work in 1965. One could even wonder whether the success of Roncalli’s book could have fostered illegal diggers (the infamous *tombaroli*) to concentrate their efforts on discovering new sources of terracotta plaques to fulfill the wishes of the art dealers in the international market.

In this way, some of the objects were acquired by European museums, some entered private collections, and the largest lot remained stocked in Switzerland, presumably awaiting better market conditions. It is worth mentioning that, along with many fragmentary plaques and shards, the deposit in Geneva contained a large number of terracotta fragments continued on page 6

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Return to Ancient Bisenzio: New Excavations in the Bucacce area
by Danilo Piovani, *Il Corriere di Viterbo*

July 9, 2018: After about fifty years, archaeologists have returned to dig at the Bucacce necropolis, near Capodimonte, on the southern shore of Lake Bolsena. The last to carry out a campaign of excavations in this area was the Etruscologist Giovanni Colonna in 1969; then this, like other areas of what was once the necropolis of the ancient city of Bisenzio, became the target, for decades, of illegal diggers and their wretched destruction.

For about two weeks, from June 25 until July 6, the Superintendency of Archeology, Fine Arts and Landscape for the Metropolitan Area of Rome, the Province of Viterbo and Southern Etruria (formerly the Archaeological Superintendency for Southern Etruria) conducted a test excavation of c. 100 sq. m., which has brought to light 16 fossa graves containing tufa sarcophagi, of which three are of children. The graves have returned a large amount of finds, in particular, impasto and bucchero vessels of various shapes, and objects of bronze and iron, including stoppers, rings, spear heads, javelins and knives; on the whole these objects date to between the 7th and 6th centuries B.C.

The excavation was directed by the official of the Superintendency, Dr. Letizia Arancio, and carried out by professional archaeologists and volunteers, many of whom were Capodimonte members of the local section of the Roman Archaeological Group. The finds are currently conserved in the Municipality of Capodimonte and will soon be restored and continued on page 11

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Un rêve d’Italie: A Dream of Italy
The collection of Marquis Giampietro Campana
Louvre Museum, Paris
October 18, 2018–January 28, 2019

The Musée du Louvre and the State Hermitage Museum in Saint Petersburg are continued on page 12

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“Pittura di Terracotta”
A Treasure trove of Ancient Etruscan Paintings is rescued from Obscurity
by Daniele Federico Maras

At some moment between the ‘70s and the early ‘80s a large number of fragments of painted terracottas appeared in Europe on the illegal market of antiquities. At least half of the fragments belonged to painted terracotta plaques of the type that had been studied and published by Francesco Roncalli in a seminal reference
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LETTERS TO THE EDITORS

Dear Editors:

I was privileged to hear Claire Lyons’ lecture to the Northern New Jersey Society of the AIA at Montclair State University this past September. Claire is Curator of Antiquities at the J. Paul Getty Museum in Los Angeles and one of America’s leading experts on Etruscan art. Claire’s lecture was delivered as the annual Cinelli Lecture, which is supported by the Etruscan Foundation. The well-attended lecture drew a mixed audience of students, noted Etruscologists, Cinelli family members, and Foundation board members.

Entitled “Painting Etruscan Tombs and Temples,” Claire’s talk was both a terrific introduction as well as a corrective to standard views of the subject. We typically think of Etruscan painting as exclusive to tombs, but Claire demonstrated its application beyond the funerary realm: temples and other civic buildings at Cerveteri and elsewhere were decorated with painted plaques. Typically the plaques formed part of a narrative frieze. Fresh from a conference in Italy, Claire discussed a number of recent archaeological discoveries and new findings made in the conservation laboratory and storerooms of the Getty and other museums. She emphasized the role of emigré artisans from East Greek workshops, although they clearly adjusted their oeuvre to suit their new patrons in Italy as scenes of dancing, banqueting, and music replaced traditional Greek myths. These discoveries promise to rewrite the history of Etruscan painting.

Elizabeth Bartman
New York City
Former President of the AIA

Dear Editors:

Cari amici, dear friends, liebe Freunde,
Buon natale e un felice anno nuovo dal paese degli dei (Euboia e Aten)!  Ein schönes Weihnachtsfest und ein gutes neues Jahr aus dem Land der Götter (Euböa und Athen)!

Merry Christmas and a happy new year from the land of the gods (Euboia and Athens)!

Izumi, Marco, Stephan, und Yuka Steingräber
Dear Editors:

Last month (November 2018) saw the launch of The Baron Thyssen Centre for the Study of Ancient Material Religion – a new research centre based in the Department of Classical Studies at the Open University, UK. The Centre, which has been funded by a generous donation from Baron Lorne Thyssen-Bornemisza, aims to promote research into the material, visual and other sensory aspects of Greek, Etruscan and Roman religions, and to bring this research into dialogue with work on material religion in later periods.

You can find out more about our aims and activities on the website at www.openmaterialreligion.org and follow us on Twitter (@OpenMatRel) and Instagram (@OpenMaterialReligion). We hope that some readers of *Etruscan News* will be able to join us at our launch event in London on March 25th 2019 and at our subsequent workshops and seminars in Milton Keynes and other UK venues. We are also planning a series of print and digital publications, starting with a themed issue of the Open Arts Journal, entitled *Pompeii: Materiality, Sensuality and Lived Religion*. If you would like to contribute to this publication, or participate in any of our other projects, please see the website for details.

Jessica Hughes
Centre Director
Open University U.K.

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Dear Editors:

A friend of Kim’s sent me about three pictures which I think are Etruscan. While I think I could figure out what the letters on top of the sarcophagus mean … I was wondering if you could “easily” identify the name … written on it. I am always happy when someone reaches out to me with something Etruscan.

Barbara Martini Johnson

The Editors respond:

Dear Barbara,

We sent off the urn to Rex Wallace, who was glad of an excuse to get in touch again — he has just retired and is moving… This is what he said:

“The photo is of *Etruskische Texte Clusium* 1.1838: a(r)m0 belazu : carpanial. The initial a- may have been added later; it appears to have been omitted by the stone cutter. The ‘hand’ looks a bit less skilled than the other letter-forms.”

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Letter to our Readers

Dear Readers,

It is almost the end of 2018 as we look out to the view over Manhattan and think about the future. Some of our colleagues have left us, Donald White, Eleanor Windsor Leach, and Nico Knauer, all of whom are much missed in their world and ours. There have been changes, as several of our supporters of Etruscan studies at home and abroad have retired from their official duties but are still very much involved in the Etruscan world. Judith Swaddling from the British Museum and Rex Wallace from the University of Massachusetts at Amherst and others.

At the Villa Giulia the new Director, Valentino Nizzo has been engaging the public with weekly events and lectures; his focus on the smaller Etruscan museums is an innovative project. The biggest change of all after the loss of Giovannangelo Camporeale is that the third President of the Istituto di Studi ed Italici since its foundation, Giuseppe (Beppe) Sassatelli, has recently been installed. The first President and Founder, Massimo Pallottino, has been our guiding spirit because of his focus on the international relevance of Etruscan studies. It was Pallottino’s idea to establish various sections that would serve as national centers of Etruscan interest. Today these are, besides our own, Germany (Friedhelm Prayon), Austria (Luciana Aigner Foresti, Petra Amman), France (Dominique Brique), and most recently, Scandinavia (Annette Rathi), as well as Etruria Padana e Italia Settentrionale, based in Bologna with Sassatelli as its President.

Aside from contributions from the sezioni, we depend on news from abroad brought to us by friends and colleagues who have become loyal collaborators: Bouke van der Meer in Leiden, Jean Gran Aymerich in France and Tunisia, Stephan Steingriber in Rome, and Barbara Martini Johnson in Minnesota, whose letters have always cheered us.

We hope you enjoy this issue and that you will be stunned when you discover the source of this year’s poem. Keep the letters and Archaeocats coming.

Coraggio,
The Editors

Larissa Bonfante
Jane Whitehead

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Dear Editors:

Here are photographs of some highlights from our “Iberian Mini-Grand Tour.”

1. From Portugal, some information about a kind of Holy Grail, a pseudo bucchero discovered in Lisbon. Originally published in an article on the discovery of a “possible fragment of Etruscan bucchero nero, found in Travessa das Dores, Lisbon in late 2012.” (*Cira Arqueologia* 2, set. 2017, p. 220-223). This is not real bucchero.

2. From Lisbon again, a Phoenician funerary stele with a Phoenician inscription of the 7th century, which marked the grave of Wadbar, son of Ibadar. Its context has now been very well established as the ruins of a Phoenician harbor colony.

3. Not to neglect the Etruscans, (photo below left) here are some of the Etruscan inscriptions from Lattes, Montpellier, in the new museum exhibit. Some of these inscriptions seem to correspond to names of women (perhaps native) and would be evidence of mixed marriages in a sort of Etruscan *fondouk* at the foot of the settlement of Substantion.

*continued on page 4*
A flying feline of Ephesus. Is she escaping the wrath of Diana or attacking a mortal enemy who blasphemed the Goddess? Send us your captions and let us know ... the editors.

Tarquinius Superbus

In sight - the throne is my right
The Seventh King
Say goodnight - to the past I indite
Now come kiss the ring
Because I know you must - Hide disgust

Tarquinius Superbus
Omnibus Tarquinius Superbus

I fight - this coup my vendetta
The Etruscan Way
Despite no one knew Frank Frazetta
Would glorify the day
Because Tullius - Was too just

Tarquinius Superbus
Thunderous Tarquinius Superbus

It's a position of time
Cyprian Esquiline (vicus sceleratus)
It's the warrior way to betray
Cause the warrior way is to betray
Ignite - the fire usurp the king
Tonight - the rule imperial
Will turn to dust

Thunderous Tarquinius Superbus
Somedin' wicked
Wicked this way comes
Romulus and Remus
Capitoline Wolf
The Sun belongs to no one
And this son belongs to no one

Corrosion of Conformity

4. From Cancho Roano, Zalamea de la Serena, Badajoz en Extremadure, the illustration of the updated model of an Orientalizing “palau-santuari,” with its entrance courtyard containing a central well, and (below) my foot resting on the reconstructed rim of the well.

5. From Zaragoza, a surreal engraving by Goya (“Ya tienen asiento”) from the very interesting exhibition, “Goya + Buñuel,” which will take place in Madrid.

6. Finally, on our return via Barcelona, a group photo with my Catalan family: my own origins recovered, for a few brief moments!

Wishing everyone a Happy New Year!

Jean Gran-Aymerich
An expert flagged two antiquities headed for sale as suspicious. What happened next reveals why the antiquities market is so treacherous—a tale of two objects. In late March, after scanning the online catalogue for Christie’s upcoming antiquities auction in New York, an archaeology expert noted two objects that he believed had potentially questionable provenance. After matching them with pictures of what he described as identical objects associated with notorious traffickers, he alerted the authorities.

By the time his concerns were reported on a blog known as ARCA (the Association for Research into Crimes Against Art) on April 11, one work—an Etruscan “Pontic” black-figured neck-amphora attributed to the “Paris Painter” and dated circa 530 BC—had already been withdrawn from the sale. It had been estimated to sell for between $30,000 to $50,000. However, the second work, a Roman bronze boar, circa 1st-2nd century AD, remained on offer. At the auction on April 18, it sold for $15,000, near the high end of its $10,000-15,000 presale estimate.

“It’s the game of the market,” Dr. Christos Tsirogiannis, the Greek, Cambridge-based forensic archaeologist who first flagged the two works, told artnet News. “I’m not surprised at all.”

Indeed, the differing results are emblematic of the broader challenges facing the trade when it comes to identifying problematic objects. Not everyone has access to the same information—or is equally induced to go the extra mile to track it down.

**A Thorn in the Side of Auction Houses**

Over the past 14 years, the now 44-year-old Tsirogiannis has taken it upon himself to conduct this type of independent research. He has earned a reputation as a tireless sleuth and a “thorn in the side of auction houses,” as one colleague put it. His research has contributed to restitution by museums including New York’s Metropolitan Museum of Art and Los Angeles’s J. Paul Getty Museum. In this case, Tsirogiannis concluded the works might be problematic after matching them with two objects listed in confiscated archives: those of Gianfranco Becchina and the international dealer duo Robin Symes and Christo Michaelides.

Becchina is an Italian dealer whose business records—140 binders with more than 13,000 documents related to the sales of antiquities—were confiscated by Swiss and Italian authorities in 2001. According to Tsirogiannis, at one point or another, all of the objects documented in his archive were known to have passed through his network of illicit suppliers. Translation? The mention of the name Becchina alone sends up a red flag.

**Courtesy of Dr. Christos Tsirogiannis**

Tsirogiannis found two photos (below) in the Becchina archive that show the amphora prior to its restoration, still broken in many fragments and crusted with soil and salt. According to the provenance on Christie’s website, the current owner acquired it from a dealer in Freiburg, Germany, in 1993. Becchina’s name does not appear in the ownership history. As for the second object, the bronze Roman boar, Tsirogiannis says he matched it to two photos in the Symes-Michaelides archives, which were confiscated by police in 2006.

Symes and Michaelides dominated the international antiquities market for most of the 1980s and ’90s. Many of the works they sold were sourced from Becchina and another dealer who was ultimately convicted of trafficking, Giacomo Medici.

Although Symes was never formally convicted of antiquities trafficking (a British court convicted him only of contempt of court), Tsirogiannis says he and his partner’s names are notorious in the trade. The researcher believes more than 90 percent of the works in the archive “appear to be of illicit origin.”

**A Chain of Identification**

Once Tsirogiannis gathered his evidence, he alerted Interpol and the Manhattan District Attorney’s office. Specifically, he reached out to Matthew Bogdanos, the marine turned New York assistant district attorney, who is leading a new antiquities trafficking unit that has recently executed high-profile seizures from the Metropolitan Museum of Art and collector Michael Steinhardt.

Confiscated polaroids from Becchina archives.

The district attorney’s office declined to comment, but a source told artnet News that the withdrawal of the amphora from the antiquities sale was prompted by information Bogdanos presented to Christie’s about the work. A spokesperson for Christie’s told artnet News: “Following the distribution of the sale catalogue, information came to light that had previously been unavailable to our team of specialists. This information led us to withdrawing [this work] pending further research. Christie’s is extremely pleased that information has come to light in good time in order for these matters to be addressed effectively and efficiently.”

It is unclear exactly why Christie’s chose to withdraw the amphora but moved ahead with the sale of the boar. (A spokeswoman declined to comment on the subject.) It is possible that the evidence was simply not as iron-clad; some have also claimed that objects associated with Symes are not as universally tainted as those associated with Becchina.

Furthermore, the boar passed through the hands of a number of known collectors before arriving at Christie’s. (Tsirogiannis calls this phenomenon “laundering provenance:” an object can appear more pristine through its association with venerable buyers, just as it can appear more suspicious through association with shady dealers.) The boar’s previous owners include Christos G. Bastis, the late Greek-born, US-based businessman and antiquities collector. His collection, including the boar, was sold at Sotheby’s the same year he died, in 1999. But Tsirogiannis says he identified the boar in the Symes-Michaelides archive more than a decade ago—and it’s not the only work in his collection to appear there.

