



# Etruscan News



Volume 22

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di Studi Etruschi ed Italici

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Etruscan and Italic Studies

Winter 2020

## In Memoriam: Larissa Bonfante

by Nancy T. de Grummond

Mirrors, inscriptions, costume, language, history, society, sexuality, art—these were the areas of Etruscan studies in which Larissa Bonfante was an internationally admired expert. Her contributions have been influential over a period of more than 40 years and will always be remembered for what she initiated or added to the dialogue. She also took an interest in many other aspects of cultural studies, some quite surprising. Larissa's lively curiosity and intellect led her to translate the medieval plays of Hroswitha of Gandersheim (with her daughter Alexandra Bonfante-Warren), to study and publish the art of the north Italian ancient culture known as the Situla Peoples, to collaborate on articles on Michelangelo and Poussin (with the present writer), and to organize a world-class conference featuring Scythians, Thracians, Celts and other "barbarians" of ancient Europe. Over many decades, Larissa Bonfante was the recognized leader who brought together the Etruscan scholarly community in the USA, beginning in 1973 with her work on the American volumes of the *Corpus Speculorum Etruscorum*, for which she guided to completion 4 fascicles, including her own superb volume on



Larissa Bonfante at the American Academy in Rome NEH seminar on Etruscan dress in 1988.

the collection of mirrors in the Metropolitan Museum of Art. She was the founder of the American section of the prestigious Istituto Nazionale di Studi Etruschi e Italici, reaching across the divide of the Atlantic to forge stronger bonds between American and European colleagues. Conscripted by Jane Whitehead to collaborate in the editing of the journal *Etruscan Studies* and the annual newspaper *Etruscan News* (which became the official organ of the American Section of the Istituto) Larissa played a most important role in promoting the publication of scholarly articles and reviews, and in developing a kaleidoscope of the latest news of excavations, exhibitions, books, conferences, awards, achievements, and poetry about the Etruscans, along with amusing jokes and photos of Archeocats and moving tributes to beloved colleagues who had passed from our midst. Larissa loved to bring attention to worthwhile but neglected corners of classical studies. Among her proudest achievements were her co-edited volumes of *Classical Antiquities at New York University* (Rome, 2006; with Blair Fowlkes) and *The Collection of Antiquities of the American Academy in Rome* (Ann Arbor, 2016, with Helen Nagy). Skill, patience, persistence, enthusiasm—these were the personal qualities she brought to bear to give proper attention to these oft-ignored objects. A very well-known side of Larissa Bonfante was her boundless generosity to her *continued on page 32*

## The magic of Ivory and Amber. Greek and Etruscan myths on the box of Belmonte Piceno

by Joachim Weidig



There may be three reasons that anchor an archaeological site so much in the collective memory that even those who never really knew history, know it from hearsay: They are a catchy name, an exciting discovery story, and a big mystery to solve.

Belmonte Piceno was the first pre-Roman site in the

southern Marche region to be systematically excavated between 1909 and 1911 by the Italian State Archaeological Authority under the direction of Innocenzo Dal'Osso. It is the site that, like no other, has shaped our idea of the Picenian.

The excavation campaign *continued on page 5*

## Etruscans. Journey Through the Lands of the Rasna

Museo Civico Archeologico di Bologna

December 7, 2019 - May 24, 2020

by Elisabetta Govi

Twenty years after the great exhibitions in Bologna and Venice, the Museo Civico Archeologico di Bologna presents an ambitious exhibition devoted to the Etruscan civilization; it brings together some 1,400 objects from 60 Italian and international museums and institutions.

*Etruscans. Journey Through the Lands of the Rasna* is an exhibition promoted and planned by Istituzione Bologna Musei | Museo Civico Archeologico, in collaboration with the Chair of Etruscology and Italic Archaeology of the University of *continued on page 12*





## ETRUSCAN NEWS

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## LETTERS TO THE EDITORS



Jane Whitehead delivers *Etruscan News* 21 to a large percentage of the population of Brenna (SI). From left to right Leandro Ferrari, Paolo Nannini (Opaxir), Alessandro Ferrari and JKW.

### Dear Editors:

*Etruscan News* arrives from the busy, huge metropolis of New York, to one of the smallest villages in central Italy! Brenna is a cute little village (some 150 inhabitants) not far from the town of Siena. The surroundings are beautiful, almost virgin forests along the river Merse (now a nature reserve), in an area of small rural Etruscan settlements. A legend tells us that the name comes from the barbarian Brenno, chief of the Galli Senones, at the beginning of IV century BC.

Saluti,  
Arch. Alessandro Ferrari



### Dear Editors:

Just wanted to let the editors know that we did hand delivered *Etruscan News* to Andrea Camilli, director of the museum of the ships in Pisa, in time for their grand opening. Gary, thanks again for showing us those great Etruscan sites. Ciao,  
Mark Dietrick

### Dear Editors:

Here is a picture of Larissa and me in September 2018 when I came to New York for a conference at Columbia University. She welcomed me so warmly and spent almost two days guiding me in New York, visiting the city with me and in particular the Metropolitan Museum. I remember very well when this picture was taken of both of us by Gary in the Cloisters' garden. We talked at length about flowers, medieval medicine and gardens. I miss her friendship, and our talks on clothes and cats. I owe to Larissa Bonfante my inspiration for my current project on textiles in Etruscan dance (TEXTDANCE, European Commission). I will miss her very much.

All the best  
Audrey Gouy



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### Dear Editors:

It would be easier to get into a sealed Etruscan Tomb!!!

Several months ago, I was most pleased to hear from Larissa Bonfante and receive a wonderful article called "The Sun is a Juggler." Wonderful Larissa thought that I would be particularly interested because The sun as a juggler is depicted on an Etruscan mirror from Orvieto, 500-480 BC at the Minneapolis Institute of Art. I am fortunate to live about a half hour away. I now regret with Larissa passing a few months ago, that I didn't try to find it earlier.

When Larissa cautioned that if it were not on display, I would have a terrible time finding it...and again, Larissa was absolutely correct. I did, however, discover another Etruscan mirror and a figure of a youth, 470 -



### Dear Editors:

I thought the readers of *Etruscan News* would be interested in our project and some photos as well.

This year in the spring and fall of 2019 an internship project for high school students was held at the Archaeological Museum of Tarquinia, in cooperation with "I.I.S. Cardarelli," Tarquinia's high school, and the Association "Amici delle Tombe Dipinte di Tarquinia." The "MAT 4.0 – Real to Virtual: archaeological finds and new technologies" project was formally presented during the European Heritage Days, September 21, 2019 at the Archaeological Museum of Tarquinia.

The students were coordinated by Manuela Paganelli, the teacher responsible for the internships, and worked on three different projects guided by the association's members. As restoration specialist, I accompanied students into the Etruscan painted tombs of Tarquinia in order to check the current state of the frescoes and see if restorations were needed. The other two groups of students generated digital data about the museum, necropolis and city of Tarquinia for conservation and enhancement purposes. One of the two groups (the sur-



veying specialization course), along with Massimo Legni of Studio Architutto Design, made 3D scans of some of the most important objects in the museum (sarcophagi, the Winged Horses, artifacts and structures from Pian di Civita and the Etruscan temple) in order to produce 3D digital copies of them and possibly 3D prints for visually impaired visitors, while the second group, guided by Eleonora Brunori (from the tourism and programming specialization course) created two interactive itineraries utilizing chatbot-based applications, one for the tombs of the Monterozzi Necropolis and another dedicated to places linked to the life and works of Tarquinian poet Vincenzo Cardarelli.

So hopefully, with the help of some friends and a lot more time, we will find THE mirror. But right now, it seems to be buried deep in the archives of the museum, about five floors underground.

Barbara Martini Johnson  
Minneapolis MN

*Editors' note: Barbara here is THE mirror. Usil and balls with attached strings which appear on other mirrors. A fascinating subject and dear to Larissa.*

Daniela De Angelis, director of the Archaeological Museum of Tarquinia, hopes that the project will continue into the coming months, so as to build a virtual museum and make it accessible around the world, as well as to implement a tactile itinerary for the visually impaired.

Grazie,  
Adele Cecchini, Presidente  
Amici delle Tombe Dipinte, Tarquinia

The students learning photogrammetry.



### Letter to our Readers

**Dear Readers,** This year, which started with much promise, has turned out to be a difficult one. Our "team," as Larissa always referred to Jane, Gary and herself, was all together in Rome in February, and we shared many gleeful meals and adventures, Larissa all the while schlepping her eternally overloaded two-ton handbag/portable library carrying the *tessera hospitalis* (*Etruscan News*). Editing this issue has been hard, emotionally as well as logistically, since we cannot be together, eating her famous pancakes and bouncing our ideas off each other.

Fortunately, we have several new editors to shore up the logistical and scholarly side. Nancy de Grummond, one of the original team of founding editors, has agreed to come back as an international liaison editor to solicit News from the Sections and the submissions of international scholars. Jean MacIntosh Turfa will specialize in Book Reviews, but we expect much more from her creative scholarly mind. In fact, we expect that both will be involved in all aspects of the production of future issues of this newsletter, which Larissa felt very strongly was of great importance to the advancement of knowledge and awareness of the Etruscans, both nationally and internationally.

With this issue, we are also bringing back the Editor for the Fellows. This is an editorship that Elizabeth de Grummond, now Colantoni, filled in some of our earliest issues, and it brings us the refreshing perspective of graduate students and scholars at the beginnings of their careers. Brian van Oppen from Columbia University has agreed to take on this task; a profile of him and his background appears on p. 19.

Several honors are planned for Larissa's memory. Under the aegis of the AIA, a memorial lecture is currently being funded; contributors may find more information on the AIA's web site; please go to [www.archaeological.org/larissa-bonfante-lecture-endowment/](http://www.archaeological.org/larissa-bonfante-lecture-endowment/). The Classics Department at NYU is organizing a memorial conference for May 1, 2020; more information will be available on the department's website as well as the website of the Etruscan Interest Group.

In other sad news, we have recently heard of another loss of a great scholar, Erika Simon, another Titan of Etruscology; her obituary on p. 28 of this issue hardly does justice to her tremendous influence. Also passed from the scholarly world are Maria Donatella Gentili, professor at Roma Tor Vergata and excavator of Pyrgi, and Mariolina Cataldi Dini, Director of the Tarquinia Museum and president of the Amici della Tombe di Tarquinia. It seems that much of the history of this field as it was experienced first-hand is gone from us, but it has been richly documented by those who lived it.

Lest this letter seem weighted by loss, let us consider how vibrant and diverse this field of Etruscology has become. Ground-breaking museum exhibitions, such as those this year in Bologna, Vetulonia, and South Korea (which alone brought in 250,000 visitors); exciting finds, such as the new "Ombra di San Gimignano," which gives archaeological context to its well-known brother from Volterra; eye-opening articles and field excavations, which seem to germinate exponentially: all this bodes well for the future of our field.

Coraggio, The Editors  
Jane Whitehead, Gary Enea

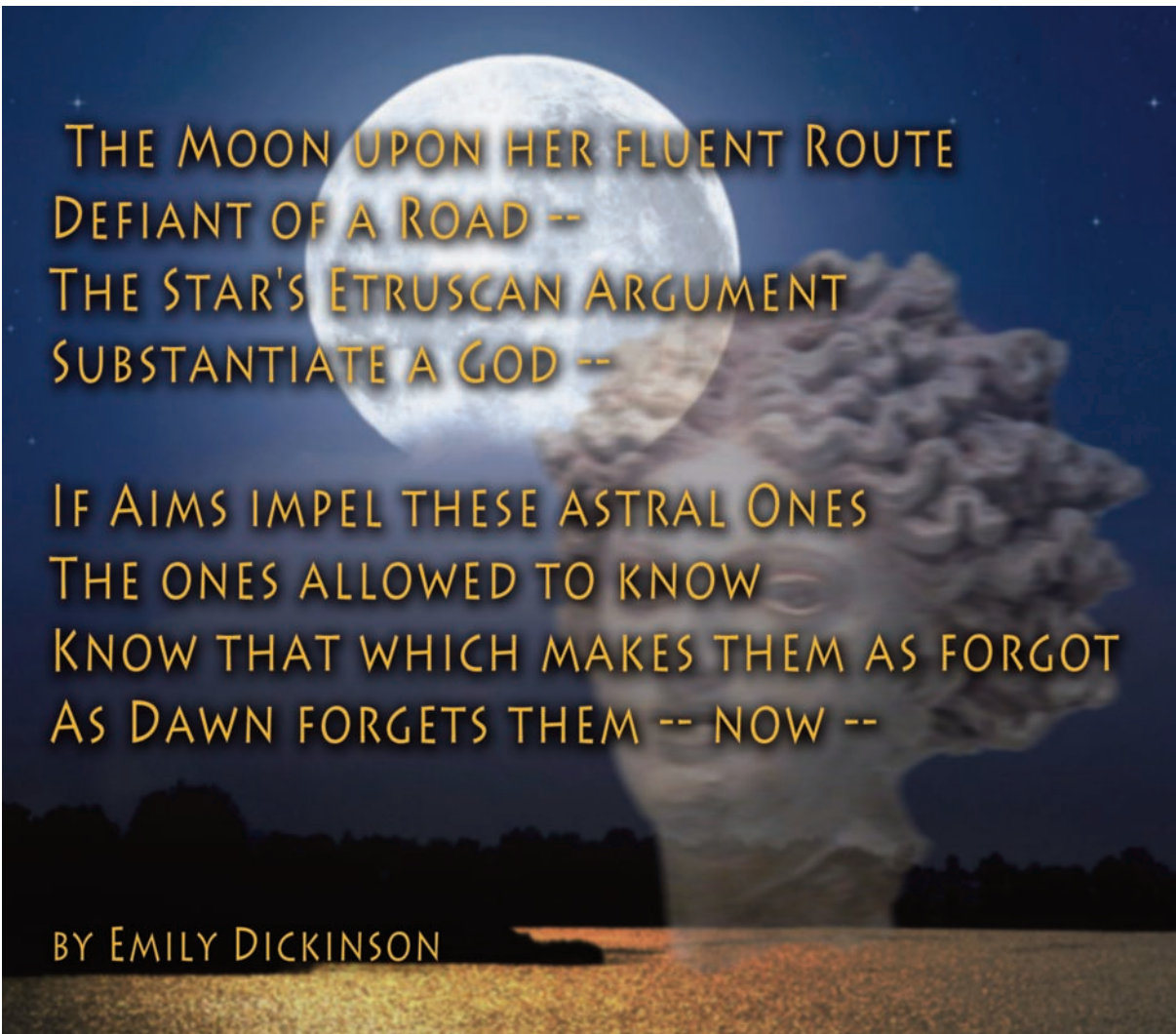


# ARCHAEOCAT



Larissa’s cat Lola has found a New home, where she can still communicate with the After-world.  
(photo by Alexandra Warren-Bonfante.)

# POETRY



THE MOON UPON HER FLUENT ROUTE  
DEFIANT OF A ROAD --  
THE STAR'S ETRUSCAN ARGUMENT  
SUBSTANTIATE A GOD --

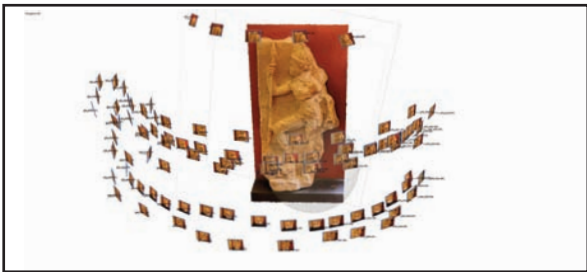
IF AIMS IMPEL THESE ASTRAL ONES  
THE ONES ALLOWED TO KNOW  
KNOW THAT WHICH MAKES THEM AS FORGOT  
AS DAWN FORGETS THEM -- NOW --

BY EMILY DICKINSON

*Tarquinia project letter, continued from page 3*



Gathering data for 3D models.



Photogrammetry software.



The results in their own Virtual museum.





# ARTICLES

**Ivory box, continued from page 1** were accompanied by a great deal of media interest, as Dall'Osso was able to exhibit the extraordinary finds in numerous interviews and newspaper articles and not least through their impressive presentation at the Expo 1914 in Milan and a little later in the new Archaeological Museum in Ancona in such a way that the breath of mystery always resonated subliminally. Even then, individual objects were so important that today, like the two bone figures with inlaid amber faces of the “*dea Cupra*” (Goddess of Cupra) and the two large bronze swing handles from the Tomba del Duce, which show the “*despotes ton hippon*” (Lord of the Horses) as a Greek hoplite, they have become a modern symbol for the Picene culture.

## The ivory box with amber figures

In 2018 in our excavations of a warrior burial, apparently already investigated by Dall'Osso in 1911, we found a dolium of red Impasto, which stood in a separate pit below the actual burial pit of the grave, about 1.2 m in size. In this small but deep cavity the ivory box lay directly next to this large storage vessel. This was fortunate for us in that the ivory box remained undiscovered and undamaged. The box with its lid was in an excellent state of preservation due to the clay soil, and our restorer Nicola Bruni was able to recover it immediately from a block of soil and restore it.

The box was carved from an elephant tusk. It is 15.7 cm high with the lid and just between 10 and 8 cm wide (fig. 1). The base is made of three separate parts held together with bone rivets. The lid consists of four opposing sphinxes carved à jour with inlaid amber faces and wings (fig. 2). The sides are veneered with small amber plates on which sphinxes are engraved.

The box itself is decorated with 18 flat, 3.5 cm high amber figures, which are engraved with their details on the back, that originally shimmered through the now darkened amber. In addition, there are still remains of thin tin or lead foil on it, which intensified the chromatic effect of the engravings (Fig. 3).

These amber figures show scenes divided into metopic fields, some of which originate from Greek mythology: Perseus, who unsheathes the sword, walks to the kneeling and not yet headless Medusa, and Ajax who carries the dead Achilles on his back. Other scenes, such as the dignitaries facing each other, the two



Fig. 3

bearded men sitting on *diphroi* with the small figure in their center carrying a long staff, and the two human figures with lotus flowers in their hands, are not yet clearly identifiable. They could be traced back to Greek, Etruscan or even local narratives.

Almost nothing can be said about the content of the



Fig. 1

box. Only a small round slice of ivory stuck to one of the inner sides. This, together with two more round ivory discs and a small Bucchero disc of the same size as well as two slightly larger ivory rings, which lay outside the box, could be interpreted as tokens.

## The unusual art

The designs of the amber figures inlaid in the ivory box refer to Greek and Etruscan art landscapes. The division of the mythical scenes into metopes, the arrangement of the figures and the iconography are reminiscent of the famous chest of Cypselus mentioned in Pausanias (V 17,5-19,10). The carvings of the amber figures are very similar to those on black-figured vases of the 6th century BC but are also found on carved Greek inlays

made of bronze or bone and Etruscan engraving.

Even more decisive seems to be the direct influence of toreutics, that can be found in the central Italian relief bronze sheets from the middle and 2nd half of the 6th century BC, which are attributed to the Etruscan workshops where probably also East Greek craftsmen worked. The engravings on the tripods from San Valentino di Marsciano, on the chariot plates from Castel San Mariano near Perugia and on the chariot plates from Monteleone di Spoleto contain details very similar to those on the amber figures from Belmonte Piceno: boots, short chitons of the heroes with borders decorated with swastikas, heads, manes and bodies of lions, human faces of Ionic coinage. The face of the Medusa amber figure of Belmonte Piceno corresponds to the two Gorgon masks that adorn the two shields of the heroes depicted on the bronze panels of the chariot from Monteleone di Spoleto.

The most relevant comparisons for the four sphinxes on the lid are the two sphinxes of the Hallstattian grave of Grafenbühl in Germany, which presents an amber face.

On the other hand, the ivory and amber carvings show that one of the workshops is actually to be found in Belmonte Piceno itself. Apart from the very rich ivory works from the Tomba 10 Curi 1910 / Tomba 72, which are no longer preserved today. The technique of the inlaid carved faces of amber or ivory is so far known from Belmonte Piceno: the four sphinxes of the lid, the two winged pendant figures of the “*dea Cupra*”, individual head depictions of amber from different grave contexts and six ivory heads found in tomb 2 in 2018. On a large amber bulla, found together with three head protomes (Fig. 4), very similar faces are carved, and on other objects such as two bronze torques, faces appear that can be interpreted as human beings or as gods.

Amber from the Baltic, ivory from Africa or the Near East, iconographic themes from Greece and Etruria as well as stylistic features that mix Greek and Etruscan elements: with the ivory box and its amber figures, a new history of the Mediterranean can be told that knows many protagonists.

My deepest thanks to: Gerda Henkel Foundation, DFG, RGZM, Albert-Ludwigs-Universität Freiburg, Sabap Marche, Polo Museale Marche, Belmonte Piceno.



Fig. 2



Fig. 4



## In the House of *Satie* A Glimpse of the Anti-Roman Policy of Vulci during the 4th Century BC.

by Daniele F. Maras

During a visit to the Royal Ontario Museum in Toronto, my attention was caught by an Etruscan red-figured *stamnos*, which presents two youthful couples on each side, surrounded by a rich floral decoration (inv. 923.13.63 = Toronto 427).

The vessel has been displayed at the ROM since 1923, when it was acquired in Rome by Charles T. Currelly, former director of the museum (1914-1946). It was accompanied by a group of more than 150 vessels belonging to the Petroncini collection, which included Attic, Etruscan and Magna-Graecian material.

The *stamnos* had already been published by David M. Robinson in 1930 and considered for inclusion in *Etruscan Vase-Painting* (1947) by John D. Beazley, who never saw it personally but got photographs and drawings from Dorothy Burr Thompson, at that time *Acting Director* of the ROM. After Beazley's authoritative inclusion of the vase in the Campanizing Group, dating from the 3rd quarter of the 4th century BCE, it is now attributed to the Painter of Bonn 83, considered the main personality of that workshop and the leading artisan of the second generation of the Campanizing Group.

The *stamnos* is 31.8 cm tall, with a squat egg-shaped body and a truncated conic foot. A crown of petals decorates the shoulder and a lush trophy of palmettes invades the field under the handles. The painting shows good technical skills, including the use of the relief line and diluted pigment.

On side A a naked youth with a cloth wrapped on his left arm, a fillet in his hair and shoes on his feet, is standing and wielding a strigil. In front of him, a young woman is standing, dressed in a long dotted chiton, black shoes and a head-band; she lifts a tympane (a small cushion-shaped drum) and prepares to beat it. One more tympane is depicted on the ground behind the youth and a small label holds a faintly painted inscription: *statiesi* (Figs. 1-2).

On side B appears another scene of conversation, between a naked youth holding a spear and a shield, a cloth wrapped at his hips, and a young woman dressed like the one represented on side A; she also holds a spear and reaches out towards the youth.

Particularly important is the inscription painted on side A, which is one of the very rare epigraphic examples painted on Etruscan red-figured vases.

The isolated form *satiesi* is the earliest example of a series of production-related inscriptions appearing on stamps on Hellenistic bronze strigils (such as *serturiesi*, end of the 4th - beginning of the 3rd centuries) and terracotta *askoi* (*atranesi* and *pultucesi*, 2nd century). The use of the pertinentive case has been interpreted etymologically by scholars as a form of locative of the genitive of a proper name, to be translated as "in the (workshop) of Serturie/Atrane/Pultuce."

The people involved in these attestations might be either the chief-craftsmen or the masters of their respective workshops. The former hypothesis is probable for *Pultuce*, who bears a Greek name (deriving from *Polydeukes*), the latter for *Atrane*, whose name is a gentili-



Fig. 1

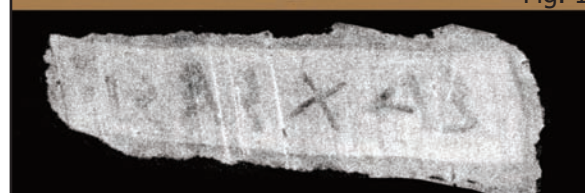


Fig. 2

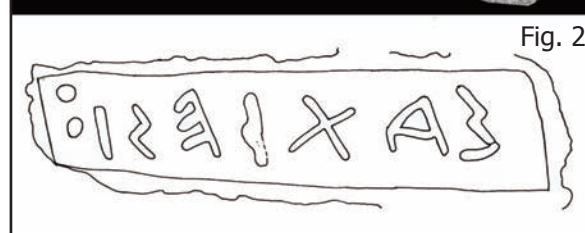


Fig. 4

cium, as the recently discovered stamp-inscription of a *Vel Atranes* shows.

In the case of *Satiesi*, the name is certainly a gentilicium too, with comparanda limited exclusively to the area of Vulci. In particular, it is striking that in the 4th and 3rd centuries most attestations of the name *Satie* relate to their great dynastic hypogeum of the François Tomb, with the exception of a couple of funerary *tituli* from the necropolis of Camposcala. Earlier, only a single inscription on an Attic vase of the end of the 6th century shows that the *gens* already existed, with the name of *sataies*.

Thus, most probably, the *stamnos* of Toronto and all the vases attributed to the Painter of Bonn 83, as well as the production of the Campanizing Group as a whole, were manufactured in a workshop belonging to the *Satie* family of Vulci. They were both patrons and promoters of a new fashion of Greek-style red-figured vases, as the inscription painted on an early example of the production declares: *satiesi*, "(manufactured) in the (house) of *Satie*."

The *Satie* family rose to the highest level of the aristocracy of Vulci in the mid-4th century, in a period of open hostility between Rome and the metropoleis of southern Etruria.

A large number of studies have been dedicated to the painted decoration of the François Tomb, which is one of the brightest examples of the use of Greek myth and local legends for promoting the political ideology of the Etruscan élites. On the opposite sides of the vestibule of the tomb are painted Greek mythological scenes and characters (on the left) and Etruscan legendary and historical figures (on the right). Most famous is the group of Achilles slaughtering the Trojan prisoners in front of Patroclus' ghost; this is mirrored by the scene of the Vi-



Fig. 3, Vel Saties, from the François tomb.

benna brothers defeating the Romans and their Etruscan allies with the help of their comrades in arms (*sodales*) led by *Macstrna*, the future king Servius Tullius.

These parallel scenes allude explicitly to the enmity of Vulci and, above all, of the Vulcian aristocracy against Rome at the time of the myth. In this way, the Etruscan Vulci is considered the heir of the Achaeans, inasmuch as the Romans are the heirs of the Trojans, doomed by fate to be defeated by their ancient enemies again and again. Of course, we know today that this was only a sort of ideological "wishful thinking." Anyway, the analysis of the pictures is especially relevant for our understanding of the Etruscan perception of Greek myth and culture in the late-Classical and early Hellenistic period, as well as the hostile feelings towards the Roman expansion that characterized the *esprit-de-temps*.

On another wall of the vestibule, the founder of the François Tomb, *Vel Saties*, is depicted dressed in a colourful "triumphal toga," as he performs a divination ritual through the observation of a bird. Presumably, he is preparing to fight his lifelong war against the enemies of Vulci, as his ancestors, both Achaean and Etruscan, had already done.

Significantly, both the main frieze and the accessory decoration of the tomb includes Greek stylistic references and visual quotations, which help to inform us about the friendly attitude of the *Satie* family towards Greek art and culture. It is therefore not a surprise that a member of this very family was the owner of the Campanizing workshop, whose stylistic repertoire derived from the work of Magna-Graecian immigrants in Vulci in the first half of the 4th century. The "workshop-signature" *Satiesi* on the Toronto *stamnos* is evidence that at least the first and second generation of Beazley's Campani-



zing Group worked under the protection and patronage of the *Satie* family, who might have been responsible even for the immigration of the Settecimini Painter, who was the originator of the Group.

In fact, the South Italian connections of the *Satie* family are demonstrated by a funerary cippus inscription from the necropolis of Camposcala (Fig. 4), relating to a *Herin(s) Saties*, whose first name, unique in Etruria, is reminiscent of the Lucanian *Heirens* and the Frentanic *Heirene*. It is clear that at least some members of this *gens* had direct relationships with the people and cities of Magna Graecia. As an amazing and quite impressive confirmation, one of the *stamnoi* attributed to the Painter of Bonn 83 — the very same artist who painted the vase of the ROM — was found among the funerary goods in a tomb of Ruvo di Puglia. It is thus the only known Etruscan red-figured vase of the 4th century found in southern Italy.

The close connection between the Campanizing Group and the *Satie* family suggests that these works were a special commission, presumably to be used as gifts with in the framework of political and diplomatic relationships. In this regard, we can gather from the paintings of the François Tomb and the aforementioned south-Italian connections that this *gens* led the anti-Roman party in Vulci and showed pro-Greek tendencies. It is remarkable, therefore, that the distribution of the vessels crafted by the Campanizing Group includes only cities that were involved in wars against Rome in the course of the 4th century.

Most probably, the *Saties* family had contacts and concrete alliances with several families of the aristocracies of Vulci, Volsinii, Tarquinia, Falerii and the hinterland of Caere, as well as from Puglia, on the south-Adriatic coast. This formidable network allowed them to be in the forefront of the anti-Roman party, in a period of time when the destiny of central Italy was about to be decided, after the fall of Veii (396 BCE) and before the Romanization of Etruria in the 3rd and 2nd centuries.

The hoped glory of *Vel Saties*, depicted on the walls of the François Tomb, and the campaigns of the Etruscans allied against Rome in the second half of the 4th century — recorded, among others, by Livy and Diodorus Siculus — were preceded by the construction of an economic and diplomatic network, in which symposia and personal relationships played an important role, as testified by the red-figured vases of the Campanizing Group, exchanged as gifts during meetings and ceremonies.

#### FOR FURTHER READING:

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## NEWS FROM THE FIELD

### Archaeologists Discover Important Etruscan-Roman Cemetery with Strange Burials In Corsica

by Kristina Killgrove

In southern Aléria, on the island of Corsica, a homeowner planning to build a new house discovered that dozens of people already resided there -- in a massive ancient cemetery dating to Etruscan and Roman times.

Archaeologists Laurent Vidal and Catherine Rigeade with INRAP (Institut National de Recherches Archéologique Préventives) have headed the Aléria project since June 2018, uncovering a remarkable number of well-preserved skeletons from Corsica's ancient history. The excavation has so far covered 2.5 acres of land just east of the ancient city, called Alalia by the Romans.

Located on the easternmost part of Corsica, modern Aléria has just 2,000 occupants, but was a key coastal town with habitation dating back to the Neolithic period. It was, at different times in history, colonized by the Greeks, Etruscans, Carthaginians, and Romans. After Alalia was sacked by the Vandals in 465 AD, it did not fully recover as a city until the mid-20th century when malaria was eradicated. From the 1950s to the 1980s, archaeological work at Aléria has revealed vestiges of the ancient Roman town as well as quite a lot of earlier evidence of Etruscan occupation and maritime trading networks. An Etruscan necropolis in Casabianda dating from the 6th to 3rd centuries BC was discovered, which boasted hundreds of burials with grave goods of jewelry, weapons, bronze, and ceramics. A later Roman cemetery was found in these early archaeological investigations as well.

The recently uncovered cemetery is somewhat unique: there is a significant density of well-preserved tombs that were used over the course of several centuries, from the 3rd century BC to the 3rd century AD. Many tombs are complex, with brick walls, roofs, and numerous grave goods.



Archaeologists were in for a surprise, however. In the deepest layers of the cemetery, they found a hypogeum. This underground tomb structure consists of a staircase that leads down into, presumably, a massive chamber underneath the earth. The hypogeum has actually not yet been excavated, with the earthen stairs tantalizing the archaeologists.

"These graves are likely to accommodate several dead," archaeologist Laurent Vidal told the Corsican news outlet *Corse Matin*, and "because of the expense that was required, they were reserved for people of high social standing in the local society - not necessarily a member of the elite, but perhaps a prosperous merchant."

The structure may date to the 5th-4th centuries BC because of ceramics found in the area, Vidal said. It was a key time period, when the Corsican coast was fought over by the Etruscans and the Greeks. The presence of an Etruscan-style hypogeum is therefore of great importance to understanding this culturally complex time. Further, a discovery of this nature hasn't been found on Corsica in half a century and "its importance is considered exceptional within the western Mediterranean," the INRAP press release notes. Skeletons discovered at the site may also help shed light on Corsica's past. Bioarchaeologist Catherine Rigeade, who is in charge of the human remains, told *Corse Matin* that "the techniques we use have obviously evolved significantly from those used in the 1960s." From osteological identification of biological sex to DNA analysis and disease identification, Rigeade plans to employ 21st century techniques to the human skeletal elements.





## San Giuliano Archaeological Research Project:

### Excavations of a Transitional Villanovan/Early Etruscan Necropolis

Davide Zori and Colleen Zori, Baylor University

The San Giuliano Archaeological Project (SGARP) is a collaborative initiative of Baylor University in cooperation with Italian partners from the Municipality of Barbarano Romano, Virgil Academy, the Province of Viterbo, and the Italian Soprintendenza Archeologia, Belle Arti e Paesaggio per l'Area Metropolitana di Roma, la Provincia di Viterbo e l'Etruria Meridionale, in conjunction with specialists from the National Gallery of Art, Kiel University, Texas A&M University, the University of North Texas, George Mason University, Anderson University, Santa Clara University, Memorial University, and UCLA. SGARP has completed four seasons of archaeological research (summers 2016-2018) at San Giuliano, a volcanic tuff plateau named for the medieval San Giuliano church preserved atop the plateau (Figure 1).

Our primary goal is the reconstruction of the long-term changes in human occupation from prehistory until the abandonment of San Giuliano in the mid-13th century AD. We focus on the Etruscan and medieval periods, which saw the most intensive use and fortification of the San Giuliano plateau. We aim to shed light on both the development and abandonment of the Etruscan urban center and the medieval process of *incastellamento*—a term used for the relocation of large parts of the population of Italy into defensible, fortified sites—that reshaped the Italian landscape in the 10th and 11th centuries.

Our investigations have three primary foci: excavation of a transitional Villanovan-Etruscan trench tomb (*tomba a fossa*) grave field, survey and salvage excavation of Etruscan rock-cut tombs, and excavation of a medieval fortified complex atop the San Giuliano plateau. In our first four seasons, we have conducted mapping, surface survey, ground penetrating radar surveys, and excavation of the habitation zone on the plateau and the surrounding Etruscan necropolis. In the transitional grave field of San Simone we have excavated four trench tombs, two of which were unlooted. In the Etr-



Fig. 7

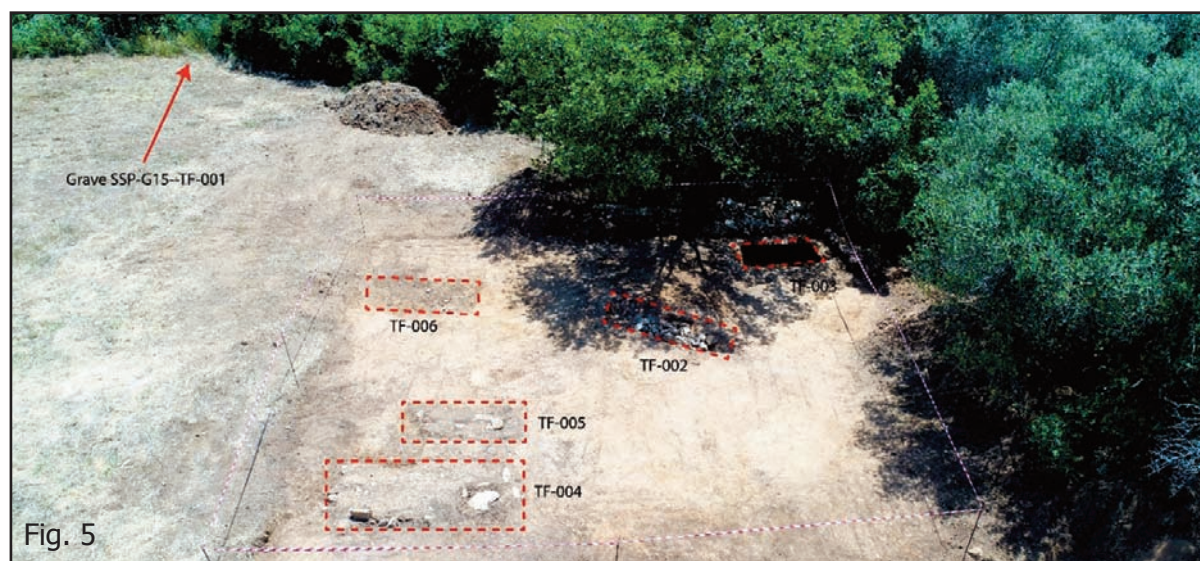


Fig. 5

uscan necropolis, we documented over 550 previously unmapped chamber tombs with a standardized system of GPS, photography, and registration forms. Salvage excavations of four looted tombs have recovered significant artifacts and human bone and revealed intact deposits outside of the tombs. Excavations in the medieval component have uncovered a long rectangular hall and an ossuary connected to a probable chapel, as yet unexcavated. Here, we focus on the two intact transitional Villanovan/early Etruscan graves.

#### Early Etruscan graves

SGARP has undertaken two seasons of investigations of a necropolis of trench tombs (*tombe a fossa*) atop the San Simone hilltop. In 2018, we discovered and excavated one trench tomb at the southern margin of the hilltop. This undisturbed tomb (G15-TF-001) contained the skeleton of a young teenage girl interred with fourteen ceramic vessels and a rich assemblage of bronze fibulae, earrings, and bracelets (Figure 2 and 3). These artifacts date her burial to approximately 700 BC, an important



Fig. 9



Fig. 6





Fig. 10

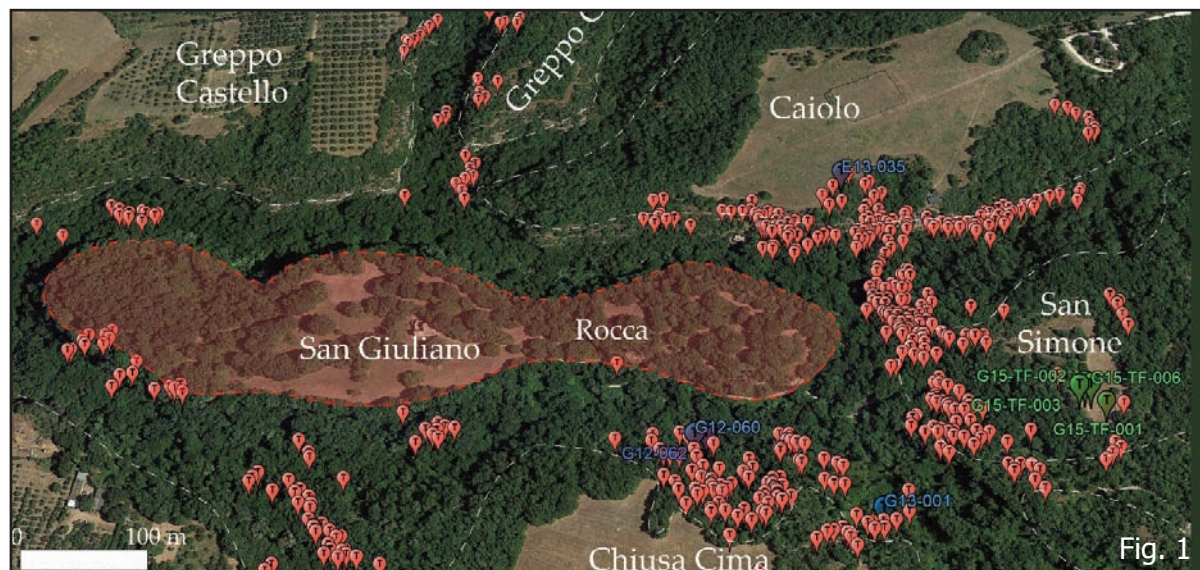


Fig. 1



Fig. 11

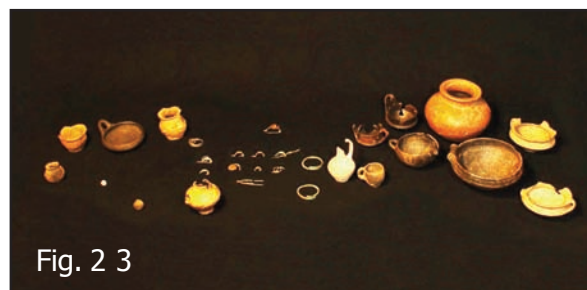


Fig. 2 3



Fig. 8

time of transition when the late Iron Age peoples of Etruria were developing cultural and material characteristics increasingly recognizable as Etruscan.

The bones of the young teenager were in poor condition, such that recovery was limited to a highly fragmented skull, portions of one tibia and a femur, and a lower arm bone around which one of two bronze bracelets was found. Nonetheless, our osteoarchaeologist