cultural barriers. By presenting both new theoretical insights and new archaeological discoveries, it explores the potentially productive interplay between different emerging research areas that are currently isolated.

(From the publisher’s website.)


This is the second catalogue of the study collection of antiquities of the Classics Department of New York University. It is in effect a companion to the first, edited by Larissa Bonfante and Blair Fowlkes Childs, Classical Antiquities at New York University (2006). Both volumes were written by graduate students, and contain some surprises and several connections with other smaller study collections. A Praenesteine cippus of the first half of the third century BC is similar to one at the American Academy in Rome, while fragments of the epitaph No 11 seem at some point to have been at Johns Hopkins University, and were apparently brought to NYU when Ralph Van Deman Magoffin moved from Baltimore to take up the chairmanship at NYU. Two copies of the Consular Fasti from Teanum Sidicinum found in 1904 and brought to the American Academy at that time are now in the Oclott collection of Columbia University and NYU, respectively. It is not clear who made them, nor how they got here. The favorite of students was long the monument of L. Gellius Felix, where the third line, which once recorded the name of a woman, Valeria Onomaste, was erased in antiquity. “Given that the name can still be read, it would appear highly like-


This important publication includes the catalog and full discussion of the finds from the 1987-1994 season of the Austrian excavation. The date is late 7th century, and there are many comparisons with Italian finds, from Verucchio, Vetulonia, Osteria dell’Osa, and other Villanovan or Archaic sites. Two human heads (Cat. Nos. 20-21) are particularly appealing, with their sharply defined features, and sharp, protruding nose; a convincing Daedalic parallel is with the head of the bronze sphyrelaton head of the Artemis from Dreros. LB

Reviewed by L. Bouke van der Meer, Leiden University (l.b.van.der.meer@arch.leidenuniv.nl)

Did Greek hepatoscopy originate from Mesopotamian practice? At first sight, this seems unlikely, as Greek seers (after c. 530 BC) first checked for the presence or absence of the kepahle (head); also called lobos. Etruscan haruspices did the same with the caput (head), according to Etruscan representations and Classical authors…¹

The question of origin has been dealt with by several scholars who did not pay attention to the contents of three papyri from Roman Egypt: *P.Ross.Georg.* I 21 in Moscow (2nd c. AD), *P.AmH.* 14 in New York (4th c. AD), and *PSJ* 1178 in Florence (1st c. AD), all published in the first half of the 20th century. They contain fragments of Greek manuals of hieroscopy, to judge from the word *hypomnema* (notice) mentioned in the Amherst text.

Now these texts are the focus of the fascinating book, *Reading the Liver*, by William Furley and Victor Gysenbergh. In the Introduction they define Greek hieroscopy as a pseudo-science, probably acquired from Mesopotamia. According to Walter Burkert, it was exported by wandering seers (via Cyprus), and according to Mary R. Bachvarova, it was transmitted from Anatolia to Greeks in Cilicia (Telmessa) and Cyprus (see below). Then Homer’s *thyoskoai*, Attic vases (c. 530 – 490 BC) showing almost identical scenes of hepatoscopy,…²

Further, the authors shed light upon the symbolic language of the papyri.

Notes:


2. The core of the images is a standing, nude *pais* holding an ox liver in both hands and opposite him a hoplite (not a mantis!). See J.-L. Durand et F. Lissarrague, “Les entrailles de la cité,” *Hephaistos* 1 (1979) 92-108.


“...This interesting and accessible book presents both new and little-known information on the social history of dragomans and interpreters in Egypt and Mesopotamia in the late 19th to early 20th centuries and casts light on the Anglo-American aversion to learning Arabic and Turkish that made them necessary. Mairs and Muratov excavate new archival sources…” (Susan Hueck Allen, from the website).


The author describes the birth, growth and demise of this fascinating enigmatic people, whose nemesis was the growing power of Rome. Exploring the ‘discovery’ of the Etruscans from the Renaissance onwards, she discusses the Etruscan language; the 6th-century BCE growth of Etruscan cities and Mediterranean trade; their religion, rituals and burial sites; and the fatal incorporation of Etruria into Rome’s political orbit. *(From the website).*


Janos György Szilágyi 1918 - 2016

A remembrance by Larissa Bonfante

When my professor, Otto Brendel, introduced me to Janos Szilágyi during one of the great Hungarian scholar’s trips to New York, he told me that Etruscologists were relieved and grateful to him for having taken on the definitive study of Etrusco-Corinthian ware, a difficult task, which included the laborious job of distinguishing Corinthian pots imported into Italy from their local imitations. Szilágyi’s 1992 work on this ware is cited as the standard study in my pottery Bible, R.M. Cook’s *Greek Painted Pottery.* His book sits happily in my bookcase, where I look at the enigmatic narrative of what might be the representation of a human sacrifice (see drawing below).