“I have identified several objects in his collection that also appear in the confiscated Symes archive,” he said.
The exhibition in Santa Severa is divided into four sections corresponding to the number of rooms along the “Manica Lunga” hall of the Castle. In the first section the visitor is presented with the tale of the discovery and repatriation of the fragments and specifically with information on the technical and scientific analyses that proved that the plaques are authentic.

The lion’s share in this process went to the physicochemical analyses, which gave evidence that:

a) all the examined fragments underwent high temperatures in ancient times (Thermoluminescence Dating – TLD); b) the composition of clay and pigments is compatible with that of ancient terracotta artifacts from known contexts (X-Ray Diffractometry and Fluorescence - XRD/XRF; Infrared Spectroscopy - FTIR); c) the pigments were fired together with the clay body in a single firing process (thin section examinations with both optical microscope and SEM); and d) no fragments (even the weirdest specimens) can possibly have been fired in modern times as forgeries.

These fundamental analytic data allowed the research team of the Soprintendenza to carry on further in-depth examinations of the plaques from the technical, archaeological and stylistic points of view. For instance, the first thing that strikes the observer of the plaques is the outstanding and uncanny palette used by the painters. In fact, beside the usual tones of red, orange and brown of the terracottas, black, white, gray and even light blue(ish) and yellow appear in the images. These colors raise the issue of how the plaques were made.

Modern literature usually holds that blue and cyan are made out of the so-called “Egyptian blue,” applied after firing, and yellow out of yellow ochre, to be fired at low temperature; the combination would thus require a double firing technique. On the contrary, the new analyses on the plaques gave evidence that both these colors, and in general the whole varied palette, derive from a clever mix of the available ceramic ingredients, i.e. manganese and caolin for black and white and red ochre for the tones of red and orange. Special mixtures of these and further elements allowed the painters to reach the outstanding effects that we see on the plaques. In particular it seems that what looks like light blue is a special type of gray and what looks like yellow is white with scattered orange bits when magnified under the microscope.

One more element that proves the authenticity of the plaques is the presence on several specimens of numerals and sigla (see bottom left column alpha) painted before firing on the upper rim in order to facilitate their assemblage. This unexpected discovery finds comparsanda in two plaques now at the Boston Museum of Fine Arts (where some letters are painted at the base of the front) and in one of the famous Campana plaques at the Louvre, which has a letter zeta painted on the upper moulding that has been noticed only recently by Dominique Briquel. In the ‘70s a forger had no reason to suspect that such sigla existed; this provides in itself a significant clue against the hypothesis of fakes.

Further technical data give evidence that the plaques were moulded in simple rectangular forms levelled on the ground, but were later painted while standing vertically (as some drips of painting demonstrate). Incised preparatory sketches were often made (as a sort of sienopiosis), at times with the use of rulers and compasses, but were not always later followed by the paintings. In addition, some plaques had been cut before firing into smaller rectangular tiles as for a jigsaw puzzle, and from time to time there is evidence of the reworking of plaques with a chisel after firing, presumably to make them fit into a specific place.

Cerveteri plaques, continued from page 1

belonging to roof and other architectural decorations.

It is at this point, in the course of an investigation, that the Italian Carabinieri of the Nucleo Tutela del Patrimonio Culturale (Protection of the Cultural Heritage), with the help and support of the Swiss authorities, broke in and seized all the fragments still remaining in Geneva, and thus started an international legal action that ultimately took the lot back to Italy.

Unfortunately, the large amount of new fragments of uncertain provenience, when compared with the few found in regular excavations, appeared to cast serious doubts on the authenticity of the seized lot as well as many of the fragments preserved in foreign museums. In actuality, apart from the doubts of their provenance, many of these plaques presented stylistic divergences from those studied by Roncalli, including the famous Campana and Boccanera series, in the Louvre and the British Museum respectively. This is why the new plaques entered only with difficulty into the scientific debate and many scholars cautiously skipped them in their art-historical reconstructions, suspecting that they might be either forgeries or heavily repainted by unscrupled “conservators,” who were more interested in the economic value of the objects than in their integrity and genuineness.

Lately, in 2016, thanks to the relentless work and outstanding sense of duty of the Comando Carabinieri Tutela Patrimonio Culturale and thanks to the initiative of Alfonsina Russo, then Superintendent of Southern Etruria, a team of specialists set at work to analyze, restore and study the fragments of the Swiss requisition along with some more plaques that had been repatriated through international deals and cooperation. Among these last it is worth mentioning a group of plaques, very similar to those seized in Geneva, that were given back to Italy following an international cooperation deal signed by the Italian Ministry of Cultural Heritage and the Ny Carlsberg Glyptotek of Copenhagen.

The work-group included scholars of the standing of Francesco Roncalli, Mario Torelli and Maria Antonietta Rizzo; art conservators such as Marina Angelini, Antonio Giglio and Maria Gabriella D’Ippolito scientists and analysts such as Claudio Falucci (M.I.D.A.) and the group of the University of Catania led by Germana Barone; archaeologists such as Anfonsina Russo, Rossella Zaccagnini, Rita Cosentino, Leonardo Bochicchio, Gabriella Serio and the author of these lines. Other scholars took part in the publication of the catalog PITTURA DI TERRACOTTA. MITO E IMMAGINE NELLE LASTRE DIPINTI DI CERVETERI (Gangemi 2018) and in a conference whose proceedings are forthcoming in 2019.

The results of their work have been presented in the exhibition “PITTURA DI TERRACOTTA ” (Terracotta Painting) at Santa Severa Castle (on the coast in the hinterland of Rome) from 22 June 2018 to 6 January 2019. The exhibition will reopen in 2019 in a new location, as soon as feasible.

Alpha sigla painted on top edge.
Two different series of plaques depict animated scenes of dances with lyre-players and dancers of both sexes, at times wearing extravagant and exotic costumes. Other scenes show athletic games; in particular it is worth mentioning here a discus thrower (front page center) belonging to the same series as that of a trainer (agonothetes) depicted on a plaque preserved in the J.P. Getty Museum of Malibu (page 6 center). Finally, armed warriors standing, riding, fighting or perhaps at times engaged in games with weaponry may belong to military scenes, either real or mythical, but also to the context of athletic games.

All in all, it is apparent that the themes represented relate to the ideology of the Etruscan aristocratic elites as is known from funerary and residential contexts of the same period. The lack of information on the find contexts is therefore made even worse, since we are not able to tell if the mythological scenes were more suitable to sanctuaries or whether dances and games alluded to private, public or sacred ceremonies.

As to the artistic style and value of the plaques, it must be emphasized that the rescue of this large number of examples (more than 400 new plaques, albeit mostly testified only by fragments, v. 53 known to Roncalli in 1965) provides an outstanding and unparalleled opportunity of appreciating and studying a new form of art. As a matter of fact, Classical authors considered painting the most important visual art, comparable to poetry vis-à-vis literature (e.g. Philostratos, Eikonès, 1; Pluto...)

In this regard, since all the new plaques come from illegal excavations, with no data on their provenience, we can only make hypotheses on where they were exhibited in antiquity. However, a number of plaques that have been found in sites regularly investigated – in the Banditaccia necropolis in the early 20th century and in a recent dig at the Manganello sanctuary in Caere – show that the plaques could originally find place in tombs as well as sanctuaries; a further option would be residential buildings of the elites.

The issue of the original location of the plaques is particularly relevant when considering the contents of the paintings. The exhibition in Santa Severa has gathered the plaques in four groups depending on the themes chosen for their representations: a) Mythological scenes; b) Dances; c) Athletes and sport; and d) Warriors and fighting.

The first category is well represented and includes the extraordinary case of a series of at least nine plaques depicting the Labors of Heracles, in one of the earliest systematic depictions known in Italy, comparable to the reliefs of the Heraion at the mouth of the Sele river and those of Temple C in Selinunte. Although only the lower part of the plaques is preserved, we can recognize the Nemean lion, the Hydra of Lerna, the Cerincean Hind, and probably Atlas and the Apples of the Hesperides and the Horses of Diomedes.

A single plaque, belonging to a different series and badly damaged by clumsy restorations by illegal dealers, preserves the unique representation of the myth of young Teiresias, who as a hunter took his dog to a spring and surprised the goddess Athena (above) bathing in the nude. This caused him to lose his sight, but, through the intercession of Teiresias’ mother Chariclos, who was the goddess’ companion, gained him clairvoyance.

In addition, the Boccanera plaques in London (not in show) depict the Judgment of Paris. A fragment from the series of Copenhagen possibly includes a scene of “Nekyomancy” (communication with the dead). Single fragments may attest to further narrative scenes not yet recognized.

The painted plaques produced in Caere between the second half of the 6th and the early 5th centuries BCE were surrogates of the more usual paintings on wooden panels that probably decorated buildings elsewhere in Etruria and the Mediterranean. The use of terracotta made the paintings more durable and resistant, but required special technical abilities to obtain the desired colors, to fire the plaques uniformly and hot enough to get a solid clay body, and to make large figures that share elements with both fresco and vase-painting techniques.

We now have a direct source for the achievements of painting in everyday life contexts, integrating them with what we know from funerary paintings and from their reflections in vase-painting.

*Dulcis in fundo*, the guardian angel of archaeologists has given us a little gift that adds up to the corpus of the plaques exhibited in Santa Severa.

One of the rare specimens found in regular excavations is a medium-sized fragment of a plaque discovered in the sanctuary of Manganello in Caere, in the course of a dig directed by Gilda Benedettini and Rita Cosenzino.

The fragment (left) depicts a drunken Silen, presumably dancing and/or singing with open mouth and eyes wide open. Above him, in a paint-free band (red arrows) between level black and red stripes, an inscription preserves the name of the painter and the location of the workshop:

\[ \text{mi saθa|r|ase mur×[—-]} \]

“...I, Mur[—-], (made this) in the (house) of Sathara”

The signature of the painter was incised when the clay was still wet and not retraced over by the later painting. This makes the signature barely visible only with side light: the artist was probably reluctant to make his/her name conspicuous in order to avoid the evil-eye and excess of pride (*hybris*). This is evident in the artist’s choice to write the name over the comic figure of a drunken Silen, so as to downgrade the arrogance intrinsic in the act of signing itself. (After all, the only other known signature of a painter in the Tomb dei Gio- colieri in Tarquinia is written behind a naked man depicted in the act of beating!) 

Unfortunately, part of the name of the artist was lost in the fracture: possible integrations are *Mur[a]* (identical to the *gentilicium* of the family that owned the Tomb François in Vulci), *Mur*["(i)ec"] (after the name of Morrius, legendary king of Veii) or *Mur*["ila"] (a Greek name known in Tarquinia by a later inscription).

What is most important, however, is that the painter operated in the context of a workshop belonging to a family, presumably part of the elite of Caere: the locative satharase (from *sathara-sa-i*) is translated “in the (place) of (the family) Sathara.” This implies a form of dependence of the fine arts on aristocratic families, and thus sheds light on the social position of craftsmen in late Archaic south Etruria.

**Inscription on surface.**
The Etruscan well in Perugia
by Ruggero Ranieri and Simonetta Stopponi

The Etruscan well in the basement of Palazzo Sorbello in the heart of the historic centre of Perugia is one of the most popular archeological sites. The palazzo dates back to the second half of the 16th century and was bought by the family of the Marchesi Bourbon di Sorbello in 1780. The main floor houses the museum of Palazzo Sorbello, open to the public since 2010. The well is reached from a typical alleyway outside the palazzo.

Since July 2016, the Ranieri di Sorbello Foundation has been managing the Etruscan well in Perugia, an archeological site of major historic interest. Initial restoration of the 16th century travertine well-head was funded by Art Bonus to ensure better accessibility (fig.1). Between February and March 2017, the old walkway at the base of the Etruscan well, still full of water, was replaced with a new, more modern, functional structure made of iron and glass, and a new lighting system was installed to enhance the majestic Etruscan structure (fig.2).

The entrance to the well includes a new large, impressive reception room with the remains of a Mediaeval tower (fig.3). Here, a brief introductory video with elaborate 3D reconstructions provides historic and architectural information to help visitors get the most out of their visit. (For information on opening hours and days of the Etruscan well, please go to the website www.pozzoetrusco.it).

If we look at this fascinating work in more detail, we can reconstruct the steps that led to its important construction. The Sorbello well is a monument of hydraulic engineering, built by the Etruscans near the town acropolis. The cylindrical shaft begins approximately four m. below the current road level: the difference in level is filled by more recent, quadrangular, brick structures. The maximum diameter of the cavity is 5.6 m. and remains constant over a depth of approximately 12 m. After that the shaft narrows to a diameter of three m. and continues to taper slightly to the bottom at a depth of 35.6 m. The total capacity of the water reservoir is 424 m³ of water, which is a considerably useful quantity.

The shaft is dug into the fluvio-lacustrine deposit bearing traces of clay, from which the water springs. In the initial stretch, the cylindrical wall is lined with a total of 17 rows of segments of travertine down as far as 5.3 m. (fig. 4). The lowest row projects approximately ten cm. from the remaining lining, thus forming a sort of foundation chamfer.

Tests conducted to date the monument compared the wall surface of the well with the Etruscan town wall: the numerous similarities have convinced us that the hands working on the town wall were the same as those who worked on the lining of the well. An examination of the alphabetical signs engraved on the blocks leads to the same conclusion. Opinions on the date of the entire circuit, including Porta Marzia and the Arch of Augustus, generally agree on the beginning of the second half of the 3rd century BC not only for historic and technical reasons, but also for stylistic reasons. Construction of the well can be dated to that period.

Perugia had no aqueduct in ancient times, although it had many underground systems to drain, collect and store water. The water reservoirs were located along the main routes in a network of roads set out orthogonally to each other. This grid was certainly of Etruscan origin and matched the arrangement of the entrances into the town wall. This was also confirmed by the discovery of some paved sections, one of which is near the well, and which have been preserved, even though with inevitable changes over the centuries.
Analysis reveals the giant finger of Emperor Constantine’s statue, previously thought to be a toe
by Dattatreya Mandal

Initially believed to be a toe, researchers have revealed a massive bronze index finger of ancient Roman provenance. Originally dated from c. the 4th century AD, the finger was a part of the hand of an almost 40-ft. tall colossal statue of Emperor Constantine, the remnants of which are kept in the Musei Capitolini in Rome. The Capitoline collection includes the huge head of the statue, along with a sphere, a left forearm, and hand, which is missing the palm that held the sphere, a segment of its middle finger and most of its index finger. Twelfth-century archives also make mention of a crown that is now lost from the museum’s trove.

The collection of the statue parts coincides with the history of the Capitoline Museum itself, when the segments, originally kept in the Pope’s collection in the Lateran Palace, were donated as exhibition pieces to the Capitoline when it started out as a museum in 1471, under the patronage of Pope Sixtus IV. The index finger was acquired by the Louvre in the 1860s, under the auspices of Napoleon III, from the collection of the famous (and later disgraced) Italian art collector Marquis Giampietro Campana. (see Louvre exhibit page )

The object was registered simply as a “Roman toe” in the early 20th century. However, a recent analysis kick-started by Aurelia Azema, a student who was working towards her doctorate on ancient welding techniques in the manufacture of large bronze statues and is now a member of the National French Museums’ laboratory, raised the possibility that the “toe” could, in fact, be an index finger, based on its size (38 cm, or 15 inches) relative to the length of the 40-ft. statue.

