From 26 to 28 October, the XXIX Conference of Etruscan and Italic Studies, entitled “The Etruria of the Rock-Cut Tombs,” took place in Tuscania and Viterbo. The many scholars who attended the meeting were able to take stock of the new knowledge and the problems that have arisen, 45 years after the first conference dedicated to interior Etruria. The first day’s activities, which took place in the Rivellino Theater “Veriano Luchetti” of Tuscania, with excellent acoustics, had as their main theme the historical and archaeological context of southern Etruria. After the usual greetings from the authorities, Prof. Luigi Donati recalled the figure of Giovannangelo Camporeale, Professor Emeritus of Etruscan and Italic Antiquity at the University of Florence, Lucumone of the Etruscan Academy of Cortona, member of the Accademia dei Lincei and President of the National Institute of Etruscan and Italic Studies; he died on July 1 of this year. He had strongly promoted this conference, and had already prepared his report. He will long remain in the memory of those who knew him, not only as an unusually talented professor and archaeologist but also for his great humanity and his infectious enth-

Giovannangelo Camporeale
1933-2017
A Remembrance
by Giovanni Colonna

Giovannangelo Camporeale left us on July 1, 2017, not quite 84 years old, after an extraordinarily active life. Born in Molfetta in the land of Bari, he came to study in Florence, where was a pupil of Giacomo Devoto and Luisa Banti, and where he eventually became Luisa Banti’s successor as Professor of Etruscan Studies at the University of Florence.

For twenty years he was the President of the National Institute of Etruscan and Italic Studies, with me at his side as Vice President, and for ten years he was head of the historic Etruscan Academy of Cortona as its Lucumo. He had long directed, alongside Massimo Pallottino, the Course of Etruscology and Italic Antiquities of the University for Foreigners of Perugia, and was for some years President of the Lexicon Iconographicum Mythologiae Classicae (LIMC), for which he wrote more than twenty entries.

His activity as field archaeologist included the uninterrupted direction, since 1980, of the excavation of the Lago dell’Accesa in Massa Marittima in the mining district of Tuscany. No less demanding was his work for and direction of major exhibitions such as L’Etruria mineraria in 1985, and especially Gli Etruschi e l’Europa in 1992-93. His research interests — as shown by his numer-

The Etruscans – World Culture in Ancient Italy
December 16, 2017 – June 17, 2018, Karlsruhe Castle

25 years ago in 1993 in Berlin a major exhibition entitled “The Etruscans and Europe” was held at the Altes Museum. Now the Etruscans return to Germany, to Karlsruhe, to the well known Badisches Landesmuseum. The exhibition “Die Etrusker. Weltkultur im antiken Italien” is held in cooperation with the Italian Ministry of Culture and

The sun also rises on the gold fibula from Vulci shown in Karlsruhe.
Dear Editors:

I want to compliment you on the most recent edition of Etruscan News, which arrived last week (Vol. 19, Winter 2017). As a long time reader and recipient of the News, I have noted its continuous development in length and coverage, in the number of excavation reports with illustrations of important finds, descriptions of new (or renewed) museums and collections, reviews of recent books on Etruscan culture, and substantial articles on a variety of pertinent topics of current research. All in all, each progressive issue offers more and more substance and increasingly claims the attention of scholars in the field. The current issue, 44 pages long, with many illustrations, in color, provides a clear indication of how far Etruscan News has come from its humble beginnings. Your energies in its behalf have been extensive and successful.

There is, however, more to be done: better quality paper, which is needed for better quality illustrations; a change in format from the present tabloid to one closer to a regular journal, perhaps in glossy covers, better for library collections; and some longer articles. Good luck to achieve these worthy objectives, and best wishes,

Sincerely,
Richard Brilliant
Professor Emeritus of Art History
and Archaeology
Anna S. Garbedian Professor in the
Humanities at Columbia University

Dear Editors:

Etruscan News serves many needs. For this writer it’s “Archaeocats,” but for classicists, your newsletter provides valuable stimulus for their research.

Allow me to present one example. I recently chaired a panel on military history for the Georgia Conference of Historians. A promising graduate student gave an excellent presentation on the limits of Polybius for studying the First Punic War. She looked at many different aspects of the struggle between Rome and Carthage, including how logistics played a key role in victory or defeat. Questions and answer session included a request for how horses and elephants were sent from Africa to Sicily. Response - not sure. The chair then remembered an interesting article from Etruscan News on a pot painting that showed the transport of horses in vessels nearly contemporary with the First Punic War. The student is now looking into shipboard transportation of large animals as a future paper and is searching image banks for contemporary illustrations.

Etruscan News always makes me think of the tremendous significance of artifacts, and how they are invaluable for our efforts to interpret ancient history. Thanks for your stalwart efforts, and please keep the “Archaeocats” happy!

Sincerely,
John P. Dunn
Interim Chair, History
Valdosta State University
Valdosta, GA 31698

I am thrilled to receive the new copy of Etruscan News, and congratulations. This will continue to inspire a new generation of scholars to continue the joy and contribution of “our people.” Thank you, Larissa, Jane, and Gary all so much.

If it doesn’t short you, could you please send about six - eight copies of The News so I can share with family, a few MN Arch people here, and take one to Florence when I go in April.

Thanks, thanks so much. While I recently sent a contribution, I’ll put another check in the mail today…with some biscotti — and can’t thank you enough.

I so look forward to reading entire the News.

Congratulations and love, Barb
Barbara Martini Johnson


Anne Steiner and co-etruscophile enjoy all the news that’s fit to print at the Explorers Club.

Dear Editors:

ETRUSCAN NEWS

Editorial Board, Issue #20, January 2018

Editor-in-Chief
Jane Whitehead
jwhitehe@valdosta.edu
Modern and Classical Languages
Valdosta State University
Valdosta, GA 31698

President of the U.S. Section of the Istituto di Studi Etruschi ed Italici, ex officio
Francesco de Angelis
fda2101@columbia.edu
Art History and Archaeology
Columbia University
New York, NY 10027

Honorary Founding President
Larissa Bonfante
lb11@nyu.edu
Classics Department
100 Washington Square East
Silver Building, Room 503
New York, NY 10003

Language Page Editor
Rex Wallace
rwallace@classics.umass.edu
Classics Department
University of Massachusetts
Amherst, MA 01003

Layout-Design Editor
Gary Enea
etruscanews@yahoo.com

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Dear Editors:

Tomorrow I will send you an announcement about the Etruscan exhibit at Karlsruhe, which will open on December 16. I also wanted to let you know that there was a short Nachruf on Camporeale in the current ANTIKE WELT.

We have just returned from a trip to Greek Macedonia, where we attended an important conference in Thessalonike. Back in Rome, I met Claire Lyons after more than 8 years on Nov. 17th, and had a nice lunch with her “da Nazareno.”

buona giornata da Roma,
Stephanòs Makedonios
(Ed: AKA Stephan Steingraeber)

Dear Editors:

Observations from an Etruscan traveler in India:

If it is well known that the Mediterranean civilizations, including the Etruscans, owe much to the Oriental cultures, less well known is the amazing fact that evident traces can still be found in contemporary India, and unequivocal references to the ancient pagan cults of the Classical civilizations of the West. I think it is plausible that these, let us say, contaminations are due to a common heritage of a civilization, the Indo-European one that developed from the 5th millennium BC. and then spread from the steppes to the North of the Caucasus both to the south-east (Indo-Gangetic plains), and to the west (Mediterranean basin). Contaminations were perhaps then reimagined and reinterpreted thanks to commercial contacts for ivory, silk, gems and spices, already attested in protohistoric times, between India and the Mediterranean, conveyed primarily by the Phoenicians.

The swastika:

From the Sanskrit “Svastika,” that is, well-being, object of well-being, lucky charm, it is an ancient symbol already used in the Neolithic and attested in many cultures from the Mediterranean to the Far East as well as in the Americas. In Hinduism it is associated with the power of the sun and its movement. The Etruscans used the symbol commonly in the Villanovan cinerary urns and as a decorative motif in jewelry, vases and robes. Most famous is the swastika engraved on the walls of the “Cavone” a via cava near Sovana. [Editor’s note: The swastika occurs wherever a geometric decoration is used; it is the only way to have a circle, that is a sun sign, if you are working with straight lines. It became the Nazi sign because of its “Aryan,” that is Indo-European connection.]

The apotropaic eyes on the bow of boats:

Municipalities in the ancient Mediterranean world used these for good luck to avoid the dangers of navigation.

The trident Trishula, a weapon and symbol originating in southern India: Associated with Shiva, it represents the trimurti of Hinduism and the power of Shiva to destroy the three worlds: the physical world, that of the ancestors, and that of the mind, so that the dual plane of existence can be overcome. In the Mediterranean area the trident is the weapon of Poseidon for the Greeks, Nethuns for the Etruscans, and then for the Romans, Neptune or the god of the sea, tsunamis and earthquakes. In fact, his recurring epithet is “enosigeo,” that is, “earth shaker.” It cannot be ruled out that the two mythological figures are in some way connected.

Saluti da Opaxir
Paolo Nannini
Siena

Letter to our Readers

Dear Readers,

This is our 20th issue, hard as it is for us to believe. At first we published two issues a year, so it was 15 years ago that Etruscan News was born as the Newsletter of the US Section of the Istituto di Studi Etruschi e Italici.

We look back on our early hopes and plans for this publication and find that many of them have been fulfilled. We were inspired by the mission of Massimo Pallottino, who established the discipline of Etruscan studies on a solid basis in Italy and also on the international level, by founding the foreign sezioni. Today there are Etruscan sections in France, Germany, the US and Austria, as well as informal Etruscan groups active in Denmark, the Netherlands, and elsewhere.

Here in the US we have seen the number of interest groups focused on the Etruscans proliferate, in universities across the country as well as more informally, as audiences for lectures, and readers of the growing number of scholarly companions and other multi-author volumes on Etruscan art, religion, society and material culture. Our own newsletter has developed over the years, and now includes an online version, which is especially popular with younger readers here and abroad, and which allows it to draw together scholars, students, and Etruscophiles both passionate and casual.

The Istituto and our section have been undergoing changes of leadership and organization. The new President of the US Section is Francesco de Angelis, with Nancy de Grummond as Vice President, and Jean MacIntosh Turfa as Treasurer and Lisa Pieraccini as Secretary. The masthead still features the usual suspects, ably led by the Editor-in-Chief, Jane Whitehead, and the prime mover Gary Enea, well known to our authors, contributors, and printers.

The latest change, announced on the front page, is the sad news of the death of the long-time President, Giovannangelo Camporeale, much mourned by all his many friends and colleagues. One of our Editors was able to attend his funeral in Florence in July, and brought our condolences to his family. Two meetings took place without him, the meeting of the Istituto in Tuscany and Viterbo, where he was remembered by Luigi Donati, the Secretary of the Istituto, and the meeting in Orvieto, where Giovanni Colonna read an obituary. A longer obituary will appear in the next issue of Studi Etruschi. The broader field of Etruscan studies has also undergone great changes with important pioneers, whose obituaries appear in this issue.

We close by wishing all our readers, old and new, a successful, interesting and productive year, and we look forward to hearing about their various Etruscan adventures.

Larissa Bonfante
Jane Whitehead

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Page 3
TUSCANY

W. skidding grey Maremma
wide and water-logged
Walking from the Palazzo’s archeological graft:
“Nothing, nothing there,”
someone said
of the places we longed for
where the dead lived under us
in their little painted houses
gazing at yellow walls
episodic, chromatic
Sheep’s cloudy asymmetry
tomb hum
where more than one dancer
lifts a muscular red thigh
or rests
head carved to wide bone enigma
at death
matched by carver
to any stone torso’s likeness
inscribed with the hidden
particularity of one still alive
I am Larthia
first words
found
You lie there semi-recumbent
with extravagant, elongated
limbs and weight of belly falling
always more away
from us
refusing cold white grief
Greek traders bartering classic marble through flat Trrhenian
or you choose a stone lid look-alike
a kind of mirror
that later will cover the urn
in which your body is light and porous
as volcanic ash
your “clumsy lavishness” and heavy mascara

Kathleen Fraser
from Etruscan Pages
June 1991 in Il cuore - the heart selected
poems 1970-1995
Meeting Christianity: How the Haruspices attempted to survive  
by Daniele F. Maras

The struggle between early Christianity and the haruspices, as the champions of the late paganism, is well known from a number of literary sources (especially the Christian author Lactantius). It even brought about one of the last persecutions under the emperor Diocletian in 297 CE.

In actuality, the rejection of the “foreign superstitions” (exterae superstitiones) had been part of the competence of the haruspices since an earlier period, as Dominique Briquel has pointed out with reference to the reformation of their order under the emperor Claudius, and Santiago Montero has recently shown in relation to the attempt to stop the spread of the cult of Isis in the 1st century BCE. From this perspective, by helping public institutions to fight against the introduction of new religions, the haruspices were simply performing part of their duties.

Eventually their stubborn defense of paganism, however, proved fatal to the remnants of the Etruscan tradition, for it caused a correspondent counter-reaction on the part of the Fathers of Church. There is but a single piece of evidence that demonstrates that at least some haruspices had tried to metabolize and incorporate the new religion, presumably in order to adapt and update the Etruscan Disciplina to the changed cultural and religious context.

An entry of the Suda, a Byzantine encyclopedia lexicon, is dedicated to Tyrrenia and Tyrrenai and recounts the creation of the world according to an Etruscan “expert man.”

“He said that the divine creator of all things granted to all of his accomplishments twelve thousand years, and he distributed each thousand years into the twelve so-called houses. In the first millennium he made heaven and earth; in the second he made the visible firmament, calling it heaven; in the third, the sea and all the waters on the land; in the fourth, the great lights, namely the sun and the moon and the stars; in the fifth, all of the living creatures, winged and creeping, and four-footed, in the air and on the land and in the waters; in the sixth, humankind. Therefore, it appears that the first six millennia had passed by before the creation of man; the race of humans is enduring for the remaining six millennia. Thus, the whole time until completion is twelve thousand years.”

It has been clear to all commentators that this account was derived from a paraphrase of the book of Genesis in the Bible, but substituted millennia for days. In the past, therefore, the passage has often been considered an interpolation and held as irrelevant for the study of the Etruscan tradition.

Recently Dominique Briquel has pointed out that this passage is a splendid example of an updating of the Etruscan religious doctrine: a phenomenon that he considers characteristic of late Antiquity, when the Etruscans did not hesitate to integrate foreign elements into their lore.

Along with the close reference to the relevant passages of the Bible — at times cited verbatim in the Septuagint version — Briquel recognized Christian and Chaldean elements in the theory of the twelve millennia, whose existence was known to Lactantius, too (De divinis institutionibus, 7.14.9). It should be considered, however, that the very idea of a number of millennia allotted to humankind has a genuine Etruscan flavor. After all, Varro recorded the ancient “doctrine of the saecula,” according to which the Etruscan nation was allotted ten periods of varying length (determined by the age of the oldest person for each saeculum). After those periods, the whole Etruscan name would have disappeared.

In addition, we know that an Etruscan cosmogony already existed at least from the late Republican period, as attested by the beginning of the propearance of the world and the fundamental divisions of the human environment existed in the Etrusca Disciplina at least from the 1st century BCE.

Furthermore, in the correspondence of the millennia with “houses” (oikoi) mentioned in the Suda there is more than a simple reference to the zodiac, which had been drawn from Chaldean sources, according to Briquel. As a matter of fact, the number of twelve millennia (obtained by reduplicating the six days of the Biblical creation) has a close parallel in the twelve centuries allotted to Rome according to Vettius, and to the “Twelve peoples of Etruria!” this confirms the sacred relevance of the number twelve for the Etruscans.

In this regard, it is remarkable that the series of sixteen cells on the outer ribbon of the Liver of Piacenza corresponds to a series of twelve cells distributed in the two halves of the organ. Possibly, this discrepancy of numbers had the purpose of adapting the Etruscan theory of the sky to the Near-Eastern tradition of the zodiac.

From this perspective, it is probably not irrelevant that part of the central sequence of the outer ribbon, corresponding to the deities of nature, coincides with the sequence of the creation in the passage of the Etruscan haruspices offer libations in the temenos of Zeus. (studio INKLINK)

Suda, as shown in the following chart:

As regards the two first millennia, concerning the creation of heaven and earth, it is worth noting that in the Etruscan doctrine the gates between earth and sky were situated between the 16th and 1st house and guarded by the “Doorkeepers of the Earth” (Martianus Capella, Nuptiae Mercurii et Philologiae, 1.60: Ianites terrestres).

All things considered, in my opinion, the pas— continued on page 7
A Rare Etruscan Brooch Rediscovered
by Claire Lyons, Jeffrey Maish and Monica Ganio

Iris, August 16, 2017: The reinstallation of the Getty Villa collection is now in full swing. We are reimagining our displays to show the evolution of ancient Mediterranean art over several millennia and within particular cultures. Two years in the planning, the task of renovating thirty galleries has also given us an ideal opportunity to explore the collection with fresh eyes. Among the innovations in store is a new gallery devoted to the arts of the Etruscans, who flourished in central and northern Italy from the 8th to the 1st century BC.

When curators surveyed the collection in storage, a number of intriguing objects came to light. One surprise was a group of fragments belonging to a “comb brooch,” used to fasten a cloak. The ornate clasp consists of multiple hooks (like the teeth of a comb) attached to a gold-laminated silver plaque embellished with filigree, a technique of applying wires to create lacy patterns. At slightly over two inches long, the object was displayed in a gallery dedicated to the arts of the Etruscans, who flourished in central and northern Italy from the 8th to the 1st century BC.

Comb brooches, however, are relatively rare. Ours came to the museum as a donation over thirty-five years ago, and its find-spot was not recorded. For the closest parallels, we can look to the cemeteries in Marsiliana d’Albegna, Vetulonia, and a few other northern Etruscan settlements, where burials replete with luxury objects in precious metals, ivory, amber, glass, and bronze have been uncovered. Jewelry and clothing ornaments were worn in death to advertise status and prestige. Several silver and gold comb brooches—one with monkeys holding their faces in their hands (like the bronze fibula pictured above)—show comparable rectangular plates with hooks and loops. The tombs in which they were placed also held spear blades and ax heads associated with males.

In the case of the Marsiliana brooch, its owner’s rich grave was equipped with weaponry, an iron funerary bed, horse trappings, and a full-scale chariot and carriage. Such contexts fill in our picture of the kit and dress of the elite ranks of Etruscan warriors. Cloaks clasped at the shoulder are the forerunners of the paludamentum and lacerna.

Etruscan site of Cerveteri, male ancestor figures from the Tomb of the Five Chairs don a rounded mantle secured at the right shoulder with a similar brooch. (Note to observant readers: although men occasionally sported earrings, this head was wrongly restored and actually belonged to another statuette of a female ancestor, which was not preserved.) Standing out against the red plaid textile, their clasps were prominent badges of honor and wealth.

Flamboyant gold examples, unearthed in two princely tombs at Palestrina outside Rome, were studded with figures of animals and fantastic creatures. Mythological monsters, the filigree technique, and even the seated statue type were imports from the Near East. With its novel comb-like closure, this clasp was evidently a local Etruscan fashion.

Fig.1: Comb brooch, 700–650 B.C., Etruscan, Getty Museum.

Styles changed quickly. Not only can jewelry help to track trade patterns and date find-spots, it can also be used to distinguish gender and social identities. By contemporary Greek and Roman standards, well-to-do Etruscan women, men, and children enjoyed accessorizing—ancient authors regularly accused them of extravagance.

Comb brooches, however, are relatively rare. Ours came to the museum as a donation over thirty-five years ago, and its find-spot was not recorded. For the closest parallels, we can look to the cemeteries in Marsiliana d’Albegna, Vetulonia, and a few other northern Etruscan settlements, where burials replete with luxury objects in precious metals, ivory, amber, glass, and bronze have been uncovered. Jewelry and clothing ornaments were worn in death to advertise status and prestige. Several silver and gold comb brooches—one with monkeys holding their faces in their hands (like the bronze fibula pictured above)—show comparable rectangular plates with hooks and loops. The tombs in which they were placed also held spear blades and ax heads associated with males.

Ornaments and Identity
Brooches are among the profusion of ornaments, including buttons, pendants, and bracteates (foil appliqués sewn to textiles), that decorated clothing. On display will be several of the ubiquitous garment pins known as fibulae: a bronze leech fibula inlaid with amber from the North or Baltic Sea region, a gold leech fibula with foil rosettes, and a bronze fibula in the shape of a monkey riding a small horse. Monkey fibulae and other Egyptian-style artifacts occur throughout much of the Italian peninsula during what is conventionally called the “Orientalizing” period (720–580 BC), and they may be related to fertility. Notably, these types are largely found in the burials of women.

Fig.4: Comb brooch from the Circolo di Perazzeta at Marsiliana d’Albegna, 700–650 BC. Silver and gold. Florence, Museo Archeologico Nazionale.

 Conservation and Technical Study

Because the hooks found in storage were in good condition, we embarked on a project to put the pieces back together. Reconstructing the brooch called for a three-pronged approach: studying its manufacture, analyzing the chemical composition, and restoring the object to nearly its original appearance. The ancient jeweler fabricated separate components, consisting of a central plaque and two hook assemblies. A rectangular silver plate with ten silver loops soldered onto each long side forms the core of the plaque. Thirteen circular gold bosses and filigree, made from twisted bar-type and round wires set in a serpentine pattern, were soldered to a gold sheet, possibly aided by a flux such as chrysocolla (literally, “gold
of copper (by way of reference, sterling silver contains 7.5% copper). The sheath of the plaque and tops of the hooks consisted of gold, with minor amounts of copper and silver.

On the pointed ends of some hooks is a golden patina, which we initially suspected might be gilding. But the element distribution maps show no gold there, nor any electrum. What, then, was causing this color? The answer lies in the second map, which revealed that these areas contained bromine (Br) and chlorine (Cl). These elements suggest that the gold color on some hook tips is the result of metal deterioration. Chlorine is often found in the corrosion layers of objects recovered from the soil. Much less common, bromine signals specific burial conditions: silver chloride-bromide forms in high-humidity saline environments, such as moist soil or seawater. This observation sheds light on the burial conditions—in this case, almost certainly a tomb that had been subject to periodic flooding over the centuries.

Etruria between East and West

The Getty’s elegant comb brooch demonstrates the expertise of Etruscan jewelers, whose skill magnified the intrinsic worth of precious materials. Where did they obtain the metallic ores? Iron and copper abounded in the Colline Metallifere (metal-bearing hills) of northern Etruria. Exploitation of natural resources transformed late Iron Age settlements into prosperous hubs of commerce. Silver and gold, on the other hand, were not available locally and were likely imported from mines in southern Spain and the island of Sardinia. Further analysis, focusing on minor and trace elements, may define a chemical signature characteristic of the primary ore and would help identify the location from which it was extracted.

In the 8th and 7th centuries BC, maritime trading grew to meet the demand for metals, and Phoenician merchants dominated the commercial networks. They conveyed cargoes of raw materials and luxury goods from the Levant to the eastern end of the Mediterranean Sea to the Atlantic seaboard of the Iberian Peninsula, with ports of call in Greece, North Africa, and Italy. Avid mariners, the Etruscans also became a naval power to be reckoned with. At the peak of their prosperity, they had expanded beyond Etruria (modern-day Tuscany) south to Campania and north to the Po River Valley. International exchanges introduced new artifacts, imagery, technologies, and immigrant artisans—in short, new ideas. This splendid brooch reflects a unique blend of tradition and invention, which defined Etruscan society in one of the first great eras of globalization.

References:


2,000-year-old intact and inscribed sundial, one of only a handful known, recovered in the Roman town of Interamna Lirenas, near Monte Cassino
by Alessandro Launaro

Not only has the sundial survived largely undamaged for more than two millennia, but the presence of two Latin texts means researchers from the University of Cambridge have been able to glean precise information about the man who commissioned it.

The sundial was found lying face down by students of the Faculty of Classics as they were excavating the front of one of the theatre’s entrances along a secondary street. It was probably left behind at a time when the theatre and town were being scavenged for building materials during the Medieval to post-Medieval period. In all likelihood it did not belong to the theatre, but was removed from a prominent spot, possibly on top of a pillar in the nearby forum.

“Fewer than a hundred examples of this specific type of sundial have survived and of those, only a handful bear any kind of inscription at all, so this really is a special find,” said Dr. Alessandro Launaro, a lecturer at the Faculty of Classics at Cambridge and a Fellow of Gonville and Caius College.

“Not only have we been able to identify the individual who commissioned the sundial, but we have also been able to determine the specific public office he held in relation to the likely date of the inscription.”

The base prominently features the name of Marcus Novius Tubula, son of Marcus, whilst the engraving on the curved rim of the dial surface records that he held the office of TR(ibunus) PL(ebis) [Plebeian Tribune] and paid for the sundial D(e) S(ua) PEC(uniā) (with his own money).

The nomen Novius was quite common in Central Italy. On the other hand, the cognomen Tubula (literally “small trumpet”) is only attested at Interamna Lirenas.

But even more striking is the specific public office Tubula held in relation to the likely date of the inscription. Various considerations about the name of the individual and the lettering style comfortably place the sundial’s inscription at a time (mid 1st c. BC onwards) by which the inhabitants of Interamna Lirenas had already been granted full Roman citizenship.

“That being the case, Marcus Novius Tubula, hailing from Interamna Lirenas, would be a hitherto unknown Plebeian Tribune of Rome,” added Launaro. “The sundial would have represented his way of celebrating his election in his own hometown.”

Carved out from a limestone block (54 x 35 x 25 cm), the sundial features a concave face, engraved with 11 hour lines (demarcating the twelve horae of daylight) intersecting three day curves (giving an indication of the season with respect to the time of the winter solstice, equinox and summer solstice). Although the iron gnomon (the needle casting the shadow) is essentially lost, part of it is still preserved under the surviving lead fixing. This type of “spherical” sundial was relatively common in the Roman period and was known as hemicycium.

“Even though the recent archaeological fieldwork has profoundly affected our understanding of Interamna Lirenas, dispatching long-held views about its precocious decline and considerable marginality, this was not a town of remarkable prestige or notable influence,” added Launaro. “It remained an average, middle-sized settlement, and this is exactly what makes it a potentially very informative case-study about conditions in the majority of Roman cities in Italy at the time.”

“In this sense, the discovery of the inscribed sundial not only casts new light on the place Interamna Lirenas occupied within a broader network of political relationships across Roman Italy, but it is also a more general indicator of the level of involvement in Rome’s own affairs that individuals hailing from this and other relatively secondary communities could aspire to.”

The ongoing archaeological project at Interamna Lirenas continues to add new evidence about important aspects of the Roman civilization, stressing the high levels of connectivity and integration (political, social, economic and cultural), which it featured.

The 2017 excavation, directed by Dr. Launaro (Gonville and Caius College) and Professor Martin Millett (Fitzwilliam College), both from the Faculty of Classics, in partnership with Dr. Giovanna Rita Bellini of the Italian Soprintendenza Archeologia, Belle Arti e Paesaggio per le Province di Frosinone, Latina e Rieti, is part of a long-standing collaboration with the British School at Rome and the Comune of Pignataro Interamna and has benefitted from the generous support of the Isaac Newton Trust and Mr. Antonio Silvestro Evangelista.

Inset image: The find spot near the former roofed theatre in Interamna Lirenas

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Sundial from Bevagna (ca. 100 BC) Museo Archeologico Nazionale Perugia: Sala dei Bronzi

This limestone sundial was ploughed up in 1969 near the tabernacle of the Madonna del Core, outside Porta Cannara (Bevagna). The Umbrian inscription on the sundial which uses an Etruscan alphabet, reads:

[-] P. NURTINS IA.T.UFÆRIE[R] CVESTUR FARARIUR

[-] P. NURTINS [AND] IA. T. UFERIER,
THE QUAESTORES OF SPELT [DONATED]

The surname of the first magistrate derives from the name of the Etruscan goddess, Noritia. The second transcribes into Latin as Iauntus Auidius, son of Titus. Their magistracy is probably analogous to that of “the two men who come to fetch the flour” for the sacrifice at the annual ritual described in Table Vb of the Iguvine Tables. It is possible that the triumphal way from Bevagna was used in similar rituals.
A Bronze Belt from Vulci
Tomb 42F in the Penn Museum

by Jean Turfa

The Etruscan Brontoscopic Calendar predicts a rare omen for May 27: “If it thunders, there shall be prodigies, and a comet shall shine forth.” And on May 28: “If it thunders, it shall be the same.” Comets throughout antiquity and the Middle Ages were viewed as messengers from heaven, like the comet that appeared during the funeral games for Julius Caesar. Mithridates, the bane of Rome, punctuated his life with sightings of comets and minted coins showing a comet with fiery tail (above). The Star of Bethlehem, depicted by Giotto in the Nativity scene in the Arena Chapel, Padua (1305), (below) is portrayed as a comet with fiery tail (above). The Star of comets and minted coins showing a comet with fiery tail (above). The Star of Bethlehem, depicted by Giotto in the Nativity scene in the Arena Chapel, Padua (1305), (below) is portrayed as another comet-harbinger.

In northern Italy, perhaps ca. 1000 BCE, a comet with two curved tails was carved into Rock 35 in the Valcamonica region (Nadro di Ceto, Brescia, Italy) (right). Such two-tailed comets were rare in the art of Iron Age central Italy; this one must have been inspired by some special circumstance. Likewise, while known from female burials at Narce and Veii, the ribbon-like belt appears rarely in the costume of Villanovan Etruria. Curiously, Halley’s comet passed by Earth in 695 BCE when the woman buried in Vulci Tomb 42F would have been living: to judge from her grave goods, she was buried around 680 BCE. The Halley’s comet apparition in the Bayeux Tapestry (above), presaging the Norman conquest of 1066 looks a bit like the belt’s images (Fig. 3). Did the visit of Halley’s comet have a significant place in this Etruscan noblewoman’s life, or might she have been a priestess involved in divination of such events? Even the double aspect might relate to the Brontoscopic omen of “same again…” We cannot know the answers, in the absence of Etruscan literature. No written records are known for the comet of 695 BCE, although Chinese astronomers documented later visits… and a Babylonian cuneiform tablet of 168/164 BCE now in the British Museum (below) is believed to record a sighting of Halley’s. Could a family of Etruscans at Vulci have observed this “visitor” even sooner?

The combination of images, read from right to left like Etruscan inscriptions, surely tells a story. If the first boss behind the people is the sun (A), the last two are very likely comets (C,D); the final boss has thin lines emanating from it like light rays (D). Perhaps the plain, interim boss (C) relates to the omen of a comet that “shall be the same”, in other words a second day’s appearance of the cosmic visitor, or possibly a blazing meteor thrown off by a passing comet.

Narrative scenes with human figures are extremely rare in the art of Iron Age central Italy; this one must have been inspired by some special circumstance. Likewise, while known from female burials at Narce and Veii, the ribbon-like belt appears rarely in the costume of Villanovan Etruria. Curiously, Halley’s comet passed by Earth in 695 BCE when the woman buried in Vulci Tomb 42F would have been living: to judge from her grave goods, she was buried around 680 BCE. The Halley’s comet apparition in the Bayeux Tapestry (above), presaging the Norman conquest of 1066 looks a bit like the belt’s images (Fig. 3). Did the visit of Halley’s comet have a significant place in this Etruscan noblewoman’s life, or might she have been a priestess involved in divination of such events? Even the double aspect might relate to the Brontoscopic omen of “same again…” We cannot know the answers, in the absence of Etruscan literature. No written records are known for the comet of 695 BCE, although Chinese astronomers documented later visits… and a Babylonian cuneiform tablet of 168/164 BCE now in the British Museum (below) is believed to record a sighting of Halley’s. Could a family of Etruscans at Vulci have observed this “visitor” even sooner?

References:


Figures:
1.) Vulci Tomb 42F – bronze belt, rectangular, drawing. Length 69 cm/ approx. 26 inches, but missing one end and mended from several fragments. The wearer’s waist – measured over wool homespun garments – would have measured over 26 inches. (Dohan 1942: 94 fig. 63).
2.) “Isti mirant stellam” Halley’s comet in the Bayeux Tapestry, event of 1066 CE.
Orientalizing Complex Building 4 and abbreviated EPOC4, stood a few meters to the west of Poggio Civitate’s Piano del Tesoro plateau. The building was an impressive 20.5 meters in total length, a length divisible by units of 0.54m, the width of virtually all of Poggio Civitate’s pan tiles. This fact, along with the recovery of elements of the building’s terracotta roofing system suggest it employed such a roof. This is all the more remarkable for the fact that deposits of pottery recovered from the building’s floor suggest it was abandoned at or around the end of the first quarter of the 7th century BCE, making it among the earliest known buildings to employ a decorated terracotta roof in the region.

EPOC4’s design is similar to examples of early buildings already known from Roselle and San Giovenale. The building consisted of a deep, eastward facing porch and a relatively small back room. But another interesting feature of EPOC4 is the fact that it was positioned in close proximity to non-elite houses with which it was contemporary. When EPOC4 was abandoned – and apparently dismantled – the adjacent non-elite community continued on even as the community’s elite family moved further to the east with the construction of the “Orientalizing Complex,” consisting of a new palazzo, a tripartite building and a space dedicated to manufacturing. In Poggio Civitate’s well known final phase, the site’s elite family further removed itself from daily observation of the general populace with a massive, four winged building that restricted access to the building’s interior. This progression of architectural sensibility suggests that Poggio Civitate’s elite family grew ever more removed from daily observation of the general populace with a massive, four winged building that restricted access to the building’s interior. This progression of architectural sensibility suggests that Poggio Civitate’s elite family grew ever more removed from daily observation of the general populace with a massive, four winged building that restricted access to the building’s interior. This progression of architectural sensibility suggests that Poggio Civitate’s elite family grew ever more removed from daily observation of the general populace with a massive, four winged building that restricted access to the building’s interior.
ae, sealing wells across the hill with this debris served the practical concern of removing available water sources and thus rendering the site uninhabitable.

In addition to this sculpture, the first item to be thrown into the well was a highly unusual one. Very few examples of carved or worked stone have been recovered from Poggio Civitate, but at the pozzo’s apogee, we recovered a carved block of stone weighing approximately 350 kilograms. (see photo right)

This block of stone stood approximately 35cm high with a perpendicular molded profile consisting of a single half round, cyma recta, scotia, and fascia along the object’s length. Upon recovery and removal from the well, we assigned the inventory number of PC20150055. Our first assumption was that it was an altar, although if so, it would be among the very earliest examples of a monolithic stone altar known in the region. Other possibilities were that it served as a foundation block. However, it seemed unlikely given the enormous size of Poggio Civitate’s Archaic phase building that this would be the only such foundation block recovered. Yet another possibility was that it served as a statue base – but no indications of cuttings or dowel holes were visible on its surface. In 2017, we decided to conduct an experiment documented in the necropolis of Tolle; it commonly holds rich decoration with human protomes on the top of the loops and large faces on the belly.

Burials appear frequently in the graves of the cemetery of Tolle, but much more numerous are the cremations. In this regard, the use of Etruscan black-figure amphoras is well documented in ancient Etruria and in the Tolle necropolis. Of all the specimens, that from tomb 812 is of particular interest. On the body is depicted the abduction of Thetis by Peleus; the latter wears a short cloak and is portrayed in the act of grasping the goddess who is wrapped in a long chiton, while a lion attacks the hero from behind. On the sides are Nereids, named for their father, Nereus, the Greek divinity of the calm sea and the Doric ocean; these figures alternate with small trees. On the shoulder of the vase (see below) are depicted two dancers and a rare foundry scene: in the center is a naked figure recognizable as a blacksmith, who grasps an object that is not identifiable, perhaps a greave, over an anvil; in front are two other craftsmen who wield a hammer. All figures are characterized by details scratched into the white underpainting. The vase can be assigned to a workshop operating in Vulci in the early decades of the 5th century BC, a time of strong influence from Attic ceramics.

The representations on the vase are of considerable interest and very rare in the figurative production of Etruria. The two scenes appear intimately connected: Peleus and Thetis are in fact the parents of Achilles and his mother will go to the workshop of Hephaestos to have new weapons made for her child. Or, according to Homer in the Cypria, the wedding gift of the centaur Chiron to Peleus and Thetis was a lance point forged by Hephaestus and fixed on a rod smoothed by Athena. The painting of the amphora appears particularly illustrative when compared to the function of the vase: to contain the cremated remains of an individual who died around 480 BC. The rape can symbolize the moment of death, the moment of transition to a new status, the deceased now on the perilous journey to the island of the blessed.
**Vulci 3000**

*Vulci 3000* is a multidisciplinary archaeological research project directed by Maurizio Forte of Duke University. The project applies cutting-edge technologies to produce a diachronic reconstruction of the Etruscan and Roman site of Vulci by archaeological excavations, mapping and non-invasive technologies.

The Duke team started the project in 2014-15 with large-scale georadar prospections, multispectral remote sensing and mapping by drones, which collected over 40,000 digital photos. This preliminary activity, focused on the archaeological landscape and, in particular, on the Roman forum in the southern part of the site, was able to identify hundreds of archaeological crop-marks, soil marks and features and to identify a very promising area for the excavation, which was started in 2016. The area of excavation (fig.1) shows a very deep stratigraphy, identified by georadar prospections, with evidence of monumental constructions in front of the Etruscan-Roman great temple over a chronological range of hundreds of years, from Etruscan times to late Antiquity.

The dynamics of urban transformation in Italy across the first millennium BCE is one of the most interesting research topics in classical archaeology because it concerns the emergence of complex societies in the Iron Age (early 1st millennium BCE), their evolution into city-states (the Etruscan and a few other pre-Roman societies), and finally their transformation into Roman settlements. The investigation of these monumental settings can tell us more about the cultural and political identity of the city and its connections with power, rituals and religion. A rigid spatial organization of the urban grid shows a top-down decision-making process in the city-state for long-term planning and social control.

The archaeological excavations are focused on the area of the so-called Western Forum where a large-scale identification of the Roman forum is made possible by aerial and drone photography (figs.1, 4). In the first excavation season (2016; see *Etruscan News* 19, p. 10) we found a monumental building (fig. 2) equipped with four niches for statues and decorated with *opus sectile* (1st c. CE), made from marble tiles imported from North Africa and Asia Minor (figs. 2, 5). The monument is open to the Roman *decumanus* and connected with other complex buildings, still unexcavated. This is inferable also from the several types of construction techniques (*opus incertum*, *reticulatum*, and *vittatum*, horizontal courses of tuff blocks alternating with bricks) used for the various sections, as well as from the vertical stratigraphy of the decorative exterior claddings. The architectural style and decorations recall religious buildings dedicated to the emperor Augustus.

In the second year of excavation we found, under the travertine building, an intact Etruscan well/cistern, still to be fully excavated (figs. 2, 6). The structure is connected with a tunnel to the southern part of the city and it should be related with the pre-Roman water management system of the city. Actually, there are another six visible wells/cisterns in the same region of the city that have been identified in the last 20 years but are still unpublished. The study of this network of Etruscan wells and cisterns, very likely re-used by the Romans, could be interpretable as one of the earliest urban water management systems of the region. A preliminary analysis of the archaeological material in this area shows the long life of the city, from the early Iron Age to the 5th c. CE. It is stratified evidence of the diachronic transformation of the site over a range of 1500 years from early urbanism to the abandonment of the Roman city. The very high percentage of 4th and 5th century archaeological material demonstrates a good level of urban industrial production also in Late Antiquity.
Researchers find ancient Etruscan temple where priests studied lightning to predict the future

Archaeology News Network

A team of researchers from the University of Florence discovered an ancient Etruscan temple on the summit of Mount Giovi (the mountain of Jupiter), about 992 meters above sea level, in Tuscany near the town of Fiesole. It was possibly founded between the 9th and 8th centuries BC.

At the temple, the Etruscan priests studied lightning in order to interpret the will of the gods and somehow predict the future. The temple is located on a rectangular embankment at the top of the mountain, where already in the 1970s bronze items, several arrowheads and iron javelins had been found. The new excavations brought to light three levels of settlement from different eras. Among the finds is a lituus, an augural ritual iron rod used by priests to delimit a sacred area in the sky, limiting a field of observation. The augur, seeking favor or misfortune for a certain event, divided the sky into regions and observed the flight of birds and meteorological phenomena. The lituus found is one of the oldest in the world, and one of the few found in a temple; most come from the tombs of the priests, with whom they used to bury the artifacts. It appeared broken and embedded in the ground in the middle of the paved area, which the researchers believe was the auguraculum, a roofless temple oriented according to the cardinal points, a place used to interpret the will of the gods. From there the priest observed the sky. The Etruscans divided the sky into 16 parts, each corresponding to a different divinity. Thus, according to archaeologist Luca Cappuccini, it was as important for them to observe natural phenomena as lightning.

As for the temple, it is believed that it was dedicated to Tinia, the Etruscan equivalent of Jupiter and Zeus, also associated with lightning, spears, and scepters. Tinia was also the god who governed the passage of time. The discovery does not solve the many mysteries that still envelop the religion of the Etruscans: what we know is thanks to the Latin texts. Lightning strikes were probably studied with regard to shape, position and colour: but we don’t know what meaning each of these characteristics had.

The results of the research, led by Cappuccini, have been collected and published in a book called Monte Giovi, “Fulmini e saette:” da luogo di culto a fortezza d’altura nel territorio di Fiesole etrusca.

Sarteano serpent turns up at Grammys

City near Siena highlights its Etruscan heritage

The town of Sarteano, about an hour southeast of Siena, announced that the iconic symbol of a three-headed snake from the Etruscan archaeological site there known as the Tomb of the Infernal Chariot showed up on Gucci clothing worn by performers at the 2016 Grammy Awards in Los Angeles.

The show’s host, James Corden, wore a black Gucci jacket with the snake motif, while musician Santigold wore a pink dress with the snake emblemized on the chest.

“Gucci chose it, Santigold and Corden wore it — who knows if they were aware?” So long as the beauty of Sarteano is being talked about, even certain courageous and original fashion choices bordering on kitsch are OK.
Excavations in the Urban Area of Carsulae 2017
by Luca Donnini and Massimiliano Gasperini

The 6th campaign of archaeological investigation in the urban area of Carsulae took place from May to September 2017. During the excavation and research operations conducted under a ministerial concession granted to the Astra Onlus association, under the scientific direction of the archaeologists Luca Donnini and Massimiliano Gasperini, sensational results have emerged.

The Northeast Area

In the Northeast zone, excavation was completed of a large Augustan-era waste dump located along the northern side of the great sinkhole at the center of Carsulae; this natural feature had been identified and brought to light during previous years. All the finds (some thousands of fragments, mostly ceramics) have already been washed, classified, inventoried and partly studied, and have allowed us to have a more precise picture of the population of the area in the 1st century BC. Also in this area, we continued the excavation of some features located close to the upper edge of the sinkhole. These appear to be the remains of a late-historic cobblestone road that covered an older road dug directly into the travertine bedrock.

The temple

The most exciting results have emerged near the area of the forum. Clearing began on the western side of the square, which had been partially excavated in the months of April-May 1953 by the archaeological superintendent at the time, Umberto Ciotti, and had been left in the most absolute abandonment. After cleaning, for the first time in

Field Excavations at the Campo della Fiera of Orvieto
by Simonetta Stopponi

The research conducted since 2000 in the Campo della Fiera of Orvieto has brought to light an extraordinary sacred area frequented from the 6th century BC to the 15th century AD. The site has been recognized as the seat of the Fanum Voltumnae, the federal sanctuary of the Etruscans.

The excavated structures developed around an imposing Via Sacra, which was in ancient times traversed by religious and celebratory processions. To the north of the road is an open enclosure with a shrine from the first half of the 6th century BC. It was deconsecrated at the beginning of the 4th century BC and replaced by Temple A, the only cult building that continued to be active in Roman times. Discovered in this area were an altar, a monumental votive donario, and deposits containing many votive objects. The base of a statue with a long inscription tells the story of a woman, Kanuta, who became the bride of a local nobleman. Her dedication to the deity called Thuscha takes place in the “heavenly place,” the very name with which the Etruscans knew the sanctuary. (see Etruscan News Vol.12)

Following the Via Sacra to the south, we arrive at another building, Temple C, (reconstruction p.15 right) built at the end of the 6th century BC and destroyed on the occasion of clashes among the Romans and Volscians between 308 and 280 BC. Placed next to the ruins were some children’s tombs, in honor of a matron divinity indicated by the Etruscan word atal (“of the mother”), engraved on a bucchero cup. Found at the front of the building were the remains of bronze plates from a cart, and above the floor level, a large amount of Greek pottery, gifts to the sanctuary from wealthy devotees. A new Archaic building was discovered next to Temple C; it is probably the thesauro’s of one or more of the Etruscan poleis.

The road then goes up to the large Temple B, which the entire
Recent Excavations of Etruscan phases at Coriglia (CV) near Orvieto
by David George

Coriglia is a site that is located 18 KM north of Orvieto near the commune of Monterubbiaglio. It is a multi-phased site which has evidence of occupation from the 8th century BCE to the 14th century CE when a mud slide covered the site and it was planted over with olive trees. The site has been excavated for the last 12 years under the direction of David B. George of Saint Anselm College and Claudio Bizzarri of the PAAO. (Fig. 1) The area under excavation consists of a number of features. To the south of the site are a series of large basins that were built between the 1st BCE and 3rd century CE to serve the bath complexes to the north. (Fig. 2) These were reused in the Mediaeval phase for industrial use. To the west are a series of Roman period roads that cover an Etruscan phase as well. To the north are bath complexes as well as other water features that date from the 1st c. BCE to the 4th c. CE; these also cover Etruscan phases that run from the 6th century to the 4th century BCE. To the north of these *vascae* is a retaining wall of the Roman phase that runs east-west for 150 m but was built to respect an earlier Etruscan wall of similar dimensions. To the north there are a number of Etruscan walls that seem to establish the layout of the site, which the Romans followed. Over these are a number of features of the Roman phase that are associated with bath complexes. There were large quantities of bucchero grigio and nero as well as Attic pottery recovered.

The Etruscan wall in the center of the site as noted above was respected by the Roman period. There were dolia recovered that had been placed upside down on the wall. This could indicate a sacred space. (Fig. 3) In addition, considerable quantities of roof tile were recovered as well as evidence for the post holes to support a structure. There is sufficient evidence to reconstruct the building. (Fig. 4) To the south of the site is a very complicated situation with a number of baths, vaults, retaining walls and other features that overlay Etruscan phases. The oldest phase is an Etruscan wall that can be dated to the 6th BCE based on ceramic finds. Its orientation was retained by later construction until the 2nd century CE when the site underwent a slight reorientation. (Fig. 5)

Another interesting aspect of the site is the discovery of a 4th century BCE foundation deposit. (Fig. 6) This supplies some sense of the Etruscan occupation of the site, beginning at least in the 6th century and continuing until the Roman conquest in the 3rd century BCE. The nature of occupation is still unclear, with a number of features pointing to a sacred space. But that is just conjecture.

sanctuary and was surrounded by arcades, fountains and pools. The building was destroyed in 264 BC, but the area was not abandoned. Soon after, in fact, there arose a workshop for the production of ceramics.

The exceptional character of the site is underlined by an intense reconstructive phase of the early Imperial age, when the Campo della Fiera was included in the antiquarian restoration policy promoted by Augustus. Between the end of the 1st century BC and the 1st century AD was built a very rich *domus* (see right) with a large meeting room; it was connected to two spas with expensive flooring, including an exceptional mosaic with a representation of Scylla. The residence was renovated in the 2nd century AD, and remained in use until the end of the 4th century AD.

Around the 6th to 7th centuries the great room of the residence was transformed into a hall of Christian worship, upon which the church of San Pietro in Vetere was constructed between the 12th and the 13th century. Next to the ecclesiastical structure a large building was rehabilitated as a refectory/warehouse; this was demolished in the 15th century to obtain an open space for market activities, the origin of the current name of Campo della Fiera.
antiquities. Previously organized around iconographic themes, the Villa now presents works of ancient art in a chronological arc, from the Aegean Bronze Age to the Late Roman and Byzantine periods. Within that sequence, some galleries focus on specific media such as ancient glass, J. Paul Getty as a collector, and regional arts in Graeco-Roman Egypt and South Italy and Sicily.

Work began in December to install a gallery that for the first time features the arts of Etruria. On view are 86 objects, including ceramics, bronzes, stone and terracotta architectural reliefs, jewelry and gems, votive heads, a wall painting, and a cinerary urn. Spanning the period from about 750 to 100 B.C., they offer an overview of the main periods and styles of Etruscan artistic production. Planning these galleries gave curators the welcome opportunity to bring objects out of storage that had not been shown in many years, if ever. Following a spate of acquisitions in the 1970s and 1980s and the addition of examples from the Fleischman collection in 1996, the material currently comprises about 15,000 objects and pottery fragments. A significant portion of the overall Villa collection is related to pre-Roman Italy, an area that J. Paul Getty started to pursue in 1955–57 with his purchases of bronze statuettes of Tinia and a kore.

Bronzes are a great strength and include several fine votive figures with dedicatory inscriptions, vessel attachments, and candelabrum finials. A striking appliqué depicting Usil (Figure 1), sold at auction in London in December, is the latest addition and will go on view in the coming months. The plaque is one of several such reliefs, which served as ornamental fittings on chariots or two-wheeled vehicles. Standing with fingers splayed, the winged god has a nimbus of rays surrounding his head; at its thighs the figure merges into a broad plate with undulating lines indicating waves. Some of the known examples in the Villa Giulia, Leningrad, and other museums may have originally come from the so-called Tomba della Quadriga in Vulci, where four reliefs of “winged genii” were found in the 1845 excavations overseen by Alexandrine Bonaparte. The Usil appliqué joins two other distinctive images of the collection that have been little studied up to now. In preparation for installation, the Antiquities Conservation department analyzed and treated a number of objects, including a gilt silver comb brooch (see article infra) and an 8th-century BC bronze situla with spiral pendants on the rim and handles. (Figure 4). Several objects raise questions of dating and technique and will be the subject of further scientific analysis. Those remaining in storage will repay a fresh look, among them a group of Orientalizing ivory felines and first-hand observation of his name-sake kylikes.

We are also pleased — in the spirit of Etruscan News — that the amphora with a boy tempting his cat with a treat will return to permanent display after its cameo appearance in the 2009 exhibition The Chimaera of Arezzo. (Figure 5) The Getty Villa’s new Etruscan gallery is scheduled to open in January 2018. To see more of the objects that will be on display, go to http://www.getty.edu/art/antiquities/, search the collection for “Etruscan,” and select “on view.”

1. Appliqué with the Sun God Usil, bronze, 500–475 B.C., inv. 2017.126
2. Architectural Sculpture with Medusa, tufa, 300–275 B.C., inv. 78.AA.10
3. Head of a Boy, terracotta, 200–150 B.C., inv. 2015.88
4. Situla, bronze, 750–700 B.C., inv. 71.AC.226
5. Black-figure neck amphora, attributed to the Lotus Bud Group, about 490 B.C., inv. 68.AE.17
The MFA opens a Classical art gallery
Daily Life in Ancient Greece
at Museum of Fine Arts, Boston
by Cate Mcquaid
Boston Globe 12/07/17

A strand of cultural DNA reaches from Olympia, Greece, site of the first Olympics, straight to Fenway Park. I’m not referring to the architecture, or the sport itself — ancient Greeks favored individual over team athletics. It’s the fan-boy ethos, the lusty competitive spirit. Forget sportsmanship! In ancient Greece, winners reigned. Losers slunk out of the arena, ashamed. That’s a related strand, extending right to the Oval Office. “Daily Life in Ancient Greece,” (photo above) a new permanent gallery at the Museum of Fine Arts, delineates how much we have in common with Greeks, usually Athenians, who lived 2,500 years ago. The consonances chime so brightly, it’s almost eerie.

A large vase celebrates the Panathenaic games, staged to honor Athena, the patron goddess of Athens. She appears between two columns on one side; on the other, one combatant overpowers another in a sport called pankration that might be the granddaddy of WWE — a jukebox of boxing, wrestling, and more. Only eye gouging and biting were against the rules. Athletes competed in the nude; the body of the male athlete symbolized perfection and virtue. Before a match, competitors rubbed oil on their skin. Afterward, they had a special tool called a strigil to scrape off the oil and any dust, soil, or blood that had accumulate; there’s one with a vine decoration on view here.

Men competed exclusively in Athens, but in Sparta women also trained and vied for the laurel wreath. Women were much less frequently portrayed in the nude, but one jar here depicts nude women with strigils, suggesting they might be athletes. Certainly, they’re bathing. Nude women appeared on objects that may have been used at men’s drinking parties: another testosterone-laced DNA thread that twines directly with ours.

These vessels are among the more than 250 objects, many recently conserved, on view in this enchanting new installation. It caps off a new display strategy that Christine Kondoleon, the MFA’s senior curator of Greek and Roman art, began putting into play in 2014 with another engrossing permanent installation, “Wine, Poets, and Panathenaic games, staged to honor the dead. There’s a dear clay sculpture, two women squat near a surgeon’s kit; Plato called Asklepios, the Greek god of medicine, “persuaded by gold” and “shamefully fond of gain.”

The passage of millennia does change things, of course. Just as “Daily Life in Ancient Greece” reveals how Greek masculinity molded itself around competition, it offers insight into the somewhat cloistered lives of women. Women often kept to a protected part of the house, where they cared for children and made textiles. They were not citizens — nor were foreigners or enslaved people. Kondoleon delves into domestic life through toys, such as a top decorated with palmettos and water birds, and functional pieces, such as an oil bottle used to anoint gravesites in a ritual undertaken by women.

Performers in Ancient Greece.” An enormous head of a cyclops in that gallery is as melancholy as it is monstrous. The ancient galleries used to take a more taxonomic approach to display, and Kondoleon transforms them with chatty context and storytelling.

“Daily Life in Ancient Greece” hums with fantastic details fleshing out artworks such as painted vases and clay figurines, and utilitarian objects: a fisherman’s needle, a loom’s warp weights. A moneybox sits near a surgeon’s kit; Plato called Asklepios, the Greek god of medicine, “persuaded by gold” and “shamefully fond of gain.”

Given that, I’d have liked to learn more here about Greece’s democratic government, especially in light of the current dysfunction of America’s. Each of more than 1,000 city-states had its own government. In ancient Athens, there were only about 30,000 citizens. Officials and juries were selected not by vote, but by lot, and paid a small sum to cover time away from work.

For a while in Athens, one practice that did require a vote was ostracism. Citizens of Athens could elect to banish a politician for a decade, without even charging him with a crime. Imagine. If there isn’t enough about how power was wielded and stratified, the humanity of the people who played jacks and hoisted shields in battle echoes keenly through their possessions.

Many objects on display were buried with the dead. There’s a dear clay sculpture of a barber at work. Small, lively vignettes such as this one sometimes filled tombs. Several of them are on view, and while they don’t offer the pageantry of athletic glory or the nuts-and-bolts utility of a surgeon’s tweezers, they are perhaps the most descriptive and beguiling glimpses of a society that set the course for Western civilization.
The Etruscans and Diodorus

“The Etruscans once distinguished themselves through their bravery, acquired vast tracts of land and founded many attractive cities. In the same way they were great in seafaring (...),” wrote the ancient Greek historian Diodorus. In the shadow of ancient Greece and Rome, the Etruscans today appear as an unknown, even enigmatic civilization. In fact, though, as the earliest advanced civilization in Italy, they shaped the country - above all today’s Tuscany - over a millennium, from the 10th to the 1st century BC.

Enriched by foreign influences, Etruscan culture and identity were formed as an international phenomenon at the intersection of many Mediterranean cultures. In this sense, the Etruscans, whose city states lived on to the end of the 2nd century, were absorbed by the Roman state, a multicultural, even transcultural civilization.

The exhibition and the artifacts

A multifaceted portrait of the life of the Etruscans, who stood alongside other ancient civilizations in “international” cultural exchange, is drawn by this exhibition. The visitor encounters spectacular artifacts, some of which are shown for the first time in Germany. Atmospheric-didactic stagings, models, and interactive digital features illustrate the panorama of the thousand-year cultural history of the Etruscans.

The exhibit is divided into chronological periods, from the Villanovan until the Roman phase, with different themes. Among the circa 300 objects – displayed in a very suggestive and spectacular way - there are many highlights, like the “Arringatore” from the Archeological Museum in Florence, the “Ombra della Sera” and the “old couple” (a terracotta urn lid) from the Museo Guarnacci in Volterra, the painted Tarquinian Tomba della Nave now in the Villa Giulia Museum in Rome, the bronze Tabula Cortonensis with one of the longest Etruscan inscriptions, and precious gold jewelry from the Regolini Galassi tomb of Cerveteri (Vatican Museum). Further enriching the exhibition are objects from the Karlsruhe collection, which is known for its Etruscan bronzes.

The exhibition is documented by a rich catalogue, published by the Konrad Theiss Editor in Stuttgart and including many articles by well known Italian and German scholars, with some 400 pages and around 500 color illustrations.
Etruscan Egyptians. From Eugene Berman to the Golden Scarab
12/21/2017 - 06/30/2018
Centrale Montemartini, Roma

A dialogue between two great peoples of the Mediterranean in an exhibition that inaugurates the new temporary exhibitions space for at the Centrale Montemartini museum.

The meeting and comparison between two great Mediterranean civilizations is at the center of the fascinating Egyptian Etruscan exhibition from Eugene Berman to the Golden Scarab that marks the debut, of the new space for temporary exhibitions at the Centrale Montemartini. The exhibition offers the opportunity to compare the two ancient cultures drawing inspiration from precious Egyptian objects, dating from the 8th to the 3rd century BC, found in the recent excavation campaigns conducted in Vulci, an important city in southern Etruria. To the unpublished discoveries of Vulci, are added the precious Egyptian finds of the Berman Collection and the works on loan from the Egyptian Section of the National Archaeological Museum of Florence. They all talk about trade but above all about the cultural dialogue between civilizations that shared ideals of royalty, symbols of power and religious practices.

A comparison that also aims to represent an opportunity for reflection on the value of dialogue between cultures, a relationship that has always been a source of progress for the peoples.

The exhibition is accompanied by an introductory section that allows you to capture the taste of nineteenth-century collecting, in particular that of two lovers of the great civilizations of the ancient world, Augusto Castellani and Giovanni Barracco, who lived and worked in the same years. The two collectors were among the major experts of ancient art of the time, linked to the composite and multiform Roman scenario of archaeological research and antiquarian trade. Both, with an act of liberality, assigned their collections to the City of Rome, Castellani enriching the Capitoline and Barracco Museums, inaugurating in 1905 a “Museum of ancient sculpture” housed in a small, purpose-built neoclassical building. This section is followed by an exhibition of precious Egyptian works from the collection of Eugene Berman, painter, illustrator, set designer and collector of Russian art, donated in 1952 to the Superintendency for the archaeological heritage of southern Etruria.

New Exhibition
Sacred Water
Etruscan ritual in the Tuscan Apennines
Palazzo del Pegaso, Florence

The new exhibition Sacred Water opened at the Palazzo del Pegaso in Florence on September 28, 2017 as part the second “Giornata degli Etruschi” event. It will remain open until January 20, 2018. This exhibit resulted from the collaboration of the Mugello Valley Archaeological Project (MVAP), the Soprintendenza ABAP of Fi-Pt-Po, the Soprintendenza ABAP of Si-Ar-Gr, and Consiglio Regionale della Toscana.

Focusing on outdoor sacred spaces linked to the cult of water, the project exhibited a group of 24 bronzes from the famous Lago degli Idoli on Monte Falterona and from Albagino. The latter is a newly discovered site at the crest of the Tuscan-Emilian Apennine range, about six kilometers from the Futa pass. The routes across the Apennines were marked by places where wayfarers and pilgrims could stop to give thanks to the gods.

A catalogue of the exhibit will be presented on January 12. It includes essays by Giulio Ciampoltrini, Ingrid Edlund-Berry, Laurent Haumesser, Alessandro Nocentini, Susanna Sarti, Rosalba Settesoldi, Gregory Warden, and others.

Rituels Grecs
Ancient Greek rituals at the Musée Saint Raymond in Toulouse
by Eve Tsirigotaki

“Greek Rituals: A Sensitive Experience” invites visitors to activate their senses and discover the relationship ancient Greeks had with their gods, at the Saint-Raymond Museum in Toulouse until March 25, 2018.

“We wanted to show how the ancient Greeks used all their senses to communicate with their gods. This exhibition uses smell and touch.” Visitors have the possibility to touch the ingredients and the specially dyed fabrics, “says Evelyne Ugaglia, director of the Museum.

The exhibition is divided into four major categories and moments in the life of ancient Greeks: marriage, sacrifice, banquet and funeral. Each section contains objects, ingredients and music scores that aim at stimulating the visitors’ senses.

For this highly ritualized exhibition, the visitors can listen to texts by Sappho, the famous poet of the 6th century BC, smelled scented products used by the bride or enjoy honey and sesame cakes. They can try the makeup powders and creams or touch the fabrics that are dyed with saffron that the ancient brides wore.

The Louvre and the Etruscan National Museum of Villa Giulia have loaned objects. Music specialists found ancient scores to immerse visitors in the musical atmosphere of the time and a scientist has brought his knowledge to find the plants that were closest to what ancient Greeks used.

This exhibition is the result of meticulous research work on texts by academics to reconstruct the richness and diversity of these ancient rituals.
The Etruscans
Ancient civilization in the shadow of Rome
September 23, 2017 to February 4, 2018
Museum zu Allerheiligen
Schaffhausen, Switzerland

The Etruscans are the subject of a comprehensive special exhibition presented at the Museum zu Allerheiligen in Schaffhausen. The exhibition takes place in 750 square meters of space and presents a panorama of Etruscan culture and life. Jewelry, vases, sculptures and skillfully crafted objects tell of extensive trade relations and a sophisticated culture. Approximately 250 objects come mostly from the museum’s own collection, but nearly 40 are on loan from Danish, German and Swiss museums.

Upon entering the exhibition, the visitor encounters a marble bust of the first Roman emperor Augustus. He symbolizes the entry of Etruscan civilization into the Roman administration, and the Etruscans, founders of the first high culture of Italy, disappear as a separate people.

Top-class gems, as well as numerous simple, never-before exhibited everyday objects — for example decorated terracotta spindle whorls — let the visitors immerse themselves in the world of the Etruscans. There they meet numerous masterpieces of Etruscan metalworking, such as a candelabrum with an attachment in the form of a horse tamer, or the handle formed of a satyr and a nude female on a precious bronze container. The Etruscans are recognized as being the most skilled goldsmiths, and this is proved with many pieces of jewelry, including a pair of earrings made in an elaborate granulation technique.

A Schaffhausen Etruscologist
A facsimile of a Tarquinian tomb painting is on loan from Copenhagen to Schaffhausen. It was created in 1895 by the Schaffhausen artist Enrico Wüscher-Becchi (1855-1932), who painted it as part of an Etruscan tomb project for the Danish art collector Carl Jacobsen. It belongs today to the collection of Ny Carlsberg Glyptotek Copenhagen. The facsimile impressively conveys the dimensions of the Etruscan tomb painting and is a tribute to the Schaffhausen painter, who is associated with the Museum zu Allerheiligen Schaffhausen in a special way: it was he who in the 1920s inspired the transformation of a dilapidated monastery into this museum.

For the first time in more than 60 years a Swiss museum offers a comprehensive insight into the culture of the Etruscans. The last important exhibition on the Etruscans took place in 1955 at the Kunsthaus Zürich.

The Ebnöther collection
The Schaffhausen museum contains the entire Ebnöther collection of antiquities, which is comprised of over 6000 objects from numerous ancient cultures amassed in two decades by the passionate collector Dr. Marcel Ebnöther (1920–2008). In 1991 he donated his collection to the city of Schaffhausen. Since then it has been a highlight of the widely diversified collections of the Museum zu Allerheiligen. The Ebnöther collection contains 235 Etruscan objects. Although this collection is less extensive than those of Italian museums, it enjoys great respect due to its fine quality.

Ebnöther was introduced to Etruscan civilization on the occasion of the important exhibition, Life and Art of the Etruscans, held at the Kunsthaus Zürich in 1955. This encounter marked the beginning of a life-long fascination for a culture that is still little known to the general public.

A catalogue of the exhibition, published by Philipp von Zabern, includes all 235 Etruscan objects of the Ebnöther Collection, many of which are published here for the first time.
Gods of the Etruscans
Between Heaven and the Underworld
Archaeological Museum Frankfurt
Until February 4, 2018
by Steven Micksch

The light in the exhibit area of the Archaeological Museum in Frankfurt is dim, giving the objects from a time more than 2600 years ago shown in the refectory of the former Carmelite monastery a suitable atmosphere.

Because the new special exhibition of the museum deals with the Etruscans and in particular with the world of their gods and the cult of the dead, the visitors move between sky and underworld in the former dining room of the monastery. On the right, the guests can expect a relief with the demon Vanth: a good first impression of what the Etruscans believed in. Later follow figures of gods, votive statuettes, elaborately decorated ash chests, and gold jewels, which still give up secrets today.

Natascha Bagherpour Kashani, curator of the exhibition, explains, “The Romans admired the Etruscans for their technical skills, and especially for their ability to have contact with the gods.” That’s exactly what visitors to the Archeological Museum can perceive. The exhibition is divided into five sections: religious ideas, cult practices, sacred space, concept of the afterlife, and death rituals.

The Etruscan pantheon included 40 deities and was mainly influenced by the Greek pantheon. Before encountering the Greeks, the Etruscans worshipped primarily gods of nature. Later, the worlds of these gods mingled, and a completely new Etruscan pantheon emerged. While some gods have parallels with those of the Greeks and Romans, there are also some special demons, often depicted with wings and animal parts. Despite their ghastly appearance, they were considered companions of the dead and led the deceased safely into the underworld.

Objects are on loan from the Museo Etrusco Guarnacci in Volterra and the National Museum in Florence. Some pieces in the exhibition are being shown outside Italy for the first time.

The acting director of the museum, Carsten Wenzel, says that it was definitely time for the Etruscans to return to Frankfurt. “29 years have passed since the last Etruscan exhibition.” New finds and new discoveries are now available.

Then there is the connection of the region to the Etruscans: for example, in the tomb of a Celt from around the year 700 BC archaeologists discovered buried objects that were most likely made by Etruscans.

Exhibition
A Dream Of Italy:
The Marquis Campana’s Collection
October 17, 2018 – January 26, 2019
Louvre Museum, Paris

_A Dream of Italy_ is the title of the rich collection that Marquis Giampietro Campana put together between 1830 and 1850. The Musée du Louvre and the Hermitage Museum in Saint Petersburg are joining forces for an outstanding exhibition based on the collection. For the first time in 160 years, the exhibition will provide a comprehensive overview of the 19th century’s largest private collection, whose 10,000 exhibits — archeological items, paintings, sculptures and “modern” _objets d’art_ — included such masterpieces as The Battle of San Romano by Paolo Uccello, already displayed at the Louvre, and The Sarcophagus of the Married Couple, a work belonging to the museum’s Greek and Etruscan Antiquities.

The Campana Gallery. View of the Musée Napoléon III, terracotta room, Louvre. Painting by Sebastien Charles Giraud (1819-1892), 1866. 0,97 x 1,3 m. Louvre Museum, Paris.
Museum Review
“Ancient Mediterranean”
a thoroughly modern and jarring museum show at the
Field Museum, Chicago
October 27, 2017 - April 29, 2018
by Steve Johnson

The title of the new Field Museum exhibition, “Ancient Mediterranean Cultures in Contact,” makes it sound more important, perhaps, than exciting. Here comes, you might think, another well-curated look at artifacts from the cradle of western civilization. But enter the galleries where this show lives, and you quickly realize this one is telling a different story. It is using an updated language to do so, and the effect is to bring those great old storage jars and sarcophagi, that serene-looking mummy and those miraculously preserved tunics, into sharper focus.

“Ancient Mediterranean” is an uncommonly modern museum exhibition, one that finds a place for a child’s wool and linen tunic, a kind of shirt, from the first millennium AD and for a child’s life jacket, a device found empty on a Greek island beach two years ago amid the current global refugee crisis.

2015’s “The Greeks” at the Field was a breathtaking collection of 500 items from that culture, developed by several museums, and therefore presented in a more traditional manner. “Ancient Mediterranean,” because it is a Field show, can take more risks, explained Bill Parkinson, the Field anthropologist behind the show. And it makes them pay off. It is meant to be a little bit jarring, and not only in the ever-present storage vessels.

“I wanted it to be jarring,” Parkinson said. When a show is about an idea rather than a people, “when it doesn’t start with ‘The,’ ” he said, “you really need to hit people in the gut. We’ll see if it’s too jarring.”

The first thing the visitor saw, when “Ancient Mediterranean” opened in October, is a television screen showing contemporary news stories. Their common theme is how happenings in one part of the world affect people in another: the recent avocado shortage in Mexico jacking the price of guacamole in the U.S., to cite probably the least harrowing example.

And that is the point this exhibition drives home: We are all of us interconnected, from the butterfly famously flapping its wings and changing global weather patterns to the farmer wringing his hands over an unexpectedly low avocado yield, which leads to the couple in Omaha ordering the jalapeno poppers instead.

And so it has been for as long as clusters of human society have been bumping up against one another. “Ancient Mediterranean” finds a particularly fascinating time and place to explore these themes, the countries surrounding its titular sea primarily in the 500 years before and after Christ. The cultures then were the Greeks, the Romans, the Egyptians and the Etruscans, all of whom, eventually, came under Roman rule.

“We didn’t want you to miss that this is a story that wants you to reflect on the world today,” said Jaap Hoogstraten, the museum’s director of exhibits. “ ‘People move. Objects move. Ideas move.’ It’s like a chorus.”

For all of the engaging interpretation at play, the core of “Ancient Mediterranean” is still a divine assemblage of artifacts. Its roughly 100 objects, from tiny cross-cultural coins to a large chunk of wall fresco from Roman culture, are all from the Field’s collection, with the exception of a handful of things borrowed from neighbors the Art Institute and the University of Chicago’s Oriental Institute.

And each piece, whether it’s the water system valve from ancient Pompeii or the death masks that demonstrate the merging of Egyptian and Roman traditions, tells a bigger story. Throughout, the text explicitly ties the then to the now. Razors from the metalworking tradition in Etruria, an Italian civilization that the developing Roman Empire subsumed, traveled throughout the world. The one on display is in a sort of crescent moon shape, small enough to fit in pocket or pouch. It’s not too much of a stretch to imagine a company marketing a modern version: “Trust your face to the Etruscans. Shave the way the ancients did.”

A few examples of Roman-made redware, a quickly produced and widely distributed tableware, drive home the idea that Henry Ford was following in a Roman tradition, tells a bigger story. Throughout, the text explicitly ties the then to the now. Razors from the metalworking tradition in Etruria, an Italian civilization that the developing Roman Empire subsumed, traveled throughout the world. The one on display is in a sort of crescent moon shape, small enough to fit in pocket or pouch. It’s not too much of a stretch to imagine a company marketing a modern version: “Trust your face to the Etruscans. Shave the way the ancients did.”

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A few examples of Roman-made redware, a quickly produced and widely distributed tableware, drive home the idea that Henry Ford was following in a Roman tradition, and so is Crate & Barrel. Mass produced oil lamps are on exhibit as well.

When the wall text tries to compare the development and dissemination of specialized production techniques to the current spread of ride-sharing apps like Uber, that’s the one false note in the show’s attempts to relate the two eras. While it was probably a kick to be able to say “Uber” on the same card as “first centuries AD,” ride-sharing is a service, not a good.

But, yes, technology — good ideas and the means to implement them — does tend to spread. So does language. Visitors will see an Etruscan sarcophagus painted with flowers and sea monsters in a style suggesting Greek influence. They’ll see the Rosetta Stone — only in photograph, alas — a prime example of Mediterranean cultural collision; its royal decree was carved in hieroglyphs, demotic Egyptian and ancient Greek and, of course, provided scholars the long-sought key to deciphering Egyptian writing.

Getting the museum’s Etruscan and Roman material before the public was one impetus for the exhibit; it hasn’t been displayed in such concentration since 1922, when the Field opened at its present location, he said.

The show is undeniably arresting. The lettering is as bold as the lighting. There is curation, not overcrowding: The objects sit in their cases like topic sentences rather than items in a mid-paragraph list. The few screens and interactives — a touch-screen take-out menu highlighting the way cuisines of the era merged; a sistrum, like a tambourine, to shake and a water valve to turn — call attention to the message, not to themselves.

And then, most strikingly, the concluding gallery brings you full-on into the modern era, a bookend with the news video at the exhibition’s outset. Here is where you’ll find an iPhone case, a red plastic gasoline vessel, the child’s life jacket, all showing how people, ideas and objects keep on moving. Video screens display the contemporary global flow of freight ships and of refugees.
Forgotten Sarcophagi, “Authentic Fakes”  
by Sara Costantini  
in Toscanelle Articles, 09/02/2009  
8.26.31

Between the end of the 19th and the beginning of the 20th century in Etruria, the activity of Roman art merchants became more and more feverish, probably stimulated by a growing demand, mainly from the US market, in order to enrich the new emerging American museums.  

This is the context for the discovery of five painted tufa sarcophagi, found in those years in Etruria. Between 1903 and 1917 they were seen and published by many scholars, who judged them quite differently: F. Von Struyck considered the one in Berlin an extraordinary example of Archaic Etruscan art, as did L.A. Milani, while A. Rumpf, after a careful study, came to conclude that the paintings on the sarcophagi were false.  

After 1917, however, the five sarcophagi were forgotten until 1991, when Maria Paola Baglione of the University of Rome La Sapienza, in an interesting article on the activities of Roman art merchants in the 19th century, took up their case again. In any event, what has so far been ignored by the general public is that three of these were probably found in Tuscania.  

But let’s follow the story. It is worth noting, and allows us to glimpse a lost world where the conception of archaeology or cultural heritage appears far different from our present way of thinking.  

In 1898, a large tufa sarcophagus, richly painted, turned up in the British Museum. Its place of origin was given as Civita Castellana; it had been bought that same year by Ludwig Pollak, along with the famous Capua tile, from the brothers Antonio and Alessandro Jandolo, well-known Roman antiquities dealers. A second sarcophagus, very similar to the first and likewise fake, arrived in Leipzig from London in 1912; it was completely destroyed during the bombing of the last war. In a 1917 article, F. Tarbell speaks of the discovery of this group of sarcophagi, and quotes a letter from Alessandro Jandolo to E. Ayer, suggesting that the latter sarcophagus had been bought by a famous beer merchant in Copenhagen.  

The other three, also purchased by E. Ayer, arrived at Chicago’s Field Museum of Natural History, where they remain to this day; two arrived in 1899 and one in 1911. In the same letter, Alexander Jandolo claims to have bought the five sarcophagi near Toscanella with his brother Antonio.  

M. P. Baglione, after careful examination, concluded that the specimens in Chicago were produced by a forger who drew on various iconographic reperitories of vase and tomb painting, dating from different periods. The numerous photographic reproductions of Mosconi and Alinari at the end of the 18th century were certainly an easily accessible source of models for “embellishing” otherwise uninteresting monuments in order to make them more commercially viable. The son of Antonio Jandolo describes this process in his memoirs, published in 1935.  

According to M.P. Baglione, the three sarcophagi share a single origin; their formal characteristics seem to relate them to the production of the Faliscan area. The origin first indicated was Civita Castellana, but this was stated only for the Berlin sarcophagus, so Toscanella is not necessarily out of the question as a source. The latter must be connected, however, as Baglione notes, to the activity of the Jandolo brothers, who reportedly worked with Francesco Mancinelli Scotti and others who made numerous excavations in the territory of Tuscania.  

Professor Richard De Puma, from the University of Iowa, has been studying Etruscan materials in American museums, and will soon publish those of the Field Museum in Chicago. To our request for news on the sarcophagi, he simply says, “These are the only objects from Tuscania present in the Field Museum.”  

Le lieu céleste. Les Etrusques et leurs dieux  
Le sanctuaire fédéral d’Orvieto  
Musée National d’Histoire et d’Art  
Luxembourg  
March 15 – September 2, 2018  
Reviewed by Simonetta Stopponi

The results of eighteen years of excavation will be presented from March 15 to September 2, 2018 in a major exhibition at the Musée National d’Histoire et d’Art in Luxembourg. It is entitled “Le lieu céleste. Les Etrusques et leurs dieux. Le sanctuaire fédéral d’Orvieto,” and is curated by Simonetta Stopponi, Director of the Excavations, and Michel Polfer, Director of the Museum.  

The exhibition is divided into sectors which highlight the historical development, the political role and the religious significance of the sanctuary. Two large rooms of the exhibition will be dedicated to more than 1200 objects. In the first we will illustrate the importance of the Fanum Voltumnae, the “heavenly place” of the Etruscans, as revealed by the dedication inscription of 510 BC, engraved on a stone base. Following this will be displayed the finds from the sacred enclosure of Temple A: Of particular interest are a large arm belonging to a cult statue and a bronze female head, a small masterpiece of Etruscan toreutics dating to 490-480 BC.  

Presented next will be the terracotta architectural decorations from the various sacred buildings, which date from the 6th to the 3rd centuries BC. Next a proposed reconstruction of Temple C as periptero tetrastilo will be exhibited and will illustrate how its end was sanctified by the triple animal sacrifice of the suovetaurilia. Concluding the first room will be illustrations of the Etruscan road that led from Orvieto to Bolsena, and will display material from the monumental fountain that flanked its path.  

The theme of the Roman conquest of Orvieto will be represented in the passage from the lower to the upper exhibition floor; it will present the continuity of the cult in the enclosure of Temple A from the Augustan age up to the 4th century AD: a container with more than 200 bronze and silver coins and ceramic fragments bearing witness to the worship of the god Sabatius, who in the Imperial age replaced Dionysus/Fufluns and Liber.  

The late antique age is illustrated by the materials found in an 4th to 5th century AD dwelling built over the ruins of the baths and the nearby glass furnaces. The church of San Pietro in Vetere is then presented; it was built at the end of the 12th or beginning of the 13th century and mentioned in the Mediaeval documents of Orvieto as existing on the nundinarum field, the place of seasonal markets. The exhibition is organized in close collaboration with the Musée National d’Histoire et d’Art in Luxembourg, the Campo della Fiera Association - Onlus, the Cassa di Risparmio di Orvieto Foundation, the Superintendency of Archeology, Fine Arts and Landscape of Umbria, the Polo Museale dell’Umbria, as well as with the Italian Embassy in Luxembourg and with a contribution from Assicurazioni Generali.
Urgulani: Etruscan blood
from Focus/Storia, Jan. 2017
by Simone Zimbardi

This is a story about how a family from Etruria became very powerful thanks to a princess of Cerveteri, who became a friend of Livia, wife of the emperor Augustus.

In Rome in the Imperial period, entering into the good graces of the sovereigns assured you of fame and power. In order to achieve this goal, anything went. But maintaining the position was not easy: reversals of fortune were the order of the day. The noblewoman Urgulania was a member of a dynasty which, within the course of a few decades at the beginning of the 1st century AD, went dalle stelle alle stalle, as they say in Italian, “from the stars to the stables.”

The Urgulani family came from Etruria. When Urgulania was born, around the middle of the 1st century BC, her birthplace had become Roman. But she was not just another Etruscan matron, for she was descended from a princely family of Cerveteri. She was proud of these roots, and all her life she behaved like a woman used to being in command. In Rome she married a magistrate, with whom she had a son, Marcus Plautius Silvanus. When it was time for Silvanus to be married, an Etruscan bride was chosen for him.

A Career

Urgulania was admitted to the court of the Emperor Augustus, where she won the friendship of Livia Drusilla, the powerful wife of the sovereign: the two became inseparable. This connection also led to Silvanus’ successful career: in 2 BC he was nominated consul (a major honorary title in the Imperial age); then he was sent to Asia as governor; finally, he covered himself in glory by fighting in Pannonia and Illyricum (today’s Balkans). He fought under Tiberius, son from Livia’s first marriage, who was adopted by Augustus and became the future emperor.

Mausoleum of the Plautii, Rome

This successful career could have been enough to satisfy the ambitions of this Etruscan noblewoman, but she pushed beyond this. Around 10 AD, Urgulania organized an advantageous marriage for her niece Plautia Urgulanilla, who married Livia Drusilla’s grandson, Claudius. He became emperor thirty years later, but it was not a happy union. Claudius was shy and sickly, and always had his head in a book. The bride was bored, and it did not take long for her to take on lovers.

Meanwhile, grandmother Urgulania became more and more ambitious and attempted to climb to power to the sound of sesterces. Because of this, the Latin historian Tacitus tells us, in 16 AD, when Livia had become Augusta and her son Tiberius was on the throne, Urgulania found herself in the middle a scandal. She had contracted a debt with a certain Lucius Piso, who sued her. But Urgulania, “whose friendship with Augusta had placed her above the law,” according to Tacitus, refused to appear in court. Instead she went to the Imperial palace, sure that she would find protection there. Piso went to the residence of Tiberius, and it was only the intervention of the Emperor himself that succeeded in bringing an end to the incident. The person most taken aback was Livia, who in order to save face for her friend actually paid the debt. The event marked the beginning of the end for the Urgulani family. “The power that Urgulania had enjoyed in Rome was excessive,” was the laconic judgment of Tacitus.

Suicide

In 24 AD a notorious murder case definitely overturned the family’s fortunes. Tacitus tells the end of the story. A grandson of Urgulania, Marcus Plautius Silvanus, “for reasons unknown, killed his wife by throwing her out a window.” The man was accused of murder by his father-in-law. Urgulania had to intervene, and quickly. She met with Livia to decide what to do. They had only one choice; so “Urgulania, Silvanus’ grandmother, put a dagger in her grandson’s hands […]. The accused, after handling the iron blade for quite some time, decided to cut his own veins.” Urgulania’s choice may seem cruel today, but 2,000 years ago, among the Romans, it was almost normal. Silvanus had put at risk not only his honor, but all of the family property, which in the event of a guilty sentence would have been confiscated. Suicide before appearing in court was the only solution to avoid the ruin of all the Urgulani. But the avalanche had already started. Plauzia Urgulanilla was accused of adultery, and a few months later gave birth to a baby girl that her ex-husband Claudio refused to recognize: it was said that she was a daughter of a slave.

Oblivion

The name of Urgulania at this point seems to have disappeared from the sources and we do not know what happened to the Etruscan princess. Perhaps, by now old and without power, she did not hesitate to follow to the grave her protectress Livia, who died in 29 AD. We know, however, that she was buried in the family tomb erected by her son in Tivoli when his family was at the apex of power.

Roots in Etruria

The throne of Urgulania

In 1732, during the excavations in the area of the Lateran Basilica in Rome, where once stood the great domus of Urgulania, there emerged some ancient works of art, including the marble throne known today as the Sedia Corsini, the Corsini Chair. The archaeologist Mario Torelli traced that remarkable monument of the first century BC directly to the ambitious Etruscan Urgulania. According to the scholar, the copy of a princely throne dates to the end of the 5th century BC, and is proof of the family’s royal blood as well as of the genuine Etruscan origin of its owner.

Family home

Torelli also reconstructed the later adventures of the throne. It was located in the domus of Urgulania, which was inhabited by her descendants until 59 AD, when the last member of the Plautius family was assassinated by Nero. The properties and furniture were then passed on to a relative, Plautius Lateranus, who also came to a bad end: involved in a conspiracy against Nero, he was sentenced to death. The domus was confiscated, and many objects, including the throne, ended up in a rubbish dump, to be discovered almost two thousand years later, when its former importance as a mark of the family’s status was recognized.


Copies of the Chair, See Etruscan News Vol.12 ]
Those Darn Etruscans for $500, Alex

In May 2002, “Jeopardy” capped its season by bringing back 15 of its best performers for a two-week tournament at Radio City Music Hall. The show’s seven writers revived clues discarded over the years as being too tough; categories included “Wittgenstein” and “Those Darn Etruscans.”

Who thought up the Etruscan category? Kathy Easterling started writing for “Jeopardy!” in 1986. She says, “In one of the first years I was here, it almost started as a joke, because the researchers were kidding around and made a list of things they were tired of researching. One of the things they were sick of was Etruscan formalwear. Just because they said they didn’t want to research it, I decided I’m going to write a whole category about Etruscans. I called it Those Darn Etruscans. The facts in it were serious. I just thought it would get a laugh. I didn’t think it would get on the air. But the head writer liked it. It got on the air, and for some reason, people really remember it.”

One of her questions had the distinction of tripping up the legendary Charles (Chuck) Forrest, generally acknowledged to be the Alexander the Great of “Jeopardy!” players. Forrest, then a baby-faced law student of 25, won five daily games in 1986. During the tournament, he handily beat his opponents to the buzzer to respond to the Easterling clue: “‘Fufluns’ was the Etruscan counterpart of this Greco-Roman god of grape-guzzling.” “Who,” responded Forrest, “was Dionysius?” Forrest won the tournament anyway, adding $100,000, the tournament limit, to his winnings.

Editor’s note: Editor Jane Whitehead lived with Chuck Forrest for three months in a remote, mud-brick compound in NE Syria in 1982. They were part of a team of five on the Yale archaeological excavation at Tell Leilan. At that time, she encouraged him to try out for “Jeopardy!”

The World According to Ancient Rome
by Yanko Tsvetkov, an explorer of details

The Roman Empire is known as the only state in human history that managed to conquer the entire shore of the Mediterranean Sea, whose Latin name was Mare Nostrum. Try to imagine a functioning modern equivalent spanning the same territory!

As far as we know from historical evidence, the Mediterranean region wasn’t less diverse than it is today. The glue that held the various parts of the empire consisted primarily of nonchalant religious tolerance and a very hands-off approach to local government. Throw a pinch of ethnic inclusiveness (Roman citizenship gradually became open to almost every inhabitant of the empire who wasn’t a slave) and you have a very good argument against the stiff provincialism of modern Eurosceptics like Marine Le Pen and Theresa May.

All this doesn’t mean that the Roman Empire was an example of an immaculate multicultural paradise devoid of prejudice. Trashing your neighbors is (to paraphrase Nietzsche) human, all too human and stereotypes about ethnicities and religions were as widespread as they are today. However, no Roman politician ever thought that segregating a particular group was a good idea. At least not until the appearance of a certain monotheistic religion which was itself rampant intolerance and extremely dismissive of all others, so it practically begged to be segregated. It was called Christianity. But that’s another story for another map. (Maps from Yanko’s The Atlas of Prejudice).
Below are a selection of sessions particularly relevant to our readers from this important international conference:

La Memoria: M. Harari, chair
A. Bertelli, Continuità e discontinuità nei luoghi di culto eroico in Magna Grecia.
C. Pizzirani, Memoria e ritorno nelle necropoli dell’Etruria padana.
A.R. Russo, La memoria dello spazio funerario. Casi di intercettazione e manipolazione di tombe a Pontecagnano.

Necropoli: A. Rouveret, chair
A. Desiderio, Orientalizzante: i dati dalle necropoli di Magna Grecia.
M. De Caro, A. Serrettella, Prime riflessioni sul popolamento dell’agro nocerino-narnese fra V e IV sec. a.C.

Produzioni: T. Cinquantaquattro, chair
A. R. Lucchiardi, L. Parisi, Oggetti d’ornamento dalla Basilicata indigena fra età del ferro e primo ellenismo: i nuovi dati dal museo archeologico provinciale di Potenza.

Posteri
T. Virtuoso, Pontecagnano: la tomba dipinta 9569.

Insediamenti: F. Longo, chair
V. Gassner, La produzione di ferro a Velia.

Forme artistiche: M. Cipriani, chair
E. Giovannelli, Iconografie abnormi? Reminiscenze protostoriche e influenti mediterranei in alcuni casi di raffigurazioni di Mischwesen nella Penisola italiana di età orientalizzante.
A. Russo, Perirrhanteria figurati in marmo. Note sulla produzione e sulla circolazione di un arredo sacro nel VII sec a.C.
G. Rignanese, Erodoto, i pirromi e il kalos kagathos. Alcuni spunti di riflessione.
F. Iannone, La statua 629 del Museo dell’Acropoli: nuove ipotesi sull’iconografia e la funzione.
M. E. Oddo, Tre dipinti vascolari apuli con l’uccisione di Reso: iconografia e iconologia di un mito.

Vasi all’italiana: M. Zecchin, chair
R. Panvini, M. Accolla, Tombe a camera di Pontecagnano: la “chiusura” dello spazio funerario e i processi di trasformazione a Pontecagnano.
B. Baglivo, L. Tomay, Su alcune tombe a camera di Pontecagnano tra IV e II sec. a.C.
M.T. Granese, Le necropoli di Elea-Velia: stato delle conoscenze e prospettive di ricerca.
L. Rebaudo, Il Grande Tumulo di Verginia: un problema aperto tra archeologia, nazionalismo e rivendicazioni identitarie.
B. Balducci, I roghi funebri regali di Verginia.
S. Ensoli, La cosiddetta “Tomba 8” nella Necropoli di Kato Paphos a Cipro. I risultati delle nuove indagini.

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Poster
T. Virtuoso, Pontecagnano: la tomba dipinta 9569.
Flavio Enei, Pyrgi sommersa: i risultati delle nuove indagini.
Ilaria Menale, Lo scavo in località Quartaccio di Ceri rivisitato.
Marco Bettelli, Andrea Di Renzoni, Paola Santoro, La protostoria nel territorio di Magliano Sabina: ripresa delle indagini archeologiche.

Program, December 16
Lucio Fiorini, L’emporio di Gravisca e la sua area sacra.
Giuseppe M. Della Fina, Scavare negli archivi: il caso di Vulci.
Alfonsina Russo, Simona Carosi, Paesaggi vulcanici. Il contributo di nuovi scavi alla storia di una metropoli etrusca.
Giulio Paolucci, Le necropoli di Tolle: le indagini più recenti.
Adriano Maggiani, Un emporikós oikós a Pisa: riflessioni su un vecchio scavo.
Maria Angela Turchetti, Chiusi: nuovi scavi a Poggio Renzo.
Anthony Tuck, Nuove scoperte a Murlo.
Gian Luca Grassigli, Simona Rafanelli, Nuove scoperte nella città ellenistica di Vetulonia.
Luigina Tomay, Dal centro sannitico a Picentia: le necropoli di Via Raffaello Sanzi.

Program, December 17
Luca Cerchiai, Mariassunta Cuozzo, Carmine Pellegrino, Pontecagnano: lo stato delle ricerche e le prospettive future.
Elisabetta Govi, L’area sacra urbana di Marzabotto. Culti e pratiche rituali.
Andrea Gaucci, Giulia Morpurgo, Chiara Pizzirani, Ritualità funeraria in Etruria Padana tra VI e III sec. a.C. Progetti di ricerca e questioni di metodo.
Maurizio Harari, Verucchio: lo stato dell’arte.
Silvia Paltineri, Mirella Robino, Elena Smaquino, San Cassiano di Archeologia Congresso Venticinque edizioni dei Convegni Internazionali di Studi sulla Storia e l’Archeologia dell’Etruria Orvieto, Museo “Claudio Faina” December 15, 2017 – February 25, 2018
October 29, 2017 at the “Claudio Faina” Museum in Orvieto marked the preview of the exhibition “Archaeologists at Congress: Twenty-five editions of the International Study Conferences on the History and Archeology of Etruria.” The story of the conferences organized by the Foundation for the ‘Claudio Faina’ Museum,” explains the director, Giuseppe Maria Della Fina, “begins on October 14, 1983, when the 1st International Conference on the History and Archaeology of the Orvieto area opened. The theme chosen for the meeting was “Volsinii and the Etruscan dodaeopolis,” or League of the Twelve Cities. The 1983 conference was immediately followed by another edition, dedicated to the theme of “Sanctuary and cult in the Cannicella necropolis” (October 26-28, 1984), and another, held the following year, October 25-27, was dedicated to the theme, “Writing in Ancient Etruria.”
A special feature of these conferences was the breadth of their field of investigation, which extends from Orvieto to the whole of Etruria. The related proceedings have also been published regularly.

TourismA – An International exhibition of archaeology is aimed at all the cultural and economic realities active in archaeological, artistic and monumental fields: private and public research institutes, archaeological parks and museums, tourist boards, tour operators and cultural associations. An annual three-day event held in the prestigious and central location of the “Palazzo dei Congressi,” TourismA is an opportunity for exposure, disclosure and comparison of all initiatives related to communication of the ancient world and valorization of archaeological witnesses.

February 15, 2018, Palazzo Vecchio
Inauguration of “TourismA 2018”
dedicata al Medioevo
Chiara Frugoni; Nascere e sopravvivere nel Medioevo, soprattutto a Firenze. Andrea Macaluso, Seconda novella della nona giornata del Decamerone di Giovanni Boccaccio.

February 16, 2018, Palazzo dei Congressi
Save Art / Save Italy: La fantasia al potere
XIV Incontro Nazionale di Archeologia Viva
Prima parte

February 17, 2018
Longobardi in Italia: Eredità e messaggi di un popolo in viaggio
XIV Incontro Nazionale di Archeologia Viva
Seconda parte

February 18, 2018
XIV Incontro Nazionale di Archeologia Viva
Terza parte
Building Connections: Etrusco-Italic Architecture in its Mediterranean Context

Somerville College, Oxford (England)
March 20, 2018

In March of next year Somerville College will host a one-day workshop designed to offer a new, wider perspective on the rapidly expanding field of Etrusco-Italic architecture. Authoritative scholars will present seven 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. The workshop accordingly will analyse 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.

Program

Jean MacIntosh Turfa (University of Pennsylvania Museum): The Silent Roofing Revolution: The Etruscan Tie-beam Truss.

Nancy Winter (University of California at Santa Barbara): The Icing on the Cake. An Overview of Ancient Terracotta Roofs in the Mediterranean World: Shared vs. Regional Practices.

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.


Stephan Steingräber (Roma Tre University): Etruscan Tomb Architecture from 800 to 400 BC: Typology, Chronology, Connections, and Influences.

Mark Wilson Jones (University of Bath): Title TBC


Seminars

Sir John Gardner Wilkinson and the Rediscovery of Etruria

Dr. Laurent Haumesser, Conservateur en Chef, Musée du Louvre
Visiting Scholars’ Centre, Oxford University
October 19 2017

Mostly known as an Egyptologist, Sir John Gardner Wilkinson (1797–1875) also studied other cultures in his travels around the Mediterranean and through Europe. In Italy, around 1850, he was especially intrigued by Etruscan culture, as we can see by the number of drawings in his sketchbooks and the annotations in his journal. These papers, now held at the Bodleian, constitute a very important documentation on the archaeological discovery of ancient Etruria and on the constitution of major Etruscan collections. Wilkinson was the first to illustrate some important monuments discovered in the major Etruscan cities such as the tombs in Cerveteri or Chiusi, and some masterpieces of Etruscan art such as the Sarcophagus of the Spouses in the famous Campana collection.

Dr. Haumesser was Humfrey Wanley Fellow 2017-18 at the Bodleian in October 2017.

Berlin fashion students created Greek inspired designs for a 2017 Vogue design competition.
ANNOUNCEMENTS

AG Etrusker und Italiker
15th meeting
AG Etrusker und Italiker
Who are the Etruscans?
Aspects of culture and identity
Karlsruhe
February 9-10, 2018

February 9, 2018
Guided tour of the exhibition “The Etruscans. World Culture in Ancient Italy,” with curator Susanne Erbelding.

February 10, 2018
Part I: Etruscan identity as a research topic
Martin Miller (Stuttgart), The heirs of the Etruscans. Etruscan identity in today’s Italy?
Raffaella da Vela (Leipzig), Identity and materiality. Potential and limits of archaeological sources to investigate an Etruscan cultural identity.

Part II: Genesis of the Etruscans
Sabine Pabst (Marburg), Danubian influences in the early Iron Age source material of Central Italy and the question of the genesis of the Etruscans.
Olaf Dör rer (Berlin), On the Eastern Mediterranean Component in the Ethnogenesis of Etruscans around 1000 BC.

Part III: Myth and Ritual
Petra Amann (Vienna), Founder heroes and founding myths - case studies from Etruria.
Ingrid Krauskopf (Heidelberg), Oriental and indigenous elements in Etruscan haruspicy.
Vincenzo Timpano (Berlin), Pratiche rituali etrusche durante i processi di urbanizzazione. Un approccio multidisciplinare.

Part IV: Limits of Etruscan Identity
Mariachiara Franceschini (Zurich), “L’abito non fa il greco.” Etruscan identity and visual narration.
Claudio Negrini (Vienna), L’identità sfuggente: The vague identities of the Etruscans and Italic peoples in Romagna in the 6th and 5th c. BC.

Classes Professor Nancy de Grummond honored for research into ancient Etruscans
by Barry Ray

Florida State University Classics Professor Nancy de Grummond, one of the world’s leading authorities on the ancient Etruscan civilization, was recently recognized for her decades of archaeological work and research during a ceremony held at the Palazzo Vecchio, the majestic town hall of Florence, Italy.

De Grummond, the M. Lynette Thompson Professor of Classics and a Distinguished Research Professor at FSU, was one of two recipients of a Tuscan American Award, an honor bestowed each year on those who have significantly contributed to further developing the ties of friendship and exchange between the United States and the Tuscany region of central Italy. The other award recipient was Luigi Lazzareschi, CEO of Italian company Sofidel S.p.A., the sixth-largest manufacturer of tissue paper in the world.

The awards were presented during a Welcome Day ceremony hosted by the Tuscan American Association on Oct. 25. The ceremony is held every year for hundreds of American students as they initiate their studies in Florence and Italy in general.

De Grummond, an expert in Etruscan, Hellenistic and Roman archaeology, was recognized by the association for “her work as director of archaeological excavations at Cetamura del Chianti, Tuscany, including research and publications that have contributed to knowledge of the ancient Etruscans and Romans and a field school that has brought hundreds of American students to work and study in Tuscany since she became director in 1983.”

“It was a thrill to have Cetamura recognized in the grand salon of the Palazzo Vecchio, Florence’s historic town hall,” de Grummond said. “It also was a great pleasure to salute the cadre of FSU students who arrived for the fall semester there and who attended the ceremony.”

A major exhibit of artifacts from the Cetamura site was recently mounted at the National Archaeological Museum in Florence. De Grummond has announced that the artifacts will now be transferred to a permanent display in a new museum in Gaiole in Chianti, one of the three original towns of historic Chianti, located very near the Cetamura site.

In their time — which was roughly between 1000 and 100 B.C.E. (“Before the Common Era”) — the Etruscans were the most prominent civilization in Italy, controlling virtually the entire peninsula. They constructed roads, buildings and sewer systems and, along with the ancient Greeks, developed the first true cities in Europe. They also built large, complex religious sanctuaries, which may have been the purpose served, in part, by the Cetamura site.

The Tuscan American Award is the most recent of a number of honors that de Grummond has received over the course of a distinguished career. In 2015, she was selected by the Archaeological Institute of America for its annual Excellence in Undergraduate Teaching Award in recognition of the invaluable service she has given to the archaeological community as an educator. In 2008, she was named a Distinguished Research Professor at FSU, an award that normally goes to researchers in the sciences, and she is a three-time recipient of a FSU’s Teaching Award.

Italian Olive to be Named for U. of Arizona

Anthropology Professor
by Alexis Blue, University of Arizona Communications

David Soren, a Regents’ Professor of Anthropology at the University of Arizona, has spent more than 30 years working in the Italian region of Umbria, overseeing archaeological excavations, museum projects and the UA’s largest study abroad program, Arizona in Orvieto. Much of his work has taken place in the small town of Lugnano in Teverina, where the community has become so endeared to Soren that the local government led an effort to bestow honorary Italian citizenship upon him in 1990 for his contributions to Italian archaeology.

Now comes another unique Italian honor for the beloved UA faculty member: a new strain of olive, grown in Umbria, will bear his name. The Soren Olive is currently being cultivated by farmers and is expected to be marketed internationally sometime in the next three to five years.

Soren first started working in Umbria in 1987, after being invited there by a local cultural association that had heard in the media about his work on the Mediterranean island of Cyprus, where he was studying ancient earthquakes at the time. Since then, Soren has published widely on his work in Italy, which currently includes the ongoing excavation of an expansive infant cemetery where the youngest victims of a malaria outbreak were buried in the mid-5th century. He’s also working to establish a museum and exhibition center in Lugnano with help from students in the UA’s College of Architecture, Planning and Landscape Architecture.

Soren also recently learned that he will receive the Excellence in Undergraduate Teaching Award from
the Archaeological Institute of America. The national honor, which recognizes excellence in the teaching of archaeology, is being presented in Boston in January.

As if those accolades weren’t enough, Soren has additionally received word that his latest book, *Art, Cinema and Popular Culture*, has been accepted for publication. The textbook, a 400-page, illustrated collection of lectures he has given throughout his career, is due out early next year.

Soren is humbled by the recent wave of recognition. “I’ve been doing what I do for 45 years,” he said. “You go along for years and nothing happens, but this was all quite a surprise.”

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**Call for Papers**

**The Strange Case of Francesco Mancinelli Scotti**

**Merchant of Antiquities and Terracottas from Excavation**

**International Workshop**

Marco Besso Foundation - Rome

26 October 2018

For many scholars who are interested in the late 19th – early 20th century excavations in South Etruria, Tuscany, Ager Faliscus and Latium Vetus, Francesco Mancinelli Scotti is a well-known key figure of those years. This excavator was often working outside the legal boundaries of archaeology and was therefore named “the wrecker of all Etruria” by Felice Barnabei. Despite this negative judgment, the interest of this “archaeologist” lies in his frenetic activity on the field, which resulted in fundamental discoveries of pre-Roman Italy as well as in the creation of important collections in museums in Italy and abroad.

Although the importance of his excavations has often been stressed in literature, we are still missing a modern comprehensive and critical analysis of his discoveries and of his biography.

Maria Cristina Biella (Sapienza University of Rome) and Jacopo Tabolli (Soprintendenza Archeologia, Belle Arti e Paesaggio per le province di Siena, Grosseto e Arezzo) are pleased to announce an international workshop on Francesco Mancinelli Scotti to be held at the Marco Besso Foundation in Rome on October 26, 2018. The aim of this workshop is to gain a broad understanding of the chronology of his excavations and their importance during the crucial years after the Unification of Italy, bringing to light unpublished archival documents concerning different areas of central Tyrrenian Italy. Francesco Mancinelli Scotti worked in Narce, Faleri and Corchiano, as well as Nepi, in the area of the Mounts Cimini, Tuscania, Poggio Buco and Pitigliano, and in the South Sabine region, the Latium Vetus (Ardea in particular) and probably elsewhere. He was responsible for selling important antiquities, which are nowadays part of the collections of the University of Pennsylvania Museum of Archaeology and Anthropology in Philadelphia and the Columbia University in New York City.

We invite all scholars working on Francesco Mancinelli Scotti to submit the results of their recent research presenting a paper or a poster. In particular, we welcome original contributions in English, Italian, French or German dealing with:

1. the excavations of Francesco Mancinelli Scotti in a specific area of ancient Italy
2. the creations of antiquity collections and archival documents related to Francesco Mancinelli Scotti
3. the biography of Francesco Mancinelli Scotti

In order to participate to this international workshop please send a provisional title/topic for your paper and a short abstract (maximum 200 words) at falerii.narce@gmail.com by January 26, 2018. With the purpose of promoting discussion on the different topics that will be presented, the number of papers accepted will be limited. Acceptance notification will be sent by March 26, 2018 together with possible funding to partially cover expenses for attendance. The conference proceedings will be published in a peer-reviewed volume.

For further information please email Maria Cristina Biella and Jacopo Tabolli at falerii.narce@gmail.com.

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**IN THE JOURNALS**

**In the Journals**

*ANTIKE WELT. Zeitschrift zur Archäologie und Kulturgeschichte* (2017.4) is dedicated to the Etruscans, with many interesting articles and color plates.


Reviewed by Lynette Mitchell, *BMCR* 95.03.27.

“...the common thread being the question, what can archaeology tell us about Greek society? … comments will generally be directed towards the usefulness of this book to ancient historians.”


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**News from UC Berkeley’s Del Chiaro Center**

by Lisa Pieraccini, Project Director

UC Berkeley’s Del Chiaro Center for Ancient Italian Studies had a very busy year. Nancy A. Winter, Distinguished Senior Researcher in the Ancient Mediterranean Studies Program at the UC Santa Barbara, gave the Sixth Annual Del Chiaro Lecture in March 2017, on “Traders and Refugees: Contributions to Etruscan Architecture.” In addition, Erich Gruen, wood Professor Emeritus at UC Berkeley, gave a special Del Chiaro Lecture in the fall of 2017, entitled “Constructed Ethnicities in Ancient Italy.” Professor Del Chiaro and his son Marco were present at both events.

The Del Chiaro Center is working closely with the Phoebe A. Hearst Museum at UC Berkeley on their extensive Etruscan collection. The collection, one of the largest west of the Mississippi, features a full range of artifacts from central Etruria. This teaching collection includes stone carved sarcophagi, terracotta votive heads (published in Nagy 1988), Genucilia plates (Del Chiaro 1957), bucchero, bronze mirrors, and even fragments of wall painting (Caeretan plaques), just to name a few categories of items.

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**Marco Del Chiaro, Nancy Winter, Mario Del Chiaro, Lisa Pieraccini.**
BOOK REVIEWS

Brief Book Reviews
edited by Larissa Bonfante

TEXTILES AND TEXTILE PRODUCTION IN EUROPE
From Prehistory to AD 400


Margarita Gleba has been putting textiles from pre-Roman Italy and ancient Europe on the map, not only for specialists, but also for a wider audience, in a number of publications that make the results of recent excavations and research easily available: Textile Production in Pre Roman Italy (2008), and “The World of Etruscan Textiles,” in Jean MacIntosh Turfa, The Etruscan World (2013). Though textiles represent one of the earliest human craft technologies and can tell us so much about interaction between ancient societies and aspects of their cultures and societies, they have only recently become a respected field of study in our discipline. True, excavation and conservation techniques can now make such textiles more easily available for research than used to be the case; but this has happened as a result of the fact that the field was taken more seriously, and not the other way round. So we owe Gleba a debt of gratitude for making them visible and actualizing their potential as evidence for ancient life, technology, rituals, and much else.

She has teamed up with Ulla Mannering to produce Textiles and Textile Production in Europe, a major new survey whose twenty-three chapters provide essential information from sixteen European countries. Such detailed information about all the important textile finds in Europe makes this volume a kind of encyclopedia of textile production and use. My own personal favorite is the evidence from the Princely Burial at Eberdingen-Hochdorf, in Germany, a case study by Johanna Banck-Burgess (139-150), showing that all objects in the chamber tomb had been carefully wrapped in cloth: The walls of the grave were draped, and all the objects along with the deceased in his shroud were wrapped in colorful textiles. What could been the meaning of this “packing up” of the objects that were placed in the grave for his move to a different world? Gleba tries to answer this and similar questions in “Wrapped up for safekeeping,” “Wrapping” customs in early Iron Age Europe,” in S. Harris and L. Douny, eds. Wrapping and unwrapping material culture: Archaeological and anthropological perspectives (2014). (LB)

Lucy Shipley’s brilliant contribution to Reaktion Books Lost Civilizations series, The Etruscans.

Shipley’s graceful writing coupled with the book’s thoughtful and accessible structure makes the volume a perfect introduction to the broader subject of the Etruscans to lay audiences. Moreover, it contains more than a few terrific observations and surprising takes on traditional subjects, making it a pleasure for readers already well informed about the subject.

The book consists of eleven chapters, each loosely organized around a single object that serves as a synecdoche for the section’s thesis. Themes concerning the supposed “mystery” of Etruscan origins are confronted and dispatched with a view toward understanding the modern social and political histories lurking behind the question. The very relatable concern of wealth disparity is presented through a lens that transcends materialism and considers the always critical concern of archaeological visibility in our understanding of ancient communities and their structure. Elsewhere, Shipley tackles historically complicated and murky subjects of Etruscan sexuality, their language, and rituals associated with prophecy all in ways that are as effectively described in her prose as they are with the handsome color illustrations.

This is a book well suited for a number of audiences. At a very accessible price point of $16.99, it would be a wonderful complement to any Introduction to Classical Archaeology course that sought an effective and efficient introduction to the subject of the Etruscans. As such, it is the perfect response to the question posed to so many specialists working with ancient central Italy: “What should I read to give me a good idea of what the Etruscans are all about?” It is also a work that engages traditional questions in unexpected and refreshing ways. For example, Shipley’s consideration of the “Etruscan market” for Greek materials reorients the discussion around an appreciation for how Etruscan tastes drove Greek production and recognizes the essential Italic role in the creation of that aesthetic. In short, it is a rare book that will resonate to audiences already well informed as well as those eager to learn about the Etruscans for the first time.


One of the more welcome trends within Etruscan Studies of recent years is the interest of many scholars in speaking to audiences beyond a narrow academic sphere of interest. Whether with any of a number of recent handbooks on the Etruscans or volumes such as Christopher Smith’s The Etruscans: A Very Short Introduction, these works reach beyond traditional audiences, fertilizing enthusiasm to a broader spectrum of people. To this, we can add

The tiled roof(s) of 7th-6th century BC Murlo are marvels in themselves, but this book offers data on many more sites, finds and periods. It should be considered indispensable for any study of Etruscan architecture, both for the basic information it imparts and for the author’s interpretations and analyses; it also updates not only Wikander’s own, but several other publications, setting the record straight or complementing what has been known or suspected about early roofing in Italy. Its survey of the development of roof-tiles in Central Italy (650-200 BC) thus augments the main publication in the field of Etruscan architectural terracottas, Nancy Winter’s invaluable Symbols of wealth and power (2009); it also contributes more information on the less-decorative elements of the roof systems.

Designed to match the format of his 1993 work on the Acquarossa tiles, this volume will be of immediate value to scholars studying excavated material and/or Etruscan and Italic architecture: only they will be able to fully appreciate the fine detail of descriptions and comparisons. But anyone curious about vernacular architecture or Etruscan production processes, and anyone needing measurements of sizes or weights of roof elements will find what they need here. Section III.3.1 even furnishes wonderful information on animal and human footprints made before firing.

Section III “From clay beds to excavation” offers a fine analysis of the manufacture and installation of tiles – the
sort of treatment that is sorely lacking in
most publications, whether on Italic,
Greek or Roman roofs. If more schol-
ars/art historians were aware of the real-
ities and practicalities of constructing
ancient roofs, our picture of Etruscan
society and “science” (Italian scienza)
would greatly change… The discussion
of plastic and painted decoration is
highly practical and should encourage
scholars to contemplate the conditions
of work and design that prevailed in
antiquity and how these affected the
appearance of structures and monu-
ments.

Many significant features of the
Murlo buildings are here expressed for
nearly the first time, for instance, in
contrast to the famous roofs at Veii-
Portonaccio and Satricum, the Murlo
ridge-tiles bearing the human akroteria
are not extra inserts but are the true
ridge-tiles. Such discoveries will be of
value for art historians dealing with
sculpture as well as architecture.

Wikander’s practical approach helps to
recreate the experience of Etruscan and
Italic builders and those who dwelt in
tiled structures, and as such is relevant
for us all.

Elaine K. Gazda and John R. Clarke,
edits. 2016. Leisure and Luxury in the
Age of Nero: The Villas of Oplontis
Near Pompeii. Ann Arbor, MI, Kelsey
Museum of Archaeology.

Elaine Gazda and John Clarke,
respectively Professors of Roman Art
and Archaeology the University of
Michigan and of Texas, have edited the
handsomely illustrated catalogue of an
equally splendid exhibit held in 2016 at
the Kelsey Museum, where Elaine
Gazda is curator of Antiquities.

Organized in cooperation with the
Archaeological Superintendency of
Pompeii and the Oplontis Project at the
University of Texas, this is the largest
special exhibition ever mounted by the
Kelsey Museum, and its first-ever major
international loan exhibition, with more
than 200 objects brought from Italy.

It explores the lavish lifestyle and
economic interests of ancient Rome’s
wealthiest and most powerful citizens,
who vacationed along the Bay of
Naples. The exhibition focuses on two
structures at Oplontis that were buried
when Mount Vesuvius erupted in AD
79. One is an enormous luxury villa that
may once have belonged to the family
of Nero’s second wife Poppaea. The
other is a nearby commercial-residential
complex—a center for the trade in wine
and other produce of villa lands.

Together these two establishments
speak eloquently of the ways in which
the Roman elite built, maintained, and
displayed their vast wealth, political
power, and social prestige.(LB)

This voluminous book of Marta
Scarrone is, according to the title, dedi-
cated to Etruscan vase painting from the
5th century BC, the so-called interim
period in Etruscan art. Fortunately, she
also considers the first part of the 4th
century, even paying some attention to
the Sokra and Phantom Groups after ca.
350 BC (p. 284). The book, basically
her doctoral dissertation (Bonn 2011), is
an important addition to Sir John
Beazley’s Etruscan Vase Painting
(1947) and Marina Martelli’s La ceram-
ica degli Etruschi (1987). She did
autopsy in 65 museums…

Apart from imported vases, she
believes that the painters copied from
cartoons and Modellbücher (pp. 105,
115, 243), especially when the import of
Attic vases stagnated. It is, however,
doubtful whether pattern books existed
in the 5th and 4th centuries BC; it seems
to me that painted textile and illustrated
linen books are a more likely source…

In my view, the … influence [of Greek
drama] is due to visual rather than oral
traditions. Scarrone considers male fig-
ures wrapped in their mantles who look
like Greek eromenoi as deceased men.

In that case there need not be any direct
connection with the Greek images of the
eromenos…

Scarrone’s careful study is a tremen-
dous achievement; no chemical analysis
has been able to help to identify produc-
tion centers, since Tuscan clay is basic-
ally the same everywhere. Let us hope
that the author will write a synthetic
book on Etruscan vase painting after ca.
350 BC.

Larissa Bonfante and Helen Nagy,
edits. The Collection of Antiquities of
the American Academy in Rome, Ann
(Memoirs of the Academy in Rome,
Reviewed by L. Bouke van der Meer,
BABESCH 2017.

Part One, the most readable part
of the book, is dedicated to the history
and context of the archaeological study
collection of the American Academy in
Rome (AAR). R.D. De Puma tells how
Americans, among whom J.J. Jarvis,
A.L. Frothingham Jr. and P. Apperson
Heast, collected antiquities in Italy
between ca. 1865 and 1920. L.
Bonfante and H. Nagy sketch how the
collection was formed and grew after
1911. K.A. Geffcken presents a vivid,
often amusing picture of donors, collec-
tors and others, among them directors of
the AA.R. She offers fascinating biog-
ographies of R. Norton, J. Loeb, V. Allison
Armour, A.W. van Buren, E. Douglas
Van Buren, G.N. Olcott, Th. Ashby, and
E. Douglas Van Deman. Part Two is a
catalogue raisonné of highlights, a
charming selection from ca. 9,000 arti-
facts, most of which are accessible
online. Often the provenances are
unknown, so that many artifacts cannot
easily be dated. The comments written
by American experts are short but to the
point.

Jean Gran-Aymerich. Les vases de
bucchero. Le monde étrusque entre
Orient et Occident. Rome, L’Erma di
Breitneider, 1917.

This new handbook of bucchero, the
typically Etruscan ware which was
widely distributed in Italy as well as the
Mediterranean in the Orientalizing and
Archaic periods, is up to date with the
very latest finds and bibliography. Gran
Aymerich has made a thorough study of
the types of bucchero, the fabric, the
decoration, workshops, relationships of
the Etruscan cities with each other and
with other areas of the Mediterranean,
and much else. The book was presented
on December 7, 2017, in the Conference
Hall of the Vatican Museum, by Barbara
Jatta and Maurizio Sannibale, Curator of
the Museo Etrusco Gregoriano, the
Etruscan section of the Vatican
Museums. A full review will appear in
the next issue of this journal. (LB).
Page 34

This meticulously researched and documented book bears more than a single reading: it presents masses of evidence of offerings, ancient accounts and images of body parts, and, while carefully denoting the boundaries of what can be proven, goes on to stimulate speculation and a better understanding of ancient suppliants' thoughts and intentions. The slim volume is well illustrated, including items from the Wellcome Collection as well as numerous excavated deposits. Chapters present the different cultural perceptions of Classical Greece (heavily tinged with medicine and medical philosophy), Republican Italy (dominated initially by Etruscan culture), Roman Gaul and Celtic culture (tantalizing wooden sculptures preserved in the underwater contexts of the Seine sanctuary), and imperial-era stone stelai from Asia Minor with written accounts and images of transgressions, punishments from the gods, and expiation. Chapter 3 presents the anatomical votives of Etruscan Gravisca and Tessennano (representing the cities of Tarquinia and Vulci) dated mainly to the 3rd to 1st centuries BC. Etruria is exceptional among the ancient Mediterranean cultures for its intensive production of models of “innards”, internal organs, ranging from uteri to polyvisceral plaques and figurines and statues or torsos, dressed or undressed, with exposed organs. A few of the headless torsos seem to show cut-off ribs or marks of suturing – all traits that imply affinities with the sacrifice of animals... and it is the sacrificial, divinatory aspect that illustrates a difference between Etruscan and Greek character. In Greece, such things might be considered impure or even offensive, while the sacrificial, personal identity of offrants in central Italy may have been what led to cures. Greeks want to restore the body (and body politic) to wholeness, Etruscans seek the divine critique from sacrifice and options for expiation. The time is right for our analysis of “fragmentation of the body” in ancient art and literature, and additional details of these and other finds may be found in Bodies of Evidence. Ancient Anatomical Votives Past Present and Future, edited by Jane Draycott and Emma-Jane Graham (Routledge, 2017), with chapters by an array of experts. Both books are at the cutting edge of studies of ancient minds.

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Elizabeth Moignard to explore how the images speak to the viewer about a set of shared interests and universal values, such as family, home, and loss.

[...] The subject of chapter Five (“Masks”) is an eye-cup with one of the most famous images of Exekias in its interior, Dionysos reclining in a boat sailing in a coral-red sea between leaping dolphins. The exterior shows a nose between large eyes on each side and a fighting scene around each handle. In this chapter Moignard builds on the often-repeated concept of the drinker’s transformation when lifting the cup to his lips by showing a mask, associated with Dionysian imagery, to his fellow drinkers at the symposion. Here, with the position of the ship’s prow pointing into the drinker’s mouth, he is metaphorically swallowing the god when he drinks. Moignard links the fighting scenes on the exterior with the world of drinking and Dionysos by noting that the Homeric hero not only fights, but also feasts. [...] Like the multi-layered images of Exekias, this well-produced book can be read on different levels. A general-interest reader can enjoy Moignard’s personal approach and clear style (a glossary at the end of the book further explains technical or Greek terms, e.g., bilingual, echinus, peplos). Others might want to dig deeper and read about the scholarly debate in the notes, or go even further to study the literature in the bibliography. For university students this book could be an excellent teaching tool: one can imagine small groups of students, each working on a case study and its background literature, to promote further exploration of one or another theory or further discussion regarding the method and choices made by Moignard. But no matter how this book is read, every reader will be enthused to discover how these images still speak to us.

The modernity of antiquity, Chanel cruise collection 2017-18
delative. H-L presents an interpretation of the suffix -tro that was first suggested and then rejected by H. Rix. He translates anestra as “Anes himself,” and fleryvetra as ‘the victims themselves’ (88-94). For a different view, see Rex Wallace, Zikh Rasna, 2008, 103-104.

Part Two deals with the local “cases” in the first declension, Part Three deals with the syntax of “cases.”

The reviewer cites the author’s translations of some Etruscan inscriptions, together with his comments: the famous inscription of Laris Pulenäs (ET Ta 1.17), and the funerary inscription in Tarquinia (73-76, ET Ta 1.107), felsnas : la : letes / svalce : avi : CVT / murce : capue / ilege : hanipaluscle, “La(rth) Felsnas, son of Lethe, lived 106 years, left/departed to Capua, (and) served during the (war) of Hannibal” (29.)


Cousin Billy’s funeral first aroused his interest in the ceremony, the author tells us, and in cemeteries, “the alleged resting place of the dead.” He never did figure out how the dead could be “resting,” peacefully or otherwise. But these old experiences finally resolved themselves in this intensely personal book, bringing some order into the “images, texts, and the thoughts of concerned generations” which he has long been collecting, and has now turned into this meditation on the Hellenistic period… but the biased view of the eastern Mediterranean as the Hellenized East opposed to the western Mediterranean or Roman West has persisted.

The present volume is a significant attempt to reshape the discourse on the western Mediterranean in the 3rd, 2nd, and 1st centuries BCE. The co-editors have collected thirteen papers that address various aspects of western Mediterranean culture in the three centuries after the death of Alexander with the goal of restoring this half of the ancient Mediterranean world to any discussion of the Hellenistic period...


From the web site of the British School at Rome.

Elisa Perigo and Rafael Scopacasa (British School at Rome Ralegh Radford Rome Fellows in Humanities, 2013–14 and 2010–11, respectively) collaborated in the editing of this new volume, which derived from a June 2011 BSR event on the same subject, co-organized by the editors.

“The chief aim of this collection of 14 papers is to harness innovative approaches to the exceptionally rich mortuary evidence of first millennium BC Italy, in order to investigate the roles and identities of social actors who either struggled for power and social recognition, or were manipulated and exploited by superior authorities in a phase of tumultuous socio-political change throughout the entire Mediterranean basin. Contributors provide a diverse range of approaches in order to examine how power operated in society, how it was exercised and resisted, and how this can be studied through mortuary evidence.”

Of particular interest to us are contributions in Part 1, “Funerary Symbolism and Ritual Practice:” M. Cuozzo on theoretical issues; C. Iaia, on Early Iron Age styles of drinking and burial rites; L. Shipley, Potting personified: biconical urns; E. O’Donoghue, Gender and social identity in 6th-century Chiusi; A. Faustoferri, Women in a warriors’ society; P. von Eles et al., Verucchio and children; Names and princely tombs of Campania recontextualized. And from Section 2, “Identities on the Fringe:” L. Zamboni, multiculturalism in 6th-century BC western Emilia; R. Scopacasa on Sannium; V. Zanoni on Brandopferplätze; and E. Perego on inequality and socio-political complexity in Iron Age Veneto, c. 800–500 BC.


Reviewed by Christopher J. Smith, BMCR 2014.10.05.

The reviewer calls this book “…a thorough and well-illustrated account of the important sculptural output of northernmost Etruria from the late 8th to the 6th centuries BC,” and sets out clearly the arguments of the debate on the cultural independence of Bologna from southern Etruria, especially in the case of a new Orientalizing style that breaks with the Villanovan tradition, and has close ties with the north Syrian tradition of the 9th and 8th centuries.

by Maurizio Sannibale

The Pontifical Biblical Institute, founded in 1909 by Pope St. Pius X and entrusted to the Society of Jesus, was transferred in 1911 to the 17th-century Palazzo Muti Papazzurri in Piazza della Pilotta in Rome. The Institute, devoted to the scientific study of the Holy Scriptures and their natural and archaeological contexts, thus acquired a study collection and museum to provide material for research and general educational training. The Collection is a happy combination of happenstance and careful selection; all the continents of the world and all periods, from the Palaeolithic to the contemporary era, are represented. While the Italian materials present in it are mainly linked to the vicissitudes of collecting and the liberty of the owners, those of the Near East are due to study trips and increasing archaeological activity, particularly in the city of Jerusalem. The Museum of Piazza della Pilotta was not large and had no universal encyclopedic claims; it was a product of its time, when even archaeologists such as Wolfgang Helbig took the works of Homer and the Bible as sources for the interpretation of Etruscan civilization.

The Vatican Museums were the natural recipients of the Biblical collections, not only as institutions of the Holy See, but also because of their relevance for the history and nature of these collections. For the Museo Etrusco Gregoriano, the acquisition of the Biblical Etruscan-Italic materials represents an epilogue to the finds from excavations in Vulci in the first half of the 19th century, when the Torlonia Princes, following in the footsteps of Luciano Bonaparte, financed the excavations of the French school, published by Stéphane Gsell.

In 1982 the historical, archaeological, numismatic and ethnological sections of the Museum, with over 6300 objects inventoried to date, were deposited and entrusted to the Vatican Museums, and now a catalog of the Etruscan-Italic and Greek materials, including 212 objects ranging from the 9th to 1st century BC, was presented in the Vatican Museums (September 28, 2017). Authored by Ferdinando Sciacca, with a contribution by Lucina Vattuone, under the scientific direction of Maurizio Sannibale, it is the first volume of the series dedicated to the complete publication of this collection, in which every object is illustrated in detail and placed in its context, from its origins to its acquisition, according to documents showing how, in over a century, it passed from the hands of the excavators and collectors to the display cases of the Biblical Museum. As a result of this research part of the materials of the Gsell excavations from Vulci, long thought to be missing, have been returned to their place. Other catalogs, dedicated to the ancient Near East and Egypt, will follow.

La Collezione Astarita nel Museo Etrusco Gregoriano. Ceramica attica bilingue, a figure rosse e vernice nera, by Giulia Rocco, with contributions by Jasper Gaunt, Mario Iozzo and Aaron J. Paul, Vatican Museums Editions, Vatican City 2016.

Reviewed by Maurizio Sannibale

Over 25 centuries ago, an Athenian master painted the elegant image of a young man at a symposium... (Fig. 1). This image is on the cover of the catalogue of the Astarita Collection, now housed in the Vatican’s Etruscan Museum; it is dedicated to the bilingual red- and black-figure Attic vases.

Earlier volumes dealt with the South Italian and Etruscan vases (A.D. Trendall 1976), to Attic black-figure pottery (M. Iozzo 2002) and to non-Athic production (M. Iozzo 2012). With its 424 illustrated pieces, including vases and fragments, of which 239 are attributed to 106 different figures among potters and painters, the present catalogue has been eagerly awaited; it offers a representative sample of the best production of red-figured Athenian pottery from the late Archaic to the mature Classical, starting from the Pioneers, who experimented with this new technique around 525-520 BC.

Mario Astarita (Naples 1896- died 1979) was a connoisseur who put together a collection of about 900 pieces. Sir John Beazley identified the work of the refined late Archaic painter of kylikes of the symposiast on the catalogue’s cover and called him the Mario Painter in honor of his friend Astarita. In fact the collection was a constant resource for the greatest experts of ancient vase painting, from Enrico Paribeni to Dietrich von Bothmer and Sir John Beazley. The Oxford scholar spent many summers working on the collection in the splendid Villa Astarita in Capri between 1955 and 1965, often enjoying, together with his host, the exciting sport of joining fragments of shattered pots.

Shortly thereafter (1967-1968), Mario Astarita gave to Pope Paul VI his collection of Greek, South Italian and Etruscan vases. They were placed in a gallery inaugurated on June 18, 1971.

The Astarita collection, like many others, was formed in the early decades of the 20th century, when the available material came from excavations or from dispersed 19th-century collections. It is therefore no surprise that many fragments constitute the tesserae of a complicated archaeological puzzle of international scope, making possible the reconstruction of painted vases scattered in museums throughout the world.

The intent of illustrating the work of a variety painters led to the presence of many fragmentary pieces, but there were also masterpieces, like the famous late-Corinthian crater depicting the Embassy of Odysseus and Menelaus to Troy in order to obtain the return of Helen. (Fig. 2).

The present catalogue fits into the tradition of studies on ancient vases in Vatican collections, which goes back to the 18th century, and that has seen academic cooperation in various catalogues of the Museo Etrusco Gregoriano, from the pioneering studies of Carlo Albizzati, to the Anglo-Saxon tradition with the classic writings of John Beazley and Arthur Dale Trendall.

from “Masterpieces in Red and Black,” in L’Osservatore Romano. 16 November 2016. p. 4.

This voluminous multi-author handbook weighs in at 1844 pages, as against 1167 for Jean MacIntosh Turfa’s *Etruscan World* (2013), and a laconic 432 for Sybille Haynes’ single-author *Etruscan Art and Civilization* (2000), to name the most recent standard reference books in English. It consists of 90 chapters, written or translated into English, and deals with a huge variety of subjects: the methods used in Etruscan studies; Etruscan origins; Etruscans in ancient literature; their art, iconography, and language; DNA research and identity. The section on “Issues” is about political organization, economy, war, society, feasts, banqueting, sports, dance, alphabets and language, religion, death and burial, haruspicy, divination, ships, harbors, vehicles, mines, Elba, coins, weights, textiles, musical instruments, and gold dental appliances. “History” focuses on proto-urban societies, Near Eastern influences, urban civilization, Hellenism, Romanization and the Etruscan legacy. “Civilization” is divided into five periods: 1. 10th century to 730 BC; 2. 730-580 BC; 3. 580-450 BC; 4. 450-250 BC, and 5. 250-89 BC. These are divided in turn into crafts, art, society, ritual, economy, and external relationships. “Topography” discusses landscape, Southern and Northern Etruria, and settlement patterns and land. Finally we follow the Etruscans outside Etruria, and can read the latest on the Etruscan presence in southern and northern Campania, Emilia, Romagna and the Marche, Lombardy, central Italy and Rome, Southern and Northern Italy, south(east) Central Europe, the Transalpine regions, Corsica, Sicily, Sardinia, Greece, North Africa, Southern France, and the Iberian peninsula. The book contains many new maps and color plates. At the end, there is information on the authors, and an index (indispensable).

Just published:

The proceedings of the 19th Bronze Congress, Los Angeles 2015, are now published.

The digital publication is available under this link: http://www.getty.edu/publications/artistryinbronze/. This is the main format of the volume with the highest degree of functionality, such as cross-references and zoomable images.

Other formats include a pdf, which is downloadable for free: http://www.getty.edu/publications/artistryinbronze/downloads/DaehnerLapatinSpinnelli_ArtistryinBronze.pdf/ as well as other electronic formats.

A print-on-demand copy of the paperback can be purchased from the Getty website or your online book retailer of choice.


The new book on 50 years of excavations at Poggio Civitate, *The Etruscan Adventure of Murlo,* was launched at the Museo di Murlo on December 17, 2017. The three authors were present, and the archaeologist Giuseppe M. Della Fina illustrated with great precision the structure of the book. It is published in English and Italian by ARA Editions with the contribution of the University of Massachusetts Amherst. It comprises two parts: one written by Annalisa Coppolaro traces the most important phases of the excavation seasons that brought to light the ancient city of Poggio Civitate. It includes interviews with the protagonists of the excavations and with profiles of the local and non-local characters who contributed to the project. The second one by Anthony Tuck, director of the Murlo excavations for over 25 years, tells the most exciting moments of a history extending over 50 years, which has put the name of Murlo on the map of the greatest archaeological discoveries of the last century.

An introduction by Giuseppe M. Della Fina and the beautiful photos of Goran Soderberg, photographer of the excavations for many years, bring great value to the publication.

This book was much needed for understanding the phases and important stories that the surprising settlement of Murlo tells, each year with new discoveries.


In this charming book for young adults, Clara, who wants to be an archaeologist, has been studying the Etruscans. Their story fascinates her, so in order to learn more about them she goes to Tarquinia. She goes into the painted tombs, where she pronounces a magic word that animates statues and paintings, and even lets her travel back in time. Lavinia, a young Etruscan woman her age, moves out of the painted tomb and accompanies her on a journey, into the graves where Etruscans celebrated joy and life.


Budin crisply goes through the complex and often contradictory character and cult of this powerful virgin goddess as she appears in ancient myth, art and literature; she casts a brief glance at Etruscan Artemes and Roman Diana. The book is dedicated to Jean MacIntosh Turfa, with whom she edited *Women in Antiquity* (2016).
OBITUARIES

Ellen Floyd Macnamara 1924-2017

by Judith Swaddling,
The British Museum

Ellen Floyd Macnamara, renowned scholar of Bronze, Iron Age and Etruscan Italy, died after a long illness on November 3, 2017 at the age of 93. Enthusiastic for all things Etruscan, Ellen was endlessly supportive of colleagues in their archaeological endeavours and via the Ellaina Macnamara Memorial Scholarship provided grants to over thirty students and scholars in the field of Italian archaeology and Mediterranean archaeology in general. Named after Ellen’s mother, the Scholarship functioned between 1970 and 1990. Ellen was also a very conscientious co-trustee of the Dr. M. Aylwin Cotton Foundation; she chaired the committee that allocated funds for research and publication on the archaeology of Italy (1984-1997).

Ellen’s passion, above all, was for ancient small Italian bronzes, to which she would affectionately refer as “boys.” Her PhD thesis, supervised by Martin Robertson, dealt specifically with certain types of bronzes from protohistoric Italy: “TheItalic inheritance, Aegean and Near Eastern influence” (awarded 1968). This was never published but she went on to write a number of important related articles and numerous reviews, as well as three books: a popular volume on the Everyday Life of the Etruscans (1973, translated into Italian 1982), The Etruscans (1990) and ultimately, co-authored with Anna Maria Bietti Sestieri, Prehistoric Metal Artefacts from Italy (3500-720 BC) in the British Museum (2007), a magnum opus of over 800 copper and copper alloy weapons, tools, implements and jewellery.

Ellen played a very significant role in several excavations. In the 1960s and early 70s she was a principal assistant of Joan du Plat Taylor in the excavations at Gravina, Puglia, and at Cozzo Presepe in the lower Bradano valley. On both sites Ellen acted as a trench supervisor and had a major role in their publication, with these early studies displaying her versatility as a sites and finds archaeologist. Her chapter on the metal objects, mostly of the late Hellenistic period, at Gravina remains indispensable as a study of utilitarian objects from a South Italian site of the period.

Later, a time that Ellen particularly enjoyed was assisting Judith Swaddling with the new permanent display on the Etruscans, which opened in 1991 at the British Museum. Over the years in which she was employed part-time as a special assistant, Ellen made a very significant contribution to the knowledge of the Etruscan collections at the British Museum, by writing the guide mentioned above (The Etruscans) and delighting in showing friends and colleagues around the displays. Some will still remember, following a British Museum Etruscan conference in 1982, a party which she held at “Thistle,” her wonderful house in Chelsea where she often welcomed friends and fellow archaeologists.

Not so well known to many colleagues in Italian archaeology is the fact that Ellen was also a key player in the archaeology of Ross-shire and the study of the Picts. The family seat was in Sutherland and Ellen spent much time at her beloved Keeper’s Cottage in Ardgay. She was elected a Fellow of the Society of Antiquaries of Scotland and of the Society of Antiquaries of London in the same year, 1973, and was a founder member of the Tain & Easter Ross Civic Trust as well as making an important contribution to the foundation of the Tain & District Museum. She was a trustee of the Tarbat Historic Trust, which through the Tarbat Discovery Centre has transformed the understanding of Pictish history.

Ellen’s was a colourful family history, and I am indebted to her nephew James Macnamara for the following, based on his speech at Ellen’s funeral in Tain. Her grandmother had crossed the Atlantic to England as a young widow, married a dashing naval officer, Horace Hood, who rose to be Rear Admiral and was killed only a few years later in the Battle of Jutland when HMS Invincible went down with all hands. Undeterred, Ellen’s mother Ellaina did exactly as her mother and also married a young naval officer, Patrick Macnamara, who had himself fought at Jutland on HMS Tiger. He too rose to be a Rear Admiral, was knighted, and served as Flag Officer at Scapa Flow throughout World War II. A service family’s life was very unsettled, and Ellen found stability in boarding school life at Downe House, where she made many lifelong friendships. As well as receiving a first class academic education, she soon showed an indomitable will to compete and a determination that her gender should never hold her back.

As with all Ellen’s generation, World War II interrupted everything. Ellen joined the Wrens, based at Portsmouth harbour. This experience, and no doubt the family’s naval associations, gave rise to her lasting love of sailing. It was post war that Ellen set the course for the rest of her life with a first degree at University College London, followed by further study at the Institute of Archaeology before embarking on her PhD.

It would be impossible to end without paying tribute to Ellen’s dear friend Fiona Campbell who was by her side through thick and thin, as travel companion, book expert and provider of indefatigable support during Ellen’s long illness. Fiona’s own account gives a flavour of their adventurous early travels:

“Ellen and I first travelled together in 1964. We rendezvoused in Vienna when Ellen had just finished work on the survey of the Causeway at Motya in Sicily and Ellen was hoping to find possible origins of the Etruscans in the Eastern Mediterranean. We drove across East Europe to Istanbul and then through the coastal cities of Turkey as far as Alanya. Ellen was a wonderful travel companion, able to give a commentary of ancient history on all of our route as it unfolded, totally unphased by all the discomforts. This was before much tourism. From Alanya we headed to Ankara and Boğazköy; then to the Caspian, Teheran and a diversion to Persepolis, Shiraz and Qum back to Teheran where Ellen flew home via Damascus and Palmyra to continue her studies in London (I continued to Australia). A second journey in 1966 was another motoring trip, to Armenia and Georgia.”

It will not come as a surprise that Ellen’s will endows a new charitable trust, the Ellen Macnamara Memorial Foundation, which will sponsor post-doctoral fellowships at the British Museum, again helping the young on their career paths, and constituting a fitting way to preserve her memory among future generations. In recognition of Ellen’s support and friendship over nearly four decades the British Museum in collaboration with the Macnamara family will be staging a memorial event for her in early 2018, details to be announced.

From left to right: Fiona Campbell, Fulvia Lo Schiavo, Anna Maria Bietti Sestieri and Ellen Macnamara in front of Ellens home at Thistle.
On February 12, 2017, Anna Marguerite McCann, recipient in 1998 of the Gold Medal of the Archaeological Institute of America (AIA), passed away peacefully at the age of 83 in Sleepy Hollow, New York. Anna Marguerite McCann, as she was known professionally, was one of the early pioneers in underwater archaeology and was the first American woman in this field. In addition, she had a passion for Roman art and archaeology and published numerous books, articles, and reviews in this area of study, particularly sculpture, and she lectured widely. As a special tribute for her distinguished achievements and contributions in these two fields, she was honored by the AIA with a Gold Medal for Distinguished Achievement, and a Festschrift entitled Terra Marique: Studies in Art History and Marine Archaeology in Honor of Anna Marguerite McCann, which includes a list of her many publications.

After receiving a B.A. in art history with a minor in classical Greek at Wellesley College in 1954, she attended the American School of Classical Studies at Athens, and went on to receive her M.A. from the Institute of Fine Arts at New York University in 1957 (her Master’s thesis was directed by the late Karl Lehmann), and a Ph.D. at Indiana University, in 1965. As a Rome Prize Fellow at the American Academy in Rome (1964-1966), she transformed her thesis into The Portraits of Septimius Severus, which remains today the major scholarly work on the portraiture of that emperor. In 1973, she married Robert D. Taggart; he predeceased her in 2016. They divided their time between an apartment in New York City and their farm in Pawlet, Vermont. Reflecting their philanthropic interest in archaeology, they established in 1985 the Anna Marguerite McCann and Robert D. Taggart Lectureship in Undersea Archaeology.

Underwater archaeology in the early 1960s was still in its infancy, and largely dominated by men. Her first professional diving experiences were with Jacques-Yves Cousteau and his team, exploring two ancient Roman shipwrecks by the Grand Congloué, a rocky island off Marseilles harbor. In 1961–1962, she was a diver with the National Geographic Society and University of Pennsylvania excavation of the Yassi Ada shipwreck, a 7th century CE wreck in Turkey, and in 1963, she worked in the port of Kenchreai with the University of Chicago and Indiana University. While working at the excavation of the hilltop ruins of Cosa on the coast of Tuscany, directed by Frank E. Brown, she became interested in the harbor, and raised funds to undertake the mapping and underwater excavation of the port area of Cosa, an important trading center during the Late Republic. Several underwater and land excavations of the port and fishery of Cosa (1965-1987) resulted in a monumental work, entitled The Roman Port and Fishery of Cosa: A Center of Ancient Trade, with the contributions of several dozen collaborators. This pioneering accomplishment won the Association of American University Presses’ Outstanding Book Award (1987) and the AIA’s James R. Wiseman Book Award (1989). In 1973, McCann and her team of diving archaeologists, under the aegis of the American Academy in Rome, formed a collaboration with the Istituto Internazionale di Studi Liguri, directed by Nino Lamboglia, another pioneer in the field of underwater archaeology, to map and explore the ancient harbors at Populonia and Pyrgi, along the Tuscan coast. There her team uncovered and studied for the first time the remains of Etruscan harbor facilities that fostered this culture’s domination of the Tyrrhenian Sea and its trade with the rest of the Mediterranean.

McCann taught art history and archaeology at the University of Missouri (1966–1971) and at the University of California, Berkeley (1971–1974), as well as at Boston University (1997–2001), and was a visiting scholar in the Program in Science, Technology, and Society at the Massachusetts Institute of Technology (2001–2007). Students still remember her for her passion and love of the subject, and her inspiration as a mentor. In 1974, she joined the curatorial staff at the Metropolitan Museum of Art in New York City to catalogue its Roman sculptures, and directed their lecture program “Archaeology Around the World.” Her book on Roman Sarcophagi in the Metropolitan Museum of Art received the Association of American University Presses’ Outstanding Book Award (1978).

McCann collaborated with Robert Ballard of the Woods Hole Oceanographic Institute in Massachusetts, and in 1989 she became the archeological director of the JASON Project, established to help educate children and others in technology and the sciences. She and Ballard utilized the same ROV technology that he had used to discover the Titanic to explore the deep Mediterranean seabed along an ancient trade route between Carthage and Rome. The team discovered and surveyed several ancient shipwrecks in deep water near Skerki Bank, northwest of Palermo, using real-time technology to broadcast the images of the survey and excavation live to students in the United States. This project resulted in her multidisciplinary book, Deep Water Archaeology: A Late-Roman Ship from Carthage and an Ancient Trade Route near Skerki Bank off Northwest Sicily, coedited with J. Freed, followed by yet another book, coedited with J.P. Oleson, Deep-Water Shipwrecks off Skerki Bank: the 1997 Survey.

The first JASON Project won the American Association for the Advancement of Science’s Award for Public Engagement with Science (1989) and the Computerworld Smithsonian Award (1990). She presented the results of her research in numerous public lectures and television programs, in the popular press, and in a coauthored book for children, The Lost Wreck of the Isis. The Roman Port and Fishery of Cosa: A Short Guide, was published for the general audience under the aegis of the American Academy in Rome. McCann was a pillar of support for the AIA for decades, with long service on the Board of Trustees and as founder of their Committee for Underwater Archaeology in 1983.

Her belief in the dignity and importance of every individual endeared her to literally thousands of people in the course of her professional career — from day laborers at Cosa, Italy, and Kenchreai to ambassadors in New York and Rome. Her life was an example of the biblical adage (Matthew 6:21), ὅπου γὰρ ἐστιν ὁ θησαυρός σου, ἐκεί ἔσται καὶ ἡ καρδία σου.

Camporeale, continued from page 1

On July 1, 2017, Giovannangelo Camporeale died in Florence, one of the best known and most internationally acclaimed Etruscologists, longtime professor of Etruscology at the University of Florence and, for almost 20 years, President of the venerable Istituto Nazionale di Studi Etruschi e Italici (Florence). Born in 1933, he studied at Molfetta in Puglia and in Florence with Giacomo Devoto and Luisa Banti. He was Lucumone (President) of the Accademia Etrusca di Cortona, founded in 1726, a member of the Accademia La Colombaria (Florence), the Accademia dei Lincei (Rome) and many other international academies and research facilities (such as the DAI Berlin).

He also organized numerous exhibitions, congresses and conferences. Camporeale’s more than 300 publications focused on Vetulonia, the Etruscan settlement on the Lago dell’Acqua, which he excavated near Massa Marittima, the bucchero of Orvieto, the hunt in Etruria, and the Etruscan presence outside...
In honor of late president Giovannangelo Camporeale we celebrate 20 issues and 15 years of Etruscan News, the official Newsletter of the American section of the Istituto di Studi Etruschi ed Italici.

Professor Camporeale, a Lucomone from the Etruscan Academy of Cortona, has died

by Francesca Basanieri,
Mayor of Cortona
Published in Cronaca, Valdichiana, July 2, 2017

Today the whole Cortona community has lost one of its greatest friends and admirers, Giovannangelo Camporeale. I learned with great pain of the death of the professor, who was Lucumone of the Etruscan Academy, an honorary citizen of Cortona and an extraordinary person.

Since the beginning of my term as mayor, I had a relationship of sincere and profound friendship and esteem with Professor Camporeale. Just under two months ago, on May 13, I was honored to give him honorary citizenship. It was an exciting ceremony for everyone and for me as Mayor and as a Cortonese; it was an extraordinary moment.

In these years Camporeale has guided the Etruscan Academy with a firm hand and great foresight, and together we have created incredible exhibitions, close relationships with international cultural institutions and much more. In spite of his age Giovannangelo Camporeale has always had a very current and youthful look. He has always welcomed new things, he has been able to contribute fresh ideas and has always fascinated us with his profound culture and humanity.

We all are acquainted with Giovannangelo Camporeale as an eminent professor and archaeologist, but today I want to remember also the man Camporeale, the passionate and tireless friend who has supported us in the construction of some of the most important and spectacular exhibitions that Cortona has ever hosted. The brilliant scholar who made his extraordinary knowledge and his contagious enthusiasm available to the Etruscan Academy, the MAEC and the city of Cortona, succeeded in giving life to projects that seemed impossible.

I still remember with emotion my meeting at the Louvre Museum two years ago in preparation for the exhibition “The Etruscans, Masters of writing,” but we all still have in our eyes the incredible experiences that we have lived collaborating with the Hermitage and British Museums. What today Cortona represents in Europe in the world of archaeology is due above all to the extraordinary commitment of Giovannangelo Camporeale. His great wisdom, combined with an exceptional outreach ability and a contagious empathy, has transformed us, has contributed to make the history of Cortona readable and fascinating.

Over 70 generations separate us from the creators of the Tabula Cortonensis of the 7th century BC, and Professor Camporeale’s archaeology has taught us to live many lives, not to be crushed by the present. Thanks to the work of men like Professor Camporeale today we can travel in time not only reading or seeing, but being aware.

This, in my judgment, is what Giovannangelo Camporeale has made of our history in Cortona. But now on this sad day I would like to extend to his family the deepest affection of the whole community of Cortona.

It will be difficult for us all to resume the journey after such a great loss, but we have in our eyes and heart the words and the enthusiasm with which Professor Camporeale urged us to defend and spread the culture and history of Cortona. The promise we must make is not to stop building a great future for Cortona, starting from its history, and we will also do it in the name and memory of Giovannangelo Camporeale.

Etruria. Especially known was his manual Gli Etruschi. Storia e Civiltà, which can be designated as the rightful successor to the glorious Etruscologia of Massimo Pallottino. At the end of January 2016 he co-organized another international Winckelmann Congress in Florence and in December 2016 participated in the annual Etruscan Convegno in Orvieto.

The death of Camporeale means a harsh loss for international Etruscan research.