And I remember our various meetings, at Convegni of the Istituto di Studi Etruschi in various cities in Italy. Once my husband, Leo Raditsa and I, drove him back part way as far as Venice, and we became friends. He talked politics with Leo, whose articles on post-war Europe he had read and admired. He was patriotic – he disapproved of a young friend who had left Hungary for the US and then Australia. He should, he said, stay in Hungary and make it a better place. He published his Selected Works in Hungarian; some of the articles had originally been written in Italian or English.

His colleague at the Museum and mutual friend, Szilvia Bodnar, wrote me to tell me the very sad news: “Our dear friend Janos passed away on January 7th. The last two weeks were painful but before that he did not lose anything of his personality, was reading several hours a day and talking to friends who visited him.”
The Tomb of the Pulfnas:  
Intact tomb discovered  
at San Donnino,  
Città della Pieve (PG)  
(adapted from interviews with  
Clarita Natalini, Marisa Scarpignato)

On October 25, 2015, a farmer plowing his field near Città della Pieve, a small town 30 miles southwest of Perugia in central Italy’s Umbria region, opened a hole in the earth. When he peered inside, he saw the carved head of a man with his arm extended holding a plate. The farmer had stumbled on an Etruscan tomb from the late 4th century BC, and the man with the outstretched arm was on the lid of a funerary urn.

The hole was covered and the Soprintendenza per i Beni Culturali dell’Umbria alerted to the find. The city police and Carabinieri secured the site, and set a guard there overnight to keep people of greedy intent away from the tomb until the Soprintendenza was able to dispatch an archaeological team. The following day, regional archaeologist Clarita Natalini, suspended from a rope, lowered herself into the hole and found she was in a small space about 3 by 3 meters containing at least two cinerary urns and two sarcophagi.

The tomb was full of soil and debris from an ancient collapse. Natalini, with a team led by archaeologist Marisa Scarpignato, decided to begin their excavation from the entrance point into the tomb rather than starting from the cluttered burial chamber. They then located and removed the dirt from the long dromos (photo at left), and found heavy travertine double doors guarding the chamber. The doors were carefully removed for study and in order to give the team a large enough opening to remove the contents of the tomb.

One of the two sarcophagi had a long Etruscan inscription on the side, (see below) translated as “Laris Pulfnas son of Arnth.” One of the large burial urns was inscribed “Aule Pulfna Peris,” now adopted as the name of the tomb, since it likely refers to the person laid to rest inside the urn. At the foot of the long sarcophagus was a statue head sculpted. The lids portray the half-naked deceased wearing flower garlands and reclining on two cushions as if at a banquet. They all bear a patera, a shallow ritual offering dish, in their right hands.

Natalini has concluded that the use of alabaster, the style of the burial, and clues from the inscriptions suggest that the burial belongs to an aristocratic family from the nearby Etruscan stronghold of Chiusi. The Pulfn Peris family is already known from the later 2nd c. BC Tomba del Granduca of Chiusi, who were members of the Chiusine aristocracy in the Hellenistic period, together with a small group of families with whom they had close family ties. Scarpignato thinks that this could be the oldest attestation of the gens pulfn and its discovery in Città della Pieve could indicate its precise origin.

The last artifact was removed from the main chamber on November 28, 2015. The large three-ton travertine sarcophagus, with the lid still sealed, was stuccoed and retains traces of painted letters on the cover (photo bottom). Removing it from the small space was a challenge that required special expertise. Perugia’s fire fighters lifted the sarcophagus using air-filled pontoons. It was then pulled out through the dromos, which is less than a meter wide.

All of the contents of the tomb have been moved to the Museo Civico di Santa Maria dei Servi for conservation. Tissue, bones and ashes will be analyzed at University of Pavia’s Etruscan DNA database. A December town meeting packed the house, as citizens were treated to a lecture on the tomb, and were shown its contents. The administration of Città della Pieve has established a tax deductible program for patrons though Art Bonus. Citizens can help fund and participate in the recovery, restoration and exhibition of the finds from San Donnino.

This is the first time that an intact tomb complex has been recovered at Città della Pieve as a result of a scientific stratigraphic excavation.

(3 top photos Opaxir) (Other photos SBAU).