Later, Benoît Mille, (photo at right) a specialist of ancient metallurgy at the laboratory and Azema’s thesis director, continued with the assessment of the piece for an exhibition planned at the Louvre. Yet another researcher at the museum’s laboratory, archaeologist Nicolas Melard, was successful in reconstructing a replica of the anatomical segment by using 3D modeling techniques. Finally, a collaborative effort from the Capitoline Museums and the Louvre resulted in the revelation of how the finger, previously thought to be a toe, was a perfect fit for the hand of the Roman Emperor.

The study of this index finger showed that its hollow cast conforms to the statue’s indirect lost-wax casting process, and documents its stylistic similarities to the pieces kept in Rome. There are a few scholars, however, who believe that the statue actually represents Constantius II, who was the successor to Constantine and bore a physical resemblance to him.

Itinerant Etruscan Beekeepers
by Jason Urbanus
Archaeology Magazine

In northern Italy 2,500 years ago, Etruscans developed a unique system of beekeeping to manufacture honey, beeswax, and other products. Archaeologists working at the site of Forcello recently gained rare insight into ancient beekeeping when they uncovered the charred and melted remains (macro photos, right) of honey, honeycombs, and honeybees in a workshop that had burned down between 510 and 495 B.C.

Researchers conducted chemical and palynological analyses of the material to determine not only the composition of Etruscan honey, but also what types of plants bees were collecting pollen from and half millennia ago. While bees in northern Italy today feed abundantly on nonnative plants that have been introduced to the region, during the Etruscan period, bees were foraging from aquatic sources such as water lilies and the flowers of wild grapevines found along shorelines. This produced a kind of grapevine honey that is completely unknown today.

Since these plants were not particularly abundant around Forcello, experts believe that Etruscan beekeepers maintained beehives on boats that moved along river courses and took the harvested honeycombs back to their workshops to extract the honey.

“We have tried to study the finds and their context from all possible angles and, surprisingly, we ended up having very strong indications of a nomadic form of beekeeping,” says New York University researcher Lorenzo Castellano. In fact, a passage from the first-century A.D. writer Pliny the Elder’s Natural History mentions a town only about 12 miles from Forcello, and the historian discusses the movements of the beehives by boats. The ancient roman author relates: “Hostilia [Ostiglia] is a village on the bank of the Padus [Po River]. When bee-fodder fails in the neighbourhood the natives place the hives on boats and carry them five miles upstream by night. At dawn the bees come out and feed, returning every day to the boats, which change their position until, when they have sunk low in the water under the mere weight, it is understood that the hives are full, and then they are taken back and the honey is extracted” (Natural History XXI.43.73) (translated from the Latin by Jones,1951).

This passage clearly documents itinerant beekeeping on the inland waterways of the Central Po Plain. Interestingly, the locality mentioned (Ostiglia) is about 20 km downstream of Forcello. Says Castellano, “Our finds, which are more than five centuries older, appear to confirm Pliny’s narrative.” To conclude, the palynological record supports the hypothesis of itinerant beekeeping by boat and a subsequent recovery of hives in workshops for honey and beeswax extraction.

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The extensive and systematic investigations that have been conducted in the Poggetto Mengarelli necropolis in Vulci for some years and which have so far seen the excavation of 100 graves between the middle of the 8th and the 2nd century BC, have highlighted three phases of use of the sepulchral area. The oldest dates to between the end of the 8th and the beginning of the 7th century BC and it is characterized by fossa tombs, sometimes with internal pits (pozzetti), others with a case-ment of stone slabs (a cista litica) and in some less common cases, with a sarcophagus covered by a heavy slab (testudinato). The following phase dates to the end of the 7th - beginning of the 6th century BC, and is represented by a series of modest chamber tombs. The latest (4th-2nd c. BC.) consists of chamber tombs and small burial niches or pits. Below are some of the most recent significant findings from the three phases identified.

**Phase I (end 8th - beginning 7th c BC.)**
The Tomb of the Bronze Scarab (above and far right) is a simple pit burial located on the western side of the excavation area, just on the edge of the investigated necropolis sector. Found without a cover, which had perhaps been removed during agricultural work, the tomb - albeit in a poor state of preservation - would not seem to have suffered violation (at least recent). At the center of the pit are the scanty bone remains of an individual in an E-W orientation; her grave goods identify her as a female. Under the skull was found a necklace of bronze rings, while on the two arms there were still two bronze spiral bracelets in situ. In the middle of the chest, in addition to a bead of glass paste and fragments of other rings, a green stone scarab with a bronze mount was brought to light. The shape and the size of the setting are almost identical to that of one of the two scarabs found in the Golden Scarab Tomb; the latter varies only in the material, which is silver covered with gold leaf. Only after careful restoration can one read the signs engraved on one side, at the moment only barely perceptible. The very limited ceramic vessels were placed just above the skull. They consist of a large impasto olla and a single-handled bowl. A little further to the east, inside a depression in the natural bank due to the settling of the rock, other finds and ceramic fragments have emerged, belonging to other small pottery shapes, still being excavated. They seem to belong to this tomb, but if one considers the thick overlap of the tombs in this portion of the necropolis, one cannot rule out the presence of another underlying burial. The tomb can be dated to the early 7th century, BC.

**Phase II (end 7th - beginning 6th c. BC.)**
The Tomb of the Miniature Etruscan-Corinthian Amphora (below) is of the small burial chamber type: an almost square shape preceded by a short access corridor (dromos) with three narrow steps on the southern edge. The access to the underground was still sealed with irregularly shaped tuff blocks through which a substantial layer of earthy infiltrated into the burial chamber, which preserved the entire funerary assemblage. This consisted of 19 finds placed on the floor of the room in groups according to their function. The cremated remains of the deceased were kept inside a small Etruscan-Corinthian amphora with linear decoration that fixes the dating of the complex between the end of the 7th and the beginning of the 6th century BC. In addition to this important find there are bucchero vases used for the consumption of wine (an oinochoe, an attingitoio, a kotyle, a kantharos and two chalices), and pots in impasto and in a fine achromatic ceramic to contain liquids and foodstuffs (a large biansata, an upright vessel with a collared lip and two small cups on foot). The male gender of the deceased is defined by the presence of an iron javelin point, with its terminal (sauroter), and two blades made of the same material, one of which is a slightly curved knife blade retaining abundant traces of the wooden handle. Among the personal ornaments there is a fibula and a sort of brooch with a bronze pin.

**Phase III (4th – 2nd century BC)**
The Tomb of the Coin Hoard (top center and right) took its name from the discovery of 15 large bronze coins, originally placed probably inside a leather purse; these were found on top of a roof tile that closed a funerary context, together with a strigil in iron and numerous ceramic materials, clearly placed there in a ritual to honor the two deceased. One inhumation burial, certainly male, had another coin similar to the others placed on his left shoulder together with a bronze fibula; other iron and ceramic finds placed on his feet completed the offerings. Perhaps his death had been caused by the iron object (possibly a spear) found near the skull. The second, cremated, had been laid on a bench and his burnt bones were wrapped in a shroud, probably closed by the bronze fibula found next to it and practically identical to the other. More finds were recovered in the vestibule of the tomb together with another inhumation; among these finds emerged a small circular pyxis with a lead cover. The coins are among the first Roman issues and have on one side the bow of the ship and on the other the image of the two-faced god Janus. Surely they symbolically represent the passage of the deceased from life to the other world. This context is interesting to study because it allows us to better define the social continuity between the Etruscans and the Romans, immediately after the conquest by Rome in 280 BC.

The research activities in Poggetto Mengarelli, financed by the Municipality of Montalto di Castro, are directed by Simona Carosi of the Superintendency of Archeology, Fine Arts and Landscape for the Metropolitan Area of Rome, the Province of Viterbo and Southern Etruria and by the writer with the valuable collaboration of Carlo Regoli of the Vulci Foundation.
Berardi: What did it mean to resume archaeological research in this territory and, above all, to do it by involving the citizens of Capodimonte?  
Pisu: Surely all those who participated in the excavation would be happy to repeat the experience, but we do not yet know if it will be possible. In any case, the GAR section of Capodimonte will remain available to the Superintendency both for other archaeological excavations in the same area or in other areas, and to assist the institutions responsible for protecting the territory, preventing the return of the ruinous years of the clandestine plunder. Monte Bisenzio, partly owned by the city, is already the subject of a request for valorisation that was presented by GAR to the Superintendency last year. There is the intention to create an equipped archaeological park, but funding would be needed, maybe sponsors or patrons ... we will have to work on this front as well. Sometimes the financial commitment of individuals is crucial. I am reminded of the American billionaire and philanthropist David W. Packard, who created the “Herculaneum model,” a sterling example that demonstrates that the exploitation of an archaeological site can also promote the local economy. Perhaps Bisenzio would need this, that is, an enlightened person who understands its importance and that takes care of this extraordinary territory for the love of culture and for the common good.

Pisu: It is a question that must be addressed to our colleague Andrea Babbi who is the creator of the project. One presumes that now, after three years of field research and the large amount of information that has been gathered, the scholars working on the project are engaged in data analysis. We look forward to, I hope, future publication in order to finally know Bisenzio’s story in an even more precise and detailed way.

Berardi: What happened to the Bisenzio project?  
Pisu: It is a question that must be addressed to our colleague Andrea Babbi who is the creator of the project. One presumes that now, after three years of field research and the large amount of information that has been gathered, the scholars working on the project are engaged in data analysis. We look forward to, I hope, future publication in order to finally know Bisenzio’s story in an even more precise and detailed way.

Berardi: Will you come back to perform archaeological excavations in the same area?  
Pisu: Surely all those who participated in the excavation would be happy to repeat the experience, but we do not yet know if it will be possible. In any case, the GAR section of Capodimonte will remain available to the Superintendency both for other archaeological excavations in the same area or in other areas, and to assist the institutions responsible for protecting the territory, preventing the return of the ruinous years of the clandestine plunder. Monte Bisenzio, partly owned by the city, is already the subject of a request for valorisation that was presented by GAR to the Superintendency last year. There is the intention to create an equipped archaeological park, but funding would be needed, maybe sponsors or patrons ... we will have to work on this front as well. Sometimes the financial commitment of individuals is crucial. I am reminded of the American billionaire and philanthropist David W. Packard, who created the “Herculaneum model,” a sterling example that demonstrates that the exploitation of an archaeological site can also promote the local economy. Perhaps Bisenzio would need this, that is, an enlightened person who understands its importance and that takes care of this extraordinary territory for the love of culture and for the common good.

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EXHIBITS

Campana, continued from page 1

joining forces for an outstanding exhibition based on the collection built up by Marquis Campana mostly between the 1830s and the 1850s.

For the first time since its dispersion in 1861, the exhibition will provide a comprehensive overview of the 19th century’s largest private collection. With over 12,000 archaeological objects, paintings, sculptures, and objets d’art, and comprising both ancient and modern artifacts, it was a rich, diverse collection of the highest quality.

The exhibition showcases over 500 works, including such masterpieces as the Sarcophagus of the Spouses and Paolo Uccello’s Battle of San Romano. It presents the romantic figure of Giampietro Campana, his passion for collecting, and how he brought together this extraordinary collection by way of excavations, the antique and art market, the network of collectors between Rome, Naples and Florence, and his links with scientific institutions. The Marquis Campana aimed to represent Italy’s cultural heritage, both ancient and modern; as such, the collection was a founding moment in the affirmation of Italian culture during the Risorgimento - the emergence of the Italian nation in the 19th century.

After a high profile trial in which Campana was convicted of embezzlement in 1857, the collection was seized and sold by the Papal States. The sensation sparked by its subsequent dispersal throughout Europe was testament to its importance in the Italian and European cultural consciousness. A significant part of the Campana Collection was purchased in 1861 by Tsar Alexander II, enriching the collections of the State Hermitage Museum. The rest of the collection - over 10,000 works - was purchased by Napoleon III and shared between the Musée du Louvre and various regional museums. Over time the collection has proved to be a source of inspiration for European artists and artisans, particularly in gold and silversmithing.

Campana and Roman Society

In 1833, Giampietro Campana, the Marchese di Cavelli, succeeded his father and grandfather as director of the Monte di Pietà, a key financial institution of the Papal States. This position brought him into close contact with the papal administration and the Roman nobility. His marriage to Emily Rowles in 1851 also gave him valuable contacts with the elites of the great European capitals. As a banker, entrepreneur, patron of the arts, philanthropist, archaeologist and collector, Campana was a member of many financial, cultural and scientific institutions both in Italy and in Europe.

A Collection Famed Throughout Europe

The Campana Collection soon became one of the most famous in Italy and was featured in the travel guides of the day. A visit to some of the rooms in the Villa Campana, the Monte di Pietà or the house in Via del Babuino could usually be arranged for anyone bearing a letter of introduction, and several texts and drawings record the wonderment of visitors from all over Europe. But Campana only allowed part of his widely dispersed collection to be seen, and few visitors could have had any idea of its actual size.

Campana’s Plan

Was there a definite plan behind what seemed to be an indefinitely expanding collection? According to the catalogue published around 1858, when Campana was already in prison, there was. The Cataloghi Campana, preceded by several partial catalogues, were probably originally compiled to demonstrate the richness of the collection and facilitate its sale at a time when Campana was having financial difficulties. But the organization of the collection into eight ancient and four modern categories (each with several series and sections) also illustrates Campana’s logic and represents his true cultural testament: an overview of the art and craft productions of ancient and modern Italy. The present exhibition is organized according to the order of the categories in the Cataloghi.

Housing The Collection

Campana housed his collection in a number of locations throughout Rome. The rooms and grounds of the Villa Campana, near the basilica of Saint John Lateran, were home to most of the ancient marble sculptures; this now destroyed villa is featured in several paintings and photographs. The collections of ancient vases and modern sculptures, maiolica wares and paintings were stored in his house in Via del Babuino, and several rooms at the Monte di Pietà were used to display the terracottas. Campana also used the properties he had acquired in the center of Rome over the years to house his ever-growing collection.

The Collection of Antiquities

Like his father and grandfather before him, Campana began by collecting antiquities, following in the tradition of the great Roman families. Not content to simply buy on the Rome, Naples and Florence antiquities markets, he undertook many excavations himself.

Sarcophagus of the spouse's and the Campana plaques in the Etruscan room.

Calyx-Krater, Euphronios, 5th Cent. B.C.
and found a number of important monuments. He was keen to collect the greatest masterpieces, but his interest also extended to fragments, humble artisanal productions and everyday objects. By amassing dozens of objects of the same type, he assembled complete series of artifacts, as a result of which the Campana Collection is a veritable encyclopaedia of ancient craftsmanship.

**Shaping the Collection: Excavation**

From the late 1820s to the mid-1850s, Campana made numerous excavations in Rome, the Latium region and the Etruscan cities of Veii and Cerveteri, where many of the masterpieces in his collection were found. Like many other collectors, Campana took advantage of a relatively favorable legislation and an absence of any real control, keeping the finest pieces for himself. He published few of his excavation finds, but the impact of some of his discoveries ensured him an important place in the history of Italian archaeology in the 19th century.

**Shaping the Collection: the Antiquities Market**

Campana bought many pieces on the antiquities market in Rome (then part of the Papal States). He also acquired works in other Italian states of the time, notably in Florence (in the Grand Duchy of Tuscany) and Naples (in the Kingdom of the Two Sicilies), taking advantage of their rather permissive art trade legislation. He also parted with some of his acquisitions, and sometimes even with parts of his collection; he made a large gift to the Duke of Saxe-Altenburg at Iena, for example, and sold part of his coin collection in London in 1846.

**The Dispersal of the Collection**

From the late 1840s on, due to financial difficulties, Campana attempted in vain to sell his collection abroad. He was forced to pawn it, and made fraudulent use of the Monte di Pietà funds to finance his excessive purchases. This misappropriation led to his arrest in 1857, and to a prison sentence that was later commuted to exile. The papal administration’s decision to sell the collection infuriated defenders of Italian heritage and sparked rivalry between the great nations. In 1861, England managed to acquire a number of modern sculptures and Russia purchased essentially marble sculptures and ancient vases before Napoleon III bought the rest of the collection outright. The coins were the only part of the collection to stay in Rome.

**Napoleon III and the Campana Collection**

The purchase of the Campana Collection was a defining act of the French cultural policy of the Second Empire. The collection was first exhibited in 1862 at the short-lived “Musée Napoléon III” (Palais de l’Industrie), where it was intended to inspire industrial artists according to the British industrial design model much admired by the emperor. Most of the works were transferred to the Louvre in 1863, but the French state also sent many groups of objects to museums in the provinces, systematizing a productive policy of distribution of the national collections. In 1976, many Italian paintings were assembled in the Musée du Petit Palais in Avignon, which now holds one of the most significant parts of the Campana Collection.

**Restorations**

19th-century restorers tended to go to extremes in their efforts to complete fragmentary works. This was particularly true of the restorers employed by Campana, especially the Pennelli brothers whose highly skilled work sometimes resulted in pastiches and fakes, earning the collection a dubious reputation for many years. Their interventions have recently been studied and reassessed by conservators and restorers, who in turn come up against the complex issue of the restoration—or derestoration—of the works in the Campana Collection.

**Copyists**

The exhibition of the Campana Collection at the Musée Napoléon III was intended to inspire craftsmen and renew the repertoire of the decorative arts. Photographs of the terracottas were even sent to schools of industrial design. Several major French artists, including Gustave Moreau and Jean-Léon Gérôme, found models that broadened their view of antiquity, but the exhibition’s greatest impact was on the jewellers of the period who, like the Castellani brothers in Rome, created new designs inspired by the jewelry in the Campana Collection.

**Classes of Objects in the Exhibition**

The classes of objects in the exhibit are numbered; those that include ancient pieces are: 1 – vases, 2 – bronzes, 3 – jewelry and coins, 4 – terracottas, 5 – glass, 6 – ancient paintings, 7 – sculptures.

The exhibition showcases the connoisseurship of Giampietro Campana, who brought together this truly extraordinary ensemble. It illustrates the collection’s significance in terms of cultural awareness in Italy and Europe as a whole, and highlights “the founding moment that the Campana collection represents in the expression of Italian culture,” in the context of the emergence of Italy as a united nation at the time of the Risorgimento, or unification. Exhibition curators: Françoise Gaultier, director of the Department of Greek, Etruscan, and Roman Antiquities, musée du Louvre; Laurent Haumesser, curator of the Department of Greek, Etruscan, and Roman Antiquities, musée du Louvre; Anna Trofimova, director of the Department of Greek and Roman Antiquities, State Hermitage Museum, St.-Petersburg. Further information: www.louvre.fr/expositions/un-reve-d-italiela-collection-du-marquis-campana

The Turkisina fibula.
Pompeii and the Etruscans
Exhibition Pompeii in the Great Palaestra
December 12, 2018 – May 2, 2019

The exhibition is curated by Director General Massimo Osanna and Stéphan Verger, Directeur d'études à l'École Pratique des Hautes Études and is promoted by the Archaeological Park of Pompeii with the support of the National Archaeological Museum of Naples, the Polo Museale of Campania, the Polo Museale of Basilicata and organized by Electa.

Il viaggio della Chimera
The Etruscans in Milan between archeology and collecting
Milan, Archaeological Museum
December 12, 2018 - May 12, 2019

The exhibition highlights the link between Milan and the Etruscan world, developed in the mid-19th century with the establishment of the oldest core of the Milanese archaeological collections and strengthened after World War II, when the city hosted the great “Mostra dell’Arte e della Civiltà Etrusca,” curated by Massimo Pallottino, at the Palazzo Reale in 1955. This was the watershed date that marked the start of a fruitful season for Etruscan studies in Milan: from the excavations of the CM Foundation Lerici of the Politecnico to the campaigns conducted by the University of Milan in Tarquinia and in the Etruria region of the Forcella di Bagnolo San Vito. This solid link between Milan and the Etruscans continues today with the recent excavations conducted in Populonia by the Catholic University, and with the next opening to the public of the Etruscan Museum in Corso Venezia 52.

The exhibition is divided into five sections, with over two hundred artifacts from the major Italian and European museums, the collections of the Civic Archaeological Museum of Milan, and the collections of the Luigi Rovati Foundation itself. The exhibition presents a preview of what will become the nascent (soon to be opened) Etruscan Museum.

The catalog presents the various stages of the exhibition, starting from the one dedicated to the Etruscan collections of the Museo Civico Archeologico, the Fondazione Rovati, and the historical Milanese nuclei, especially the collections of Pelagio Palagi, Amilcare Ancona and Jules Sambon. The focus then shifts to the 1955 exhibition at the Palazzo Reale, and to the excavation activities promoted by the C.M. Lerici Foundation from the Milan Polytechnic and from the Milanese universities in Etruria, Campania and in the Etruria region, where numerous inscriptions have been found that account for the Etruscan presence north of the Po. Three themes — the canopic urns and representation of the human figure, a fantastic Orientalizing and mythological bestiary, and a transversal reading of the exhibits, introduce the catalog of the exhibits on display.

“Pompeii and the Etruscans” is a major exhibition at the Great Palaestra of the Pompeii Excavations — it follows the exhibitions on Egypt in 2016 and Greece in 2017 — which addresses the controversial and complex question of “Campanian Etruria,” and the relationships and cultural exchanges between elite Campanian Etruscans, Greeks and indigenous peoples, at the heart of which was Pompeii. The Pompeian exhibition complements events promoted by the Archaeological Museum of Naples dedicated to the rediscovery of the Etruscan Civilization through the tastes of antique dealers and collectors; that exhibition is scheduled to open on May 31, 2019.

Top, ivory fibula from Tolle, 6th Cent. B.C.
Left, Impasto Olla with fantastic beasts
Right, Etruscan black-figure amphora with an early image of a Chimera.
The core of the exhibition is formed by the finds which were brought to light by the recent excavations in the extra-urban sanctuary of Fondo Iozzino, which was one of the main sanctuaries (in addition to those of Apollo and Athena) founded at Pompeii at the end of the 7th century BC. It has yielded a large quantity of material from the Archaic period, including weapons and vessels for ritual libations with inscriptions in the Etruscan language. In the exhibition, these materials are flanked by those from other Etruscan cities in Campania, primarily Pontecagnano and Capua, where there were important sites of worship, with characteristics similar to those of Fondo Iozzino.

As examples of sumptuous princely tombs, in which were buried members of the most important of the grand aristocratic families, we have the grave goods from Arciaco Tomb 104 of Cumae, of a cosmopolitan prince. The remains of the cremated deceased were deposited in a silver cauldron, in the manner of the heroes described in Homer’s Iliad: “He ate and drank like a Greek, yet wore clothes and bore arms of Etruria, and acted as an Oriental king.” The remains of a princess from Montevetrano were found in Tomb 74, near Pontecagnano, and those of a prince of the Orientalizing Period from Lazio in the luxurious Barberini Tomb of Palestrina.

The dynamics of the meeting of cultures, the integration of social groups and the role of the Mediterranean as a place and theater of fluid cultures and isolated identities have constituted the leitmotiv of the exhibitions at the Great Palaestra of Pompeii, which began with the exhibition regarding Egypt, then went on to Greece, and now Etruria. From the point of view of historians and antiquarians at the end of the 19th century, Campania appeared to be a melting pot of ethnicities. The arduous task of unraveling the bundle of overlapping groups and ethnicities thus fell to archaeology, with its array of philological instruments and objects.

The sanctuary of Fondo Iozzino reveals the most consistent presence of Etruscan inscriptions from a single excavation context in all of Southern Italy.

“Pompeii and the Etruscans,” the exhibition set up at the Great Hall of the Pompeii Archaeological Park, highlights an unpublished chapter in the history of Pompeii concerning the strong Etruscan component of the noble families of the Vesuvian city. The in-depth study of votive offerings and various objects, in particular those found in the so-called former Fondo Iozzino, located in the center of modern Pompeii (outside the ancient walls—photo), involved a variety of items: weapons, pottery, jewels. Many votives have been found in the ancient suburban sanctuary of Fondo Iozzino, where they were deposited to thank or propitiate the deity; they date from the 6th century until the beginning of the 1st century BC. The Sanctuary of the former Fondo Iozzino was the site from 2014 of a series of investigations that concentrated on the space between two sacred enclosures frequented in the 6th century BC. Among the weapons found were short swords, about 20 spearheads in iron (sometimes with a bronze handle), javelin cusps, a very rare iron scepter, and a large bronze shield with its internal grip. The finds can be dated to the Archaic period by the large quantities of bucchero with graffiti in Etruscan, an assemblage that constitutes the most consistent presence of Etruscan inscriptions (circa 700 BC) hitherto discovered in a single excavation context in all of Southern Italy. The inscriptions were placed on the edge and on the foot of the bowls and banquet vessels, which, after use, were placed upside down on the ground. Often after the sacrifice they were thrown to the ground and shattered. The inscriptions have yielded the names of Etruscan donors, originally from Tuscany, and the divinity to whom the Sanctuary was dedicated, the god “Apa” (which means Father), perhaps Jupiter Meilichios. Next to these inscriptions are numerous graffiti in the form of crosses, five-pointed stars, asterisks and saplings: all sacred and auspicious symbols. Along with the offerings were also found jewels (silver or gold rings with gemstones) and pottery originating from the whole ancient Mediterranean, black-lacquered ceramics from Attica, perfume vases from Corinth, Ionic containers for ointments and Etruscan-Corinthian cups. It all began in 1960, when in the southern suburbs of the ancient Pompeii two parallel enclosures (temenoi) with statue bases were brought to light. The analysis of the building structures and of the finds, including three large statues of female divinities in terracotta, allowed the identification of an ancient suburban sanctuary built, as was the use of the era, near the junctions of important connection routes. The university investigations started this year have as their objective the conclusion of the research inside the sacred enclosure, in order to prepare a complete picture of the area located in the low hills near the original mouth of the Sarno, in the southern suburbs of ancient Pompei.

The exhibition galleries: The first Pompeii, a new Etruscan city in a multi-ethnic Campania, c. 600 BC

The earliest centuries in the history of Pompeii are little known because the oldest layers of the city were covered over and largely destroyed by the Samnite city of the 3rd and 2nd centuries BC, and by the Roman city which was buried in AD 79. It is unanimously believed today that the first city, whose name is unknown, was founded around 600 BC by certain Etruscans coming from “internal” Etruria (the region located to the north of Rome, between the Tyrrhenian coast and the Tiber and Arno rivers). Even 300 years earlier, during the Villanovan Period, some groups from Southern Etruria founded two important cities in the richest agricultural areas of the region: Capua on the Campanian plain and Pontecagnano on the Sele plain. At that time Campania was occupied by local Italic peoples, who co-existed with these new arrivals. They did not form an ethnically homogenous entity, but were divided into small communities, which cultivated the plains around Vesuvius and the first high ground to be found inland. The region was ideally situated along the maritime routes on the Tyrrhenian coast. As a result, Greeks arrived in the late 8th century from the isle of Eubeoa, north of Athens, and founded the colony of Pithecusae on the island of Ischia, and the powerful city of Cumae in the Phlegrean Fields.

The Cumae Alphabet and inscriptions from Pontecagnano and Sorrento

In Campania, at the end of the 8th century, a multitude of languages were spoken, subdivided into three great groups: a local Italic language, Oscan, and two foreign languages, Etruscan and Greek. The relations that these communities maintained with each other rapidly spurred on the formation of hybrid cultures and diversified languages, but were also the root of incessant armed conflict caused by a fierce rivalry continued on page 16.
Pompeii, p. 15 for possession of land and control of the sea.

The Etruscans in Campania before Pompeii
Room 1: c. 900 - c. 750 BC. A wealthy and attractive region
Room 2: c. 750 - c. 700 BC. Campania opens up to the Mediterranean.
Room 3: c. 700 - c. 630 BC. The age of the cosmopolitan Tyrhenian princes
Room 4: 7th-6th century BC Campania, a stop on the Archaic trade routes
Room 5: 630 - c. 550 BC From the old princely families to the new urban and rural elites

The Age of Etruscan Pompeii
Room 6: c. 600 BC. Founding a city at the time of the first Pompeii
Room 7: 6th century BC. The Etruscan sanctuaries of Pompeii
Room 8: 6th century BC. Last fragments of great Campania Archaic Temples

The Dawning of Etruscan Pompeii
Room 9: c. 510-450 BC Etruscans, Italics and Greeks at the Symposium.
Room 10: c. 510-450 BC. From the foundation of Neapolis to the Battle of Cumae.
Room 11: c. 450-300 BC Campanians, Samnites and Lucani: the end of Etruscan Campania.
Room 12: Maintaining the Etruscan memory of the Vesuvian settlements

Ovid Exhibit in Rome
Reviewed by Ann Thomas Wilkins and David G. Wilkins,
Duquesne University Program in Rome

In the exhibition “Ovid: Loves, Myths, and Other Stories” at the Scuderie del Quirinale in Rome (October 17, 2018 - January 20, 2019), works of art and examples of material culture join manuscripts and printed books to prove what Ovid himself had proposed in the Metamorphoses: “Throughout all ages, if poets have vision to prophesy truth, I shall live in my fame.”

The opening of the exhibition is thrilling. A cylindrical chamber introduces us to Ovid through a Renaissance painting that imagines how the admired poet might have looked (by G.B. Benvenuti, called “L’Ortolano”). This image is surrounded by a sampling of manuscripts and printed books that testify to Ovid’s importance in the later middle ages and the Renaissance. The surrounding space glows with quotations from Ovid including, for example, “Venus favors the bold” and “Every lover makes war.” In both Latin and English, these quotations are rendered in brilliant neon by the contemporary artist Joseph Kosuth.

The next room brings the visitor into direct contact with Ovid’s ancient world by posing the marble Venus Pudica from the Naples National Archaeological Museum and a large-scale marble Cupid against the backdrop of a breath-taking Pompeian fresco, a garden wall from the Casa del Bracciale d’Oro. Because the execution of this fresco is dated between the late first century BCE and the early first century CE, it may have been created during the poet’s lifetime. This elaborate illusionistic composition includes framed paintings of reclining nudes that are mounted on herms in front of a garden vista with plants, flowers, a fountain, and birds. The effect is similar to the paintings from the dining room of the Villa of Livia, the wife of Ovid’s patron and nemesis. All these motifs are executed with a light touch that makes the leaves seem to quiver, the nudes seem about to shift position, and a bird seem to flutter as it lands on a high branch. This is ancient Roman painting of the highest quality.

The rest of the extensive exhibition flits between antiquity and later works that demonstrate the continuous impact of Ovid’s writings on European culture. Areas are dedicated to images inspired by Ovid’s evocative verbal descriptions: Pluto and Persephone, Apollo and Daphne, Apollo and Marsyas, Diana and Actaeon, Venus and Adonis, Bacchus and Ariadne, the many loves of Jupiter, and the stories of Niobe, Icarus, Narcissus, Hippolytus, and Phaeton. Throughout the exhibition, manuscripts and printed books reveal how Ovid’s influence was transmitted widely to an obviously fascinated public.

Naples is home to one of the largest archaeological museums in the world thanks to the Bourbon royal family, who collected the materials brought to light by the excavations in the cities affected by the Vesuvian eruption of AD 79. This, together with the collection of art and antiquities of the Farnese family, established the core of the Royal Bourbon Museum. From 1818 to 1865, this collection was enriched by the introduction of the Murat and Borgia collections, objects from excavations throughout the Kingdom of the Two Sicilies and from confiscations and purchases, both on the antique market and from private individuals.

While the most notable objects in what is now the National Archaeological Museum of Naples, in the eyes of the general public, are the Pompeian paintings and the archetypes of Classical sculpture. The Museum’s storerooms host lesser-known objects.

A collaboration of the Museum with the Parco Archeologico di Pompei has conceived the exhibition “Pompeii and the Etruscans” in the Palestra Grande degli Scavi di Pompei. This has offered an opportunity for intensive research into not only the restoration of the objects but also the recreation of the contexts that define the Etruscan presence in Campania between the 8th and 5th centuries BC.

This reorganization will be presented to the public May 31, 2019, on the occasion of the reopening of the Magna Graecia and Prehistory collections. Materials from Vulci, together with artifacts from numerous other contexts, join the objects from two sales made in 1831 and 1836 by Francesco Falconet. A group of Etruscan bronze vessels from tombs in Nocera were bought from the collection of Luigi Primicerio in 1865. These 200 objects presented in the exhibit will help us, therefore, to reconstruct the development of Etruscan art.
Faith, facts and miracles A wonderful exhibition displays votive objects as an art form all their own
by Holland Cotter,

Walk into the big art-packed churches of Rome and Mexico City and you can spot the most valuable image instantly. While tourists moon over masterpieces, local churchgoers and visiting pilgrims worship the smallish Madonna in the corner. They’re the people who have attached the notes to the Virgin’s cloak, describing their troubles and asking for aid, and the ones who have given her medals thanking her for help received. These add-ons items are by no means peripheral to her image. They’re part of it, essential to it, evidence of her charisma. They constitute an art genre of their own — an art of please-and-thank-you — and one that is the subject of a marvelous show called “Agents of Faith: Votive Objects in Time and Place” at the Bard Graduate Center Gallery in Manhattan through Jan. 6.

Votive objects — also called ex votos, from the Latin word for vow — are common to every culture and have a long history. The oldest example in the exhibition, a Minoan bronze ax head, may date back to 1700 BC. It’s thought to have come from the cave on the island of Crete where Zeus was born, and where countless such objects would have been left as gifts to the most powerful fate-controlling god. A late 19th- or early 20th-century nkisi nkondi, or power figure, from Africa wears evidence of the demand for its spiritual services in full view. Iron nails protruding from its carved wood body represent requests by paying clients to right wrongs and ward off danger.

What, precisely, that danger consisted of, we don’t know, though some votive objects are forthcoming in telling us. During centuries when physical health was chancy and medical remedies few, ritual efforts to manage injury and disease were almost universal. Among votive objects, sculptural images of body parts abound: mangled hands, wounded legs, failing eyes, aching teeth, lungs, breasts, a uterus, a scrotum. And certain images are widely dispersed over time and geography. From Italy in the 3rd century B.C. comes a realistically painted terra-cotta sculpture of a detached foot, probably a gratitude gift, left at a shrine for a healing. Very similar foot votives were molded from wax in 19th-century Europe, carved from wood in mid-20th century Brazil, and — in the form of charm-like metal objects called milagros (miracles) — are still being made in Mexico and Peru.

Less common, but also spanning cultures, are full-body anatomical votives. On loan to the show from the Louvre is an ancient Etruscan sculpture of a youth (at left) who, with an impassive stare, lifts his robe to reveal his exposed innards. Almost as startling is a hyper-realistic 19th-century German figure of an infant molded from wax and fitted with glass eyes and real hair. Such doll-like figures — this one was deposited at the church in Upper Franconia — were often made to the precise size and weight of a real baby for whom divine protection was sought.

An 18th-century Mexican picture in which a noblewoman named Josefa Peres Maldonado sits propped up in bed in her elegant home, undergoing surgery for breast tumors as clergy, family and the Virgin Mary look on. Doña Peres Maldonado survived her medical crisis and commissioned the picture as a record of her ordeal and a testament to her faith.

But what began as an elite art genre soon grew a popular following and in the process changed format, shrinking in size and exchanging conventional stretched canvas support for cheap sheets of recycled tin. Production of these pictures, called retablos, exploded. The show has dozens, from an 1879 image of the Virgin of Guadalupe rescuing shipwrecked sailors to late 20th century paintings documenting the peril and promise of immigration from Mexico to the United States. Paintings like these bring us right up to the American present. Those of us in El Norte seem to be increasingly a nation of shrine-builders and votaries, whether we find our pilgrimage goal in Graceland; or in the National Memorial for Peace and Justice (also known as the Lynching Memorial); or in the many street altars that sprang up in the immediate wake of 9/11, dense with photographs of the dead and pleas to locate the missing. And one major American shrine, the Vietnam Veterans Memorial in Washington, with its healing wall of names, has been a magnet for votive objects since it was built in 1982.

The Bard show — organized by Ittai Weinryb, an associate professor at the center, with Marianne Lamonaca and Caroline Hannah, curators at the center’s gallery — begins and ends with material harvested from the memorial. Installed on the first floor, it’s the first thing you see when you enter and the last thing when you leave. And its message is complicated in ways that much of the rest of the show is not. The installation is a jumble of things, commonplace and arcane: basketballs, whiskey bottles, cigarette packs, Snoopy dolls, military dog tags, C-ration cans, clothing, personal letters, handwritten poems, prosthetic limbs — things that have intimate personal associations with some of the 58,000 soldiers listed on the memorial, and meaning for their families and friends. 

Cross cultural votive heads, Etruscan, Brazilian and African, together as one.

A Cypriot Temple boy
The Villa Giulia Museum of Rome is so far the only museum in Italy to have included as part of its mission one of the objectives of the Council of Europe’s Convention on the Value of Cultural Heritage for Society. Among the most significant aspects of this document are its revolutionary definitions and concepts, when it states, “Cultural heritage is a group of resources inherited from the past that people identify, independent of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment from the interaction between people and places through time.” It further states, “A heritage community is comprised of people who value specific aspects of cultural heritage that they wish, within the framework of public action, to sustain and transmit to future generations.”

In fact, principles such as those mentioned above finally give People a strategic and active role in the perception, management and enhancement of cultural heritage, understood not only as a set of things but as an integrated system of material and immaterial values, in a dialectical relationship with the environment and also, for this reason, in constant transformation.

Building on these assumptions, I have tried, since the beginning of my mandate (May 2, 2017) to become an interpreter of these values, and to give centrality to people and build a “heritage community” around a museum that is unanimously considered to best represent Etruscan civilization in the world.

This has not been an easy path, even if we have been encouraged by the administrative, scientific and management autonomy conferred on the Museum by the reforms that have affected the Ministry for cultural assets and activities in the last years. The innovation, starting from July 2017, of a membership subscription has been one of the first acts to be carried out in this direction. It is an effective instrument for inducing citizens to return to the Museum and for building a community around it, while at the same time strengthening the role of the institutional as vital, inclusive and able to promote the development of culture.

But it was necessary to go further and put in place initiatives capable of recovering and reinforcing the direct link between the Museum and its territory, which the reforms had begun to weaken, due to a sometimes restrictive interpretation of the division of authority between protection (which remains the duty of the Superintendency) and outreach and development (which rests with the autonomous museums and regional museum poles).

So it was that during the summer of 2017, the ambitious cycle of “Stories of People and Museums” was born, with an invitation to all the historical and archaeological entities that have identified the Museum of Villa Giulia as their natural reference point, starting from its foundation in 1889. This contributed to the increase of its collections well beyond the cultural boundaries of the Etruscan civilization. This adhesion of the museums has exceeded expectations, and has given life to a cycle that has seen — almost uninterruptedly, from November 2017 to May 2018 — the presentations in the Sala della Fortuna, of 42 institutions, often represented not only by their scientific directors and conservators but also by the directors (mayors, assessors or officials) of the particular municipalities.

Among the aspects that have contributed to the success of the initiative, there is the will to give voice to the museums, not only from the perspective of the assets and/or places of culture, but also from that of managers and administrators as well as users.

Our innovation is in accordance with the spirit expressed by Nobel prize winner Orhan Pamuk in his now famous “Decalogue for a museum that tells daily stories,” introduced by the writer at the conference of International Council of Museums (ICOM) held in Milan in 2016. A museum is intended as a home and a place designed to give voice and expression to individuals, people and everyday stories. This was, therefore, the leitmotiv of the whole project, which thus has obtained, since its inception, the patronage of the Italian section of the ICOM, and was among the first events included in the programming of the European Year of Cultural Heritage (2018).

The list of the 42 museums involved is perhaps the most significant testimony to the success of an initiative with a deep symbolic value, whose steps can be fully re-traced thanks to the videos of the conferences uploaded on the Museum’s Youtube channel (@Etruschannel). A forthcoming volume, thanks to the support of the Dià Cultura Foundation, will contribute further to spreading all the everyday stories that will find hospitality in the Villa Giulia.

The 42 museums (map at left) are the following: Polo Museale di Monte Porzio Catone (RM); Museo Civico Etrusco Romano di Trevignano Romano (RM); Museo Civico di Alatri (FR); Antiquarium Comunale di Latina (LT); Museo dell’Agro Veientano, Formello (RM); Museo della Preistoria della Tuscia e della Rocca Farnese, Viterbo (VT); Museo Civico “U. Mastroianni,” Marino (RM); Museo della ricerca archeologica di Vulci, Canino (VT); MAEC - Museo dell’Accademia Etrusca della Città di Cortona (AR); Museo Archeologico Virtuale di Narni - Mazzano Romano (RM); Ecomuseo del Paesaggio degli Etruschi, Porano (TR); Museo Civico Archeologico “Isidoro Falchi” di Vetulonia, Castiglione della Pescaia (GR); Museo Archeologico di Artimino “Francesco Nicosia,” Carmignano (PO); Antiquarium Comunale di Nettuno (RM); Museo della Navigazione nelle Acque Interne di Capodimonte (VT); Museo Etrusco Guarnacci, Volterra (PI); Museo Civico Archeologico di Fiesole (FI); MUVIT Museo del Vino e MOO Museo dell’Oliveto e dell’Olio, Torgiano (PG); Museo Civico Archeologico Lavinium, Pomezia (RM); Museo Civico di Bracciano (RM); Museo Civico Lanuvio, Lanuvio (RM); Antiquarium Comunale di Baschi (TR); Museo Civico di Todi (PG); Museo Archeologico di Frosinone (FR); Museo Etrusco Claudio Faina, Orvieto (TR); Museo Civico Gustavo VI Adolfo di Svezia, Blera (VT); Musei Civici di Pitigliano (GR); Antiquarium di Poggio Civitate - Museo Etrusco di Marlio (SI); Sistema Museale Castiglionesi, Castiglion Fiorentino (AR); Museo della città di Aquino “Khaled al Asaad,” Aquino (FR); Museo Civico Archeologico di Nepi (VT); Museo territoriale del Lago di Bolsena, Bolsena (VT); Museo Archeologico e Aree Archeologiche di Montelupo Fiorentino (FI); CAOS. Sezione Archeologica, Termi (TR); Sistema Museale Territoriale Museungrandtour (RM); Museo Archeologico di Priverno (LT); Museo Civico Archeologico “Roger Lambrechts” di Artena; Museo Archeologico e Pinacoteca “Ediliberto Rosa,” Amelia (TR); Museo Archeologico “Ranuccio Bianchi Bandinelli,” Colle Val d’Elsa (SI); Museo Civico di Orte (VT); Museo Archeologico Comunale di Segni (RM); Museo Archeologico Naturalistico “Adolfo Klitsche de la Grange,” Allumiere (RM).
Etruscans at the University of Liverpool
by Georgina Muskett and Jean MacIntosh Turfa

The Garstang Museum of Archaeology at the University of Liverpool has a small yet representative collection of Villanovan, Etruscan and Italic objects. The museum was renamed in 2004 in honour of the archaeologist John Garstang to mark the centenary of the foundation by Garstang of the Institute of Archaeology and its associated library and museum. Professor Garstang’s excavations in Egypt, Sudan and the Near East provided much of the material now housed in the museum. The Etruscan collection is unprovenanced, with little information on its acquisition, although it can be supposed that the objects were acquired to enhance the collection’s use for teaching.

The collection comprises a small number of pottery vessels: Villanovan bowl (accession number C191), mesomphalic angular bowl (C186), Etrusco-Corinthian piriform aryballos (C187), Etrusco-Corinthian globular aryballos (C188), *bucchero sottile* olpe/oinochoe (C189). There are also two bronze figurines, one depicting young Hercle (C905) and a “Samnite Warrior” (C903).

All of the objects, with the exception of the buchero olpe/oinochoe, which is in a fragmentary condition, are currently on display at the Garstang Museum. Opening hours and directions are available on the University of Liverpool website: https://www.liverpool.ac.uk/archaeology-classics-and-egyptology/garstang-museum/

More information on the museum and its collections can be found on the University of Liverpool website: https://www.liverpool.ac.uk/archaeology-classics-and-egyptology/garstang-museum/. Scholars wishing to study the Etruscan collection, or obtain further information, should contact the Garstang Museum: garstang@liverpool.ac.uk.

Met’s New Ancient Armor Gallery

The Metropolitan Museum of Art, Arms and Armor department has installed a new gallery of ancient Greek, Roman, Etruscan and Asian armor in a beautiful new section. The display encompasses arms from the paleolithic to late Roman. They have obtained a splendid new Etruscan panoply.

New installation for Etruscan Galleries in Amsterdam

Here is some news from the NL and/or Belgium for Etruscan News: The Allard Pierson Museum in Amsterdam is reorganizing its collection, also what is now called Het Etruskisch kabinet (see the attached pictures). Niels Steensma is preparing an article on a recently acquired most interesting *Schnabelkanne*. (photo below)

Kind greetings, Bouke van der Meer

Notes from the New Danish Section

A Danish section of the Istituto Nazionale di Studi Etruschi ed Italicì (INSEI) has been established as a joint venture between the University of Copenhagen, The National Museum of Denmark, Thorvaldsens Museum, Ny Carlsberg Glyptotek and the Museum of Ancient Art, University of Aarhus. The aim is to further the study and dissemination of Etruscan and Italic cultures. We want to keep up with a long tradition of interest in the Etruscans that goes back to the brewer Carl Jacobsen and the foundation of an extraordinary collection of Etruscan art at the Ny Carlsberg Glyptotek. In particular, Carl Jacobsen personally took care of having facsimiles made of the painted tombs of Tarquinia.

This year (2018) a book has been published in Danish, entitled (in English), *Close to the Etruscans*, (see book reviews this issue) an anthology of revised lectures originally given at the Museum of Ancient Art (Århus) and completed with a general introduction. We hope that the book, which is richly illustrated and includes many objects from local collections, will invite our readers to visit the museums.

Collegium Hyperboreum (a group of Danish and Scandinavian archaeologists) held a two day workshop, dedicated to *Etruria*, at the University of Copenhagen. The proceedings will be published as vol. 16 of *Acta Hyperborea. Danish Studies in Classical Archaeology*. Homepage: https://insei.ku.dk
Scholars who spoke on topics of their broader expertise:

Giovanni Colonna (Accademia Nazionale dei Lincei) on “L’Etruria dei musei,” Stephan Steinrüger (Universität der Studien di Roma) on Etruscan museums of Germany, Giovanna Bagnasco (Università degli Studi di Milano) on Tarquinia, Simona Carosi (Soprintendenza Archeologia, Belle Arti e Paesaggio del Lazio) and Alessandro Conti (Università degli Studi di Roma “La Sapienza”) on the Vulci diaspore, Luana Cencialiali (Polo Museale dell’Umbria) on Perugia and Orvieto, Andrea Gaucci (Università degli Studi di Bologna) and Rosario Maria Anzalone (Polo Museale dell’Emilia Romagna) on Marzabotto, Paola Desantis (Polo Museale dell’Emilia Romagna) on Spina and the Ferrara Museum, Giulio Paolucci (Fondazione “Luigi Rovati”) on Milan, Maria Bonghi Jovino (Università degli Studi di Milano) on Capua, Luigia Tomei (Polo museale della Campania) on Pontecagnano, Elena La Forgia (già Polo museale della Campania) on Catania (Maddaloni) and the Agro Atellano (Successo).

ARCHEOLOGIA, BELLE ARTI E PAESAGGIO DELLA TOSCANA) and ARCHEOLOGICO DI BOLOGNA), MUSEI D’ETRURIA)

“Musei d’Etruria”
26th Convegno Internazionale di Studi sulla Storia e l’Archeologia dell’Etruria
Palazzo dei Congressi, Orvieto
December 14-16, 2018

The directors and major researchers of most of the major museums of Etruscan culture attended the conference and shared recent developments in their respective domains. Scholars who presented papers on the museums or regions that they oversee:

Françoise Gaultier (Musée du Louvre), Petra Amann (Universität Wien), Maurizio Sannibale (Musei Vaticani), Christoph Reusser (Universität Zürich), Valeriano Nizzo (Museo Nazionale Etrusco di Villa Giulia), Daniele Maras (Soprintendenza Archeologia, Belle Arti e Paesaggio del Lazio) and Anna Maria De Lucia (Universität der Studien di Roma “La Sapienza”) on the Vulci diaspore, Luana Cencialiali (Polo Museale dell’Umbria) on Perugia and Orvieto, Andrea Gaucci (Università degli Studi di Bologna) and Rosario Maria Anzalone (Polo Museale dell’Emilia Romagna) on Marzabotto, Paola Desantis (Polo Museale dell’Emilia Romagna) on Spina and the Ferrara Museum, Giulio Paolucci (Fondazione “Luigi Rovati”) on Milan, Maria Bonghi Jovino (Università degli Studi di Milano) on Capua, Luigia Tomei (Polo museale della Campania) on Pontecagnano, Elena La Forgia (già Polo museale della Campania) on Catania (Maddaloni) and the Agro Atellano (Successo).

TourismA - Florence
Palazzo dei Congressi
February 22-24, 2019

TourismA is an international exhibition of archaeology that is aimed at all the cultural and economic realities active in archaeological, artistic and monumental fields such as private and public research institutes, archaeological parks and museums, tourist boards, tour operators and cultural associations. Info: 055.506230
info@tourisma.it www.tourisma.it

Program 2019

February 22, 2019
Save Art/Save Italy: L’arte è sempre sovranazionale, Art and Dossier con Giunti T.V.P. Editori
Agrigento e Valle dei Templi: Futuro di una paesaggio (e di un viadotto), Sebastiano Tusa, assessore Beni Culturali Regione Siciliana
Fare turismo culturale oggi: Innovazione e best practice per gli operatori (Seconda edizione)
Iper: Archeologia Patrimonio e Ricerca italiana all’estero, Ettore Janulardo, Scuola di Specializzazione in Beni archeologici dell’Università di Firenze
Modica oltre il barocco: Storie di Archeologia Architettura Paesaggio e… Quasimodo, Comune di Modica (Rg)
Alalia: la battaglia che cambiò la storia: Etruschi Greci e Punici nel Mediterraneo del VI sec. a.C., Vin-

February 23, 2019
Longobardi in vetrina: 14 Mostre per conoscere un popolo, Associazione Italia Longobardorum
Il bene nostro: Stati generali della gestione del patrimonio culturale dal basso, Giuliano Volpe, docente di Archeologia all’Università di Foggia
Viaggi di cultura e archeologia: Rassegna di itinerari turistico-culturali, TRAVELMARK
Vivere la preistoria: L’esperienza degli Archaeological open-air museums, Istituto Italiano di Preistoria e Protopistoria
Sardegna: paesi dell’archeologia: Luoghi esperienze idee per vivere l’archeologia con le comunità e far vivere le comunità con l’archeologia – Buone prassi per un turismo culturale condiviso, Clematis Associazione Culturale
L’Italia nel Mediterraneo: Incontro di culture tra passato e presente, Agostino De Angelis, attore e regista teatrale
Scavare nei depositi: Esperienze di Ricerca Musealizzazione Valorizzazione del patrimonio archeologico, Associazione Nazionale Archeologi

February 24, 2019
L’allegro museo: Metti una visita divertente e piacevole…CNR Istituto per Tecnologie applicate ai Beni Culturali
Dal mito alla storia: Le ricerche archeologiche ed epigrafiche dell’Università di Firenze nel Vicino Oriente e nel Mediterraneo, Ilaria Romeo, Dipartimento di Storia Archeologia Geografia Arte Spettacolo (SAGAS)
Viaggi di cultura e archeologia: Rassegna di itinerari turistico-culturali, TRAVELMARK
Accordia Lectures 2018-2019

2018
Tuesday January 23, 2018
From maiolica to terracotta: an industrial reconversion in the Arno valley in the early modern period
Hugo Blake, Royal Holloway, University of London

February 13, 2018
Fire, food and sense of place: the long-term use of the Early Neolithic underground ovens of Portonovo (Marche, Italy)
Cecilia Conati Barbaro, Sapienza University of Rome

March 20, 2018
The Nuragic statuary of Monte Prama in Iron Age Sardinia
Carlo Tronchetti, National Archaeological Museum of Cagliari

May 8, 2018
Late Antique diptychs and their use in Carolingian Italy
Cristina La Rocca, University of Padua

October 23, 2018
Urban dressing: textile clothing in Italy 1000–500 BC
Maria Bernabò Brea, formerly Soprintendenza Archeologia dell’Emilia Romagna

2019
January 15, 2019
Votive deposition in water in the north Italian Bronze Age? The wooden basin at Noceto (Parma)
Maria Bernabò Brea, formerly Soprintendenza Archeologia dell’Emilia Romagna

February 19, 2019
Buried spaces and painted dimensions in the tombs of Etruscan Tarquinia
Matilde Marzullo, University of Milan

March 12, 2019
Moving bodies and making place: rethinking pilgrimage in early Roman Latium
Emma-Janey Graham, Open University

May 7, 2019
New perspectives from old data: a century of archaeology and museum history of Villanova Tarquinia
Judith Toms, University of Oxford

Le Vie di Comunicazione nell’Antichità
Roma, 24 maggio 2019
Sala conferenze Parco Regionale dell’Appia Antica
Via Appia Antica, 42 Roma,

Da sempre le strade rappresentano lo specchio della civiltà del territorio su cui esse insistono e di conseguenza la loro ideazione, progettazione ed esecuzione non potrà mai prescindere dal contesto geologico, biologico, e quindi paesaggistico, che le circonda. Ne consegue come l’iter progettuale risulti necessariamente di natura sussistamente multidisciplinare e costretto a svilupparsi rispettando i canoni di un’ingegneria realmente compatibile. All’origine di una corretta ideazione di una rete di trasporti non può che esservi un’approfondita conoscenza di come sia nata e si sia sviluppata l’idea di strada partendo dalla sua progettazione fino a giungere alla sua costruzione.

Il convegno riguarderà le tecniche costruttive, gli accorgimenti tecnici messi in opera per trarre beneficio dalla geomorfologia e, al contrario, superare gli ostacoli geomorfologici incontrati lungo il percorso (fiumi, forre, paludi, ecc), l’utilizzo della litologie per l’approvvigionamento dei materiali necessari alla costruzione. Inoltre saranno trattati le caratteristiche fluviali per ubicarvi le strutture portuali e le modalità di raggiungimento dei siti di interesse economico, politico o militare.

Il convegno, a partecipazione libera e gratuita, prevede sessione orali e sessioni poster suddivisi in cinque temi: Le strade (la sede, il tracciato, i porti), Le strade (la sede, il tracciato, le opere d’arte), Le strade (la sede, il tracciato, il superamento di difficoltà geologiche, idrografiche e montuose), Le strade (la sede, il tracciato, le comunicazioni fluviali e i porti fluviali), Le strade (la sede, il tracciato, le fonti storiche e cartografiche).

Per presentare i contributi almeno un relatore dovrà essere socio Sigea, per contributi multipli vale un socio esclusivo per contributo. Gli atti del convegno saranno pubblicati come supplemento della rivista Geologia dell’Ambiente (ISSN 1591-5332).

31 Ottobre 2018. Comunicazione alla segreteria, tema, titolo, autori e se il contributo viene candidato per la presentazione orale o poster. La comunicazione dovrà avvenire con l’invio della specifica scheda. In questa comunicazione dovrà essere indicato il socio Sigea.


31 Marzo 2019. Pubblicazione del programma definitivo. Per comunicazioni con la segreteria del convegno: geoarcheologia@sigeaweb.it
Per il programma definitivo e maggiori informazioni consultare il sito: www.sigeaweb.it

Symposium
Antiker Bauschmuck aus Terrakotta: A Work in Progress
Humboldt Universität zu Berlin
January 20, 2018

Section IV: Latium/Etruria
Section leader: Patricia Lolof
Vincenzo Timpano (HU Berlin), “Depositi rituali di terracotta architettoniche a Roma e in Etruria meridionale in età arcaico.”
Rosita Oriolo (University of Amsterdam), “Architectural Terracottas from the Palatine.”
Desire di Giulianaria (Università Bonn), “I tetti romani in epoca arcaica: note preliminare.”
Maarten Seper (University of Amsterdam), “Reconstructing Moulds in Aquaroassa.”
Niels Steensma (University of Amsterdam), “Bronze moulds? Thoughts on the relationship between human-head antefixes from Murlo (Poggio Civitate) and Chiusine anthropomorphic urns.”

NYU Center for Ancient Studies
Announcement: NYU Symposium
Ovid And Art

On April 4, 2019, the NYU Center for Ancient Studies, in conjunction with the Grey Art Gallery and the Department of Art History will sponsor a one-day symposium entitled “Ovid and Art.”

This conference will examine both the poet’s own engagement with visual culture and also how subsequent visual artists appropriated Ovid. The morning session will be devoted to graduate student presentations.

For more information, please contact the NYU Center for Ancient Studies at: ancient.studies@nyu.edu
Building Connections
Etrusco-Italic Architecture in its Mediterranean Setting
Somerville College, University of Oxford
March 20, 2018

This conference offers a new, wider perspective on the rapidly expanding field of Etrusco-Italic architecture. Authoritative scholars present case studies of buildings, sites, and construction techniques that signal the extent to which cross-cultural contact and adaptation can be recognised in the built environment in early central Italy. Prior to the expansion of Roman power in the latter part of the first millennium BC and the changes in building that went with it, Etrusco-Italic architecture was characterised by extensive use of local materials in designs that met local needs, which could be particular to a settlement, a social class, or a set of activities. It also, however, co-opted forms, technology, and meaning from other places and cultures with which its communities had contact. Integration of these elements relied upon sensitivity to context but above all on a cultural environment in which ideas and expertise could travel and thrive, and thus these buildings can be studied both as technical achievements and as products of certain social and cultural conditions. This one-day conference accordingly will analyze architectural connectivity in a broad sense: firstly, as a phenomenon that positions Etrusco-Italic buildings in relation to their counterparts in other parts of the Mediterranean; secondly, as a prompt to consider buildings as sources of information about those who built and used them; and lastly, through the lens of mobility, as a quality that links pre-Roman and Roman architecture and places both in a wider continuum of practice.

Presentations:
Giovanna Bagnasco Gianni (University of Milan), “Architectural choices in Etruscan sacred areas: Tarquinia in its Mediterranean setting.”
Patricia S. Lulof (University of Amsterdam), “Archaic Architecture Revisited. The Satricum Sacellum and the Sant’Omobono Sanctuary.”

Call for Papers
“Knowledge, Interdisciplinarity & Identity Through the Histories of Archaeological Collections”
25th Annual Meeting of the European Association of Archaeologists
Bern, September 4-7, 2019

Deadline to submit proposals: February 14, 2019

Session abstract:
This session aims to unveil the invisible stories behind both private and public archaeological collections in Europe and beyond, from the 19th to the 20th century. We welcome papers that explore topics such as the agendas and ideologies behind collecting, researching and exhibiting archaeological objects and collections; the scientific narratives built around collections; the contribution of collections to the evolution of archaeological interpretations and to fostering pluridisciplinary collaborations and investigations; the role(s) of collections in the production, transfer and exchange of knowledge, as well as in building local, regional and national identities.

We would also like to encourage discussions about the hierarchies and networks (e.g., social, academic) that were formed around collections between locals, collectors, amateurs, and professionals, in addition to their involvement in the birth and development of archaeological societies and museums.

Organisers:
Ana Cristina Martins (Fundaçao para a Ciência e a Tecnologia / Instituto de História Contemporânea- CE-HFCi-UE-FCSH-Universidade NOVA de Lisboa, Portugal)
Laura Collofane (Universitat de Barcelona, InterArq Project, Spain)
Agnès Garcia-Ventura (IPOA-Universitat de Barcelona, Spain)
Margarita Díaz-Andreu (ICREA, Universitat de Barcelona and InterArq Project, Spain).
https://www.e-a-a.org/eaa2019

Oxford conference attendees

ANNOUNCEMENTS

Roman Germany, from the Early Empire to Late Antiquity
The Center for the Ancient Mediterranean, Columbia University
Graduate Student Annual Trip Presentations
November 30, 2018, 9.45 AM – 2:00 PM

The Center for the Ancient Mediterranean’s annual trip takes Columbia University graduate students abroad during the summer months to deepen their knowledge of the ancient world. Combining advanced research before departure and in-depth analysis on-site, or in the museum, the tour allows participants to become familiar with a specific geographical region and to engage the local material culture at firsthand. Graduate students from many different fields - including religion, archaeology, classics and history - are in this way able to stimulate their thinking and their imagination.

The Roman Army: Presence and Impact
10:00: Francesco Cassini, “Displacing Triumph: Imperial Ideology and the Province of Germany”
10:30: Giulia Bertoni, “Soldatenkunst in the Rhineland”
11:00: Zach Domach, “The Cult of the Matronae: Representation and Practice”

Identities and Social Life
12:30: Carl Garris, “Memorial by Wine Cask: Roman Commerce in the Neumagen Funerary Monuments”
1:00: Claire Dillon, “What’s in a Name? Studying Text and Image in the Stele of Blussus and Menimane”

Houses and Palaces, and Their Decoration
1:30: Alice Sharpless, “Gladiators, Muses, Philosophers and Wine: Mosaics in Roman Germany”
2:00: Caitlin Miller, “New Questions about the Constantinian Ceiling Frescoes in Trier.”

Conversations/Conversazioni Cultural Patrimony
Thursday, January 3, 2019 – 6:30 PM
San Diego Central Library
Neil Morgan Auditorium
330 Park Boulevard, San Diego, CA

Please join us in San Diego for a Conversations | Conversazioni event featuring leading members of the academic, preservation, and museum communities in a discussion of the global responsibility for the protection of cultural and intellectual heritage.

The panel of speakers will include: James Cuno, president and CEO of the J. Paul Getty Trust; C. Brian Rose, James B. Pritchard Professor of Archaeology at the University of Pennsylvania (1992 Fellow, 2012 Resident); and Laurie Rush, cultural resources manager and US Army archaeologist for the Department of Defense (2011 Fellow). The program will be moderated by Lynne C. Lancaster, Andrew W. Mellon Professor-in-Charge of the Humanities at the American Academy in Rome (2002 Fellow).
Dr. Szilvia Lakatos (far right) stands next to Professor Mario Del Chiaro and students in Lisa Pieraccini’s “Exploring Etruscans at the Hearst” seminar. Dr. Lakatos delivered the Fall 2018 Etruscan Lecture, Etrusco-Corinthian Pottery in Context – a Corinthianizing Phenomenon in Etruria.


Micaela Shonafelt, UC Berkeley student in Lisa Pieraccini’s fall seminar, looks at Etruscan bronzes in the Phoebe A. Hearst collection.

Audrey Gouy, (2nd from the left) (Université de Pau et des Pays de l’Adour) presented the paper “Political Performances in Preroman Italy: the Armed Dances in Etruscan Representations (6th-4th c. BC)” at the Annual Conference of the International Society of Cultural History on “Performance, Politics & Play,” September 13-16, 2018, Columbia University, New York.

Events at the Del Chiaro Center,
UC Berkeley, 2018

This past year the Del Chiaro Center at UC Berkeley has been busy with two Del Chiaro Lectures (Spring, Greg Warden, and Fall, Szilvia Lakatos) as well as research collaborations with the Villa Giulia Museum in Rome. Aaron Brown, graduate student in Classical Archaeology, spent the spring at the Villa Giulia Museum — an unforgettable immersion into Etruscan Art and Museum Studies. Professor Lisa Pieraccini, through a UC Berkeley Collegium grant, began extensive work on the Etruscan collection at the Phoebe A. Hearst Museum. Pieraccini taught a seminar this fall, “Exploring the Etruscans at UC Berkeley,” where students had firsthand research opportunities to engage with and analyze objects never before published. It was a transformative learning experience indeed!

Florida State University in Florence and SACI host
A Gala in Gaiole:

After some 45 years of running an archaeological field school at Cetamura del Chianti, the Department of Classics at Florida State University has been invited to open a museum in the nearby town of Gaiole in Chianti to display all of the results. Numerous artifacts, diagrams and field plans, as well as 3-D models of artifacts, will be exhibited to reveal the Etruscan, Roman and Medieval periods that have been discovered.

FSU students having scholarships as interns will help to create didactic materials such as labels, models and panels, and to make decisions in choosing artifacts for the various cabinets and sections of the exhibition. They will be involved in developing the display cases and planning the inauguration of the museum, projected for late 2018. Interns will also learn how to give guided tours of the museum and the site of Cetamura. Their work will go on during the regular field season in May-June 2018 and in connection with the FSU International Programs Study Abroad in Florence in fall 2018.

Museum of Cetamura in Chianti
Livy rejects certain aspects of Rome’s traditional history as legendary. But his criticism is rather limited, and he does not consider the possibility that whole swathes of the traditional history may be based on information other than historical facts: this is true of the royal period, where tradition, if we follow the analysis of G. Dumézil, reflected legendary schemes inherited from Indo-European depictions. Livy’s tale allows us to recover parts of this Indo-European heritage. But Livy was not at all conscious of this, and in his work the inherited schemes often appear in a distorted form.


Michael Weiss’s paper, “On the Prehistory of Latin ius,” deals with a word basic to Roman law, and with a rich future for Western history, including our own pledge of allegiance, “with liberty and justice for all.” In a recent paper I had occasion to examine one of the lexical isoglosses shared by Italic and Celtic in the west and Indo-Iranian in the east. These items, it is said, tend to cluster in the religious and legal sphere and I refer to them collectively as the Vendryes phenomenon in honor of Joseph Vendryes’ paper of 1918… In this paper I will examine one of the traditional members of the Vendryes phenomenon set…”


This intellectual biography, translated from the Italian of Maria Luisa Porzio Gernia, Bonfante’s successor to the Linguistics Chair in the University of Turin, follows the course of his work and career in Italy, France, Spain, Switzerland, and the United States during the years of Fascism and the Second World War, and back to Italy until his death. Throughout, he developed his ideas on the Indo-European languages and their relation to the Romance languages, on the archaic and conservative character of Latin contrasting with the innovative character of Greek, and his belief that language is above all expressive, that it is poetry. Larissa Bonfante edited the volume and added her Memories of the fifteen years when he taught at Princeton and of the frequently bitter scholarly controversies of that time.

Etruscan Epigraphy


https://doi.org/10.13109/glot.2018.94.1.273
Abstract: The Etruscan site of Poggio Civitate has preserved a small corpus of inscriptions dating to the 7th century BCE phase of the site. Among them is one outlier: a fragmentary text inscribed on the rim of a utilitarian vessel manufactured at the site. The text and alphabet appear Umbrian rather than Etruscan. The find spot and date of the fragment are discussed, possible interpretations of the text are offered, and an attempt is made to situate the inscription within its social context.


Dominique Briquel’s catalogue of inscribed Etruscan and Italic artifacts held in the Louvre’s collection is an epigrapher’s delight. (The term “Italic,” which is used in the catalogue as a cover term for the Marsian, Oscan, and Messapic inscriptions, is rather infelicitous. While the status of Messapic as an Indo-European language is not in doubt, it does not belong to the Italic branch of Indo-European.) The catalogue comprises 119 entries: 115 are Etruscan inscriptions; three are Sabellian; and one is Messapic. Although this catalogue will appeal first and foremost to those interested in Etruscan epigraphy and language studies, there is something to attract Etruscologists of all stripes: sarcophagi and cinerary urns, red and black figure Athenian pottery, mirrors and their myths. Those interested in the history and the development of museum collections will find plenty of fascinating material to mine in the author’s discussion of the collection’s formation.


The catalogue entries are organized into three sections: I. funerary inscriptions, II. proprietary inscriptions, and III. other epigraphic categories. …


Reviewed by Rex Wallace, *BMCR* 2018.10.08

Jorma Kaimio’s *The South Etruscan Cippus Inscriptions (SECI)* is a comprehensive study of the Etruscan and Latin inscriptions incised on funerary cippi recovered from the settlements of Caere, Tarquinia, Tuscania, Volsinii Veteres and Novi, and Vulci. *SECI* completes the author’s work initiated by the publication of the inscribed cippi housed in the Museo Nazionale di Tarquinia (Kaimio 2010).

The book is organized into three sections: (1) an introduction, (2) a series of commentaries on the inscriptions from each of the five communities just mentioned, and (3) a catalogue of inscriptions. The book concludes with bibliography, indices, and concordances.

New Series

PHERSU. Etrusko-Italische Studien

Editor, Petra Amann


The Proceedings of the Conference on the social history of the Etruscans, held in Vienna in 2016, is being published only two years later. The first contribution (“In Memoriam”), by Giovannangelo Camporeale, on “City, army and religion in the early centuries of Etruscan civilization,” is followed by six sections, with a rich harvest of stimulating chapters.

The elite of the earliest period: Self presentation and social relationships, includes contributions by Claudio Negrini, Simona Rafanelli, Rex Wallace and Anthony Tuck (see also Language Page, in this issue), Jean Gran-Aymerich, Daniele Maras, Petra Amann, and Luca Cappucini.

In the second, on Urbanization and the question of the Middle Class, are chapters by Vincenzo Bellelli, Ellen Thiermann, and Vincent Jolivet.

The Elite of the late Etruscan period and the problem of the so-called “Underprivileged,” is the largest group, with contributions by Enrico Benelli, Luciana Aigner-Foresti, Gérard Capdeville, Cornelia Weber-Lehmann, Gertraud Breyer, Mario Torelli, Adriano Maggiani, and Dominique Briquel.

Etruscans and non-Etruscans: Culture Contact, Mobility and Integration, includes Andrea Babbi, Giuseppe Sassatelli, Jean Hasada-Lebel, and Giulio Facchetti (see Language Page).

Votives and Community are discussed by Stephan Steingräber and Marie-Laurence Haack.
Sofie Schjødt Ahlén discusses the themes depicted in Etruscan tomb painting and places them in the context of later Christian beliefs in Purgatory with comparative scenes from the Isenheimer altar and the works of Michelangelo. Marjatta Nielsen documents the Etruscan use of personal and family names and the structure of Etruscan society from ca. 300 B.C. with objects primarily from museums in Copenhagen.

This book deserves to be enjoyed by many different readers. The authors have succeeded in addressing Etruscan culture and history in such a way that both a general reader and a specialist have something to learn, especially through the focus on less well known objects from Danish museums.


Reviewed by Ingrid Edlund-Berry, University of Texas, Austin

Denmark has a strong tradition of Etruscan studies, and Annette Rathje and a group of her colleagues have produced a wonderfully illustrated volume for anyone, whether or not they read Danish, who enjoys illustrations of important Etruscan objects and beautifully prepared maps. As suggested by the title, Tæt på etruskerne (Close to the Etruscans), we should consider the Etruscans our close friends from the past, and their culture continues to be of interest to us all.

This book is based on a lecture series held in conjunction with an exhibit in Copenhagen in 2014, and it sets out to present important aspects of Etruscan culture through examples of particularly interesting aspects of life and death documented in art and archaeology.

The first chapter is written as a joint effort by all the authors to give a short, coherent introduction to the Etruscans. The following chapters explore specific topics that nonetheless open out to interesting breadths. Vinnie Nørskov provides an overview of Etruscan origins, with a balance between ancient sources, the infamous Annius of Viterbo, the Medici family, modern DNA-analysis, and an analysis of the Etruscan language. Nora Petersen addresses the relationship between Mediterranean cultures and Etruscan aristocratic burials. Annette Rathje covers the topic of banquets; she adds information on food choices and drinking practices and the locale of food preparation. Cecilie Brøns covers the vast topic of Etruscan textiles, clothing, and jewelry. Here scientific analysis of traces of color is matched with depictions in tomb paintings, and suggests a range of vivid colors.


Reviewed by Jane K. Whitehead

A mere two years after their recovery from the clandestine deposit of a known English dealer in Switzerland, 45 cases of fragments of painted terracotta slabs from Cerveteri were put on exhibit at Santa Severa, June 22 to December 22, 2018. These finds were displayed with related and contemporary pieces from a 19th century collection in the Ny Carlsberg Glyptotek and with recently excavated material from excavations at Manganella and, since 1986, the slopes of the Palatine in Rome. The resulting volume is a beautifully illustrated, multi-faceted study of a category of objects that falls fresh on the eyes of Etruscologists.

The chapters that precede the catalogue deal with the recovery by the carabinieri of the material in Geneva; the history of the Copenhagen collection; scientific studies of the materials and techniques used in the making of the plaques as well as their restoration; the figurative programs, including signatures and indications of how they would have been displayed; and recent archaeological excavations at Manganello, Rome, and the area around Caere.

The exhibit was arranged by theme into seven sections: 1. The Myth of Heracles; 2. Dance and Games; 3. Athletes; 4. Women’s Myths; 5. War and Death; 6. Ancient Contexts; and 7. New Excavation at Manganello. Daniele Maras’ fuller review of the exhibit begins on the first page of this issue.
The Etruscans
9th–2nd Centuries BC


Reviewed by Jean MacIntosh Turfa

The Osprey series (Elite, Men at Arms, etc.) of ancient warfare books offer wonderful reconstructions of battle and warriors’ accoutrements and this lavishly illustrated paperback is an imaginative and intriguing addition. Authors and illustrator have devoted great attention to historical detail: I recognized on the cover, worn in skirmishing action by an elder commander, the one-of-a-kind poncho cuirass and crested helmet of the Faliscan warrior from Tomb 43, Narce (c. 700 BC), now displayed in the University of Pennsylvania Museum, Philadelphia. The imaginative cover (enlarged p. 15 pl. B2) and several more full-page paintings are packed with real artifacts and even have Villanovan-era fighters with vermilion-painted faces or masks, wielding flanged axes and wearing Italic kardioephylakes (“heart-guards”). There is even (p. 9) a “Sardinian mercenary” whose kit is based on Nuragic bronze figurines. Color photos and line drawings illustrate carefully documented, real arms and armor. The reconstructed scenes of 6th-century and later warriors rather inventively show, for example, the Monteleone chariot (Metropolitan Museum NY) and Hellenistic body armor and shields decorated in multicolor. Captions identify the inspirational ancient material, from specific tombs or statues and vase or mural paintings.

Much remains to be learned about Etruscan and Italic arms and the methods of wielding them. Here, a few items seem to have crossed gender boundaries: Villanovan 8th-century bronze lozenge-belts are worn by some sculptures depicting males (e.g. the Orientalizing stone statue from Casale Marittimo) but although here illustrated as armor, the majority of actual lozenge-belts are found in female burials, and would have been too restrictive of a warrior’s necessary movement. (Likewise the bronze fibulae illustrated p. 26 are the so-called “leech” design generally associated with female attire.)

Historical background introduces different periods but is rather condensed and confident concerning some recent theories. Many terms for arms and armor (hasta = spear, umbo = boss; linothorax = linen corselet, etc.) are given in Latin or Greek; most Etruscan terms have yet to be identified. Imaginative invention of terms and titles uses Rasenna for native Etruscans, and mingles Italian, English and ancient (sometimes fanciful) versions of place-names. Names of cities are in Etruscan transliteration (e.g. “Felzna area, Tarchuna area” for Bologna and Tarquinia); laymen may not be familiar with some terms and names ( Res Publica is used for Roman Republic). Etruscologists will find much to think about…and to illustrate their lectures; laymen should remember that much speculation has had to come into play, and that all the warriors’ kits are constructs fusing multiple sources…but they will surely enjoy the picture presented of a living – and warring – society.

There are a number of typos or imperfect translations (for instance “grave” is used for any sort of tomb or burial, and “serpentine” fibulae are “the so-called snake shape”).

Trending: Human Sacrifice

Long ignored or denied by scholars, human sacrifice is now the subject of books, conferences, and scholarly debates and controversies. As often occurs, this interest arises as much from current approaches and views of the past as from new archaeological discoveries.


The book was presented in Milan, Palazzo Litta, November 8, 2018, by Mario Torelli, followed by Conversations on the theme of human sacrifice and burial in habitation sites. This volume represents the latest update, by the excavator, on the enormously important discovery of human sacrifices on the foundation area of the city of Tarquinia, a discovery that confirms the existence of this ritual in the Etruscan cities. Human sacrifice was frequently represented in Etruscan art, but its reality has been denied by most scholars.


Reviewed by Jane K. Whitehead

This beautifully illustrated volume springs from the rich information generated by the 2016 conference on the rock-cut tombs of the Tuscia Viterbese. It takes as its point of departure the Grotte Scalina tomb, which was discovered at the end of the last century and has been systematically excavated since 2010. It consists of three levels connected by stairs, and contains an exceptional banquet room attesting to the opulence of the 4th c. BC aristocracy in the region. The editors use the tomb as a lens through which to view more broadly the ways in which ancient structures, if they survive, are conserved for repurposing, readaptation, and reinterpretation over the course of centuries.

The volume is divided into two parts; the first offers chapters on the tomb itself and its various reuses from the Archaic period up to contemporary times. New chronological evidence comes from the analysis of seven bones, not attached to the rest of their bodies; C14 has given them Archaic, Hellenistic, and Medieval dates. Chapters in the second part are not directly related to the tomb but stand as comparative material. These include such subjects as the graffiti of a Templar in a Tarquinian tomb, an erudite 16th century eccentric, and 17th-18th century travelers hurrying past the Etruscans to get to Rome.
The author cites Pausanias’ account of human sacrifices carried out on Mount Lykaion, in Arcadia, where an ash altar dedicated to Zeus Lykaios was excavated, revealing, among many bones of animal sacrifices, the skeleton of an adolescent boy.

Jason Urbanus, “A View from the Birthplace of Zeus,” Archaeology January-February 2018

The author describes the excavation being carried out, a collaboration between the University of Arizona, the American School of Classical Studies at Athens, the Arcadian Ephorate, and the Hellenic Ministry of Culture. Here, any reference to a human sacrifice is avoided: the skeleton buried within the sacrificial altar to Zeus is “currently believed to belong to an adolescent who was laid to rest in the 11th century,” in his grave.

Festschriften

Honoring David Soren, whose archaeological career finally and happily landed in Etruria.


Honoring Giuseppe Pucci, Università di Siena, Archaeology and Art History and visiting professor in many American universities.


The essays collected in this volume, dedicated to an antiquarian who has always understood the boundaries between the disciplines not as barriers but - according to the etymology of the term - as common, shared ends, are not only about antiquity.”

The many stimulating articles are truly a tribute to the range and excitement of the honorand’s publications, such as the most recent book, written together with Maurizio Bettini, about Medea, ancient and modern, in tragedy, art and movies. Articles of particular interest for our readers include Stefano Bruni’s account of the image of Capaneus, labeled capne, on an Etruscan scarab, Carmine Ampolo on the “didascalia” of Medea in Etruria and Rome, Giulia Pedrucci on some Etruscan votive statuettes of nursing mothers, Mario Torelli on a Lucanian tomb at Paestum, Clemente Marconi on an acroterion from Selinus, and Maurizio Bettini on Roman attitudes with situations with which they had to come to terms, “Autoctonia, barbarie, e il disagio dei Romani nei confronti dei Greci.” There are articles on literary figures and authors, Topolino and Ionesco, Bertold Brecht and Pirandello, Caesar and the Pirates, Aby Warburg; and on emperors, Marcus Aurelius and Julian the Apostate. Even the list of titles is a great read.

Honoring Robert Maddin who explained archaeological discoveries from Sardinia, and Vassos Karageorghis who brings Cyprus to museums and the scholarly world.


This volume presents updates, studies, and research on Bronze Age metallurgy of the major islands of the Mediterranean: The Balearic Islands, Corsica, Sardinia, Sicily, Crete and Cyprus. The authors have focused in detail on a number of specific themes having to do with metallurgy, such as oxhide and other ingots, casting techniques, metal analysis (Robert Maddin).


Reviewed by Laurent J. Cases, BMCR 2018.12.42.

Part of a wider series titled *Impact of Empire*, published by Brill, this volume contains essays written by former students and colleagues of Richard J.A. Talbert. As with all Festschriften, the volume begins with a thorough introduction of its real topic: Richard J. A. Talbert. Lee L. Brice and Daniëlle Slootjes regale the reader with Talbert’s intellectual peregrinations in a chapter called “Chaps and Maps.” Brice and Slootjes organized this chapter around the two themes that organized and framed Talbert’s research, chaps and maps, and a thorough interest in primary sources and teaching. Talbert’s first book, *Timoleon and the Revival of Greek Sicily* (Cambridge, 1971), emphasized the importance of Timoleon and the subsequent economic and political revival of Sicily. His second book, *The Senate of Imperial Rome* (Princeton, 1984), received the Charles J. Goodwin Award of Merit. This first systematic analysis of the functioning of the Imperial Senate deeply altered the perception of [that body] from a stooge of an omnipotent emperor, to a corporation with very real responsibilities and its own set of procedures. Moving away from “chaps,” Talbert engaged with ancient geography, culminating with his monumental edition, the *Barrington Atlas of the Ancient World* (Princeton, 2000), and continuing with a crucially important work on the Peutinger Map, *Rome’s World Reconsidered* (Cambridge, 2010)... There follows, as is traditional, Talbert’s extensive bibliography made up of some 200 entries.


at the Institute for the Thesaurus Linguae Latinae in Munich, which laid the methodological foundations of his subsequent work. From 1952 to 1954 he was a fellow at the Institute for the Thesaurus Linguae Latinae in Munich, and then from 1954 to 1974 he taught at the Free University of Berlin, rising through the ranks from Assistant to Professor Ordinarius. He is best known for the book that originated as his 1961 Habilitationsschrift on Vergil’s imitation of Homer in the *Aeneid*, which was published as *Die Aeneis und Homer in 1964*. During these same years, he was a British Council Scholar at the University of London (1957–1958), Visiting Professor at Yale University (1965–1966), Nelly Wallace Lecturer at Oxford University (1969), and a member of the Institute for Advanced Study (1973–1974). In 1975 he moved to Penn, where he remained until his retirement in 1988. Honors continued to accrue: he was in 1978 Visiting Professor at Columbia University, in 1979 a Guggenheim Fellow, in 1984 a Fellow of the National Endowment for the Humanities, in 1985 a Resident of the American Academy in Rome, in 1989 a Resident of the Rockefeller Foundation in Bellagio, and in 1991 and 2002 a Guest Researcher of the Herzog August Bibliothek in Wolfenbüttel.

At the time of his death, Nico had been working for years on a vast project to catalogue and contextualize commentaries on and translations of the works of Homer from antiquity to the Renaissance. Although he was not able to see the project through to publication, he left it very close to completion, along with a substantial archive of research materials on which it is based. It will be finished and published posthumously, and he made provisions for this to happen.

No remembrance of Nico Knauer could be complete without mention of his wife, Kezia, with whom he shared his personal and professional life from before their wedding in 1951 until Kezia’s death in 2010. Kezia was a classical archaeologist and art historian who specialized in iconography, but became an expert in an astounding wide variety of subjects. Perhaps chief among these was the Silk Road as a vector of culture between East Asia and the ancient Mediterranean basin. One result of this interest was that Nico and Kezia spent decades traveling together, he in search of humanist translations and commentaries on Homer (the bulk of them preserved in unpublished manuscripts in European libraries, large and small), she in pursuit of information about all aspects of trade, religion, art and architecture, and especially textiles, in the Middle East, Central Asia, and East Asia. Together, Nico and Kezia were among the last foreigners to visit freely countries like Afghanistan (where they photographed the now-destroyed Buddhas of Bamyan) between the time when that country’s war with the Soviet Union ended and the current American war against the Taliban and Isis began. When the improbable Karakoram highway between Pakistan and Xinjiang province in China was completed, they were on a bus there a few months later, rolling past washouts at high altitudes. They were genuinely indefatigable.

**Donald J. White**

1935–2018

by Jean McIntosh Turfa

I regret to report the death of Donald J. White, who was professor of Classical Archaeology at the University of Pennsylvania and Curator-in-Charge of the Penn Museum’s Mediterranean Section for over thirty years. He received his degrees from Harvard (BA, 1957; Classics) and Princeton (PhD, 1963: Classical Archaeology), and subsequently taught at the University of Michigan in addition to Penn. He was the lead curator in the reinstallment of the Greek, Etruscan, and Roman galleries in the Penn Museum, to which he devoted nearly 13 years.

He was especially well known as a field archaeologist. As a graduate student he joined Princeton’s excavation team at Morgantina in central Sicily, which led to a PhD thesis on Demeter’s cult in Sicily. He then turned to the coastal region of Libya, directing excavations at the port city of Apollonia (1965-1967) and then the Sanctuary of Demeter and Persephone at nearby Cyrene. In a series of seasons lasting from 1969 until 1981, Dr. White and his international team excavated an enormous amount of the Cyrene sanctuary, with discoveries ranging from the 7th c. BC to the 3rd c. AD. As series editor for the Cyrene Final Publications, he edited five monographs and authored three more himself.

In 1984 he turned to the northwest coast of Egypt, where he conducted three seasons of excavation on a small island near the city of Marsa Matruh (ancient Greek Paraitonion). He concentrated on the Late Bronze Age (second millennium BC) settlement and published his results in two volumes, demonstrating that the site marked an important western distribution point for Minoan, Mycenaean, and Cypriot pottery.

He retired from Penn in 2003, and once summed up his career as a “bumpy but consistent road” that took him to a “uniquely interesting but never boring” part of the world.

**Bonnie Cook adds,** “In retirement, Professor White wrote a history of the horse in North Africa. His completed manuscript was expected to be published posthumously. A lifelong animal lover, he was always surrounded by a ‘peaceable kingdom’ of cats and dogs,” his family said.

**His friend Edward Burlingame adds,** “Sometimes he set the cat among the pigeons, but he always thought for himself. He had great natural courtesy and kindness to other people.”
Giuseppe Sassatelli
Elected New President of the Istituto Nazionale di Studi Etruschi ed Italici
by Elisabetta Govi

Giuseppe Sassatelli’s research has focused mostly on the Etruscan Po Valley, from urbanism to writing, from crafts and artistic production to cultural and commercial relationships with neighboring peoples. From 1988 to 2014, he was director of the archaeological excavation of the University of Bologna in the Etruscan city of Marzabotto, which served as a field-school, a training opportunity for hundreds of students. He set the study of urbanism and the domestic and sacred architecture of Marzabotto within the wider context of the commercial and cultural connections of Tyrrhenian Etruria with the Po Valley, reconstructing a much more complex history of the site than had been allowed by the traditional concept of colonization. He also studied the relationships among neighboring peoples in northern Italy, the Veneti and the Culture of Golasecca, Etruscan culture in the borderlands, and the place of Spina. His interests have included trade and cultural exchanges, the movement of peoples between the Po Valley and surrounding areas, and the role of the Etruscans in relation to the Mediterranean basin and Europe, in particular with the Celts. In this context, he has carried out research on the funerary stone sculpture of Bologna and the marble sculpture of Etruria.

A large part of Sassatelli’s scientific activity has also been dedicated to the spread of writing in the Po Valley and in northern Italy, particularly during its initial phases. He has studied the historical, social and cultural impact of this phenomenon, and its diffusion towards other peoples of northern Italy through the Etruscans. Beppe Sassatelli has drawn the Po Valley from its marginality in previous scholarship into the dynamics of Tyrrhenian Etruria.

His career has included many important posts, in which he exhibited remarkable readership. He was Full Professor of Etruscology and Italian Antiquities at the University of Bologna until 2017, and Department Chair, Dean of the Faculty of Humanities and Philosophy, and Director of the Graduate School in Archaeological Heritage. Currently he is the Director of the RavennaAntica Foundation. Throughout his career he has also shown a lively interest on the influence of Etruscan studies on Italian political history. He is a member of several scientific committees of national and international journals.

Barbara Jatta, the First Woman to Head the Vatican Museums, Is Bringing Change to the Eternal City

Now into her second year as director, Jatta looks to a future whose challenges include an ever-growing number of visitors and balancing what is timeless with the demands of the modern world. by Cullen Murphy, Vanity Fair

March 11, 2018: The response was diplomatic, as you’d expect from someone long familiar with the Baroque folkways of the Holy See. No, said Barbara Jatta, the new director of the Vatican Museums, she did not really have a favorite object in the collection. But she did have a favorite place. And from her office she led the way down an interior staircase (with a Della Robbia on the wall); past the Egyptian Museum and the Etruscan Museum; and finally to a confessional-sized elevator that took us up to a columned rooftop terrace, designed by Bramante, high above the museum’s central courtyard. The open-air loggia overlooked the dome of St. Peter’s, illuminated against a twilight sky. Favorite place? No explanation needed. “I’m a Roman,” Jatta said, turning in a circle. “And from here you can take in the whole museum, the whole Vatican city-state, all of Rome… the whole Roman province from the mountains to the sea.”

The Vatican Museums are sprawling; the public corridors alone extend four-and-a-half miles. Jatta, who comes from a family of artists and conservators, had worked at the Vatican for two decades before succeeding Antonio Paolucci as director of the museums -- and becoming the first woman ever to hold the position. Jatta faces some tough challenges. One is the number of visitors -- 6 million a year, and climbing. (A possible solution: creating a separate entrance for those interested in lesser-known parts of the museum -- and happy to forego the forced march to the Sistine Chapel.)

Meanwhile, the entire collection -- hundreds of thousands of objects -- needs to be digitized (as the Apostolic Library has been, to a high standard, partly with Jatta’s help). The Vatican collections are unrivaled in their variety -- objects of stone, wood, clay, paint, cloth, plaster, paper, parchment, and metal, from the Stone Age through the Space Age -- and preserving them demands ingenuity. Conservators can’t just be doctors; they’re more like veterinarians. And you never know what might turn up: two paintings by Raphael were recently revealed during conservation in one of the rooms in the apartments of Pope Julius II.

Descending from the loggia, we passed again through the central courtyard -- the Cortile della Pigna. Restoration of the loggia and the facade beneath it is nearly complete, the crumbly ochre now renewed to a smooth, rich cream -- almost literally; the Pope keeps cows at Castel Gandolfo, his country estate in the Alban Hills, and milk from the herd was mixed with natural pigments and lime tints to cleanse and treat the stone. So that’s the traditional side of things. But then there’s the month of March 2018, when the Vatican Museums are launching a new Web site with an interactive display created by Sting. “I’m not in a monastery,” Jatta said. “I’m a working woman of the third millennium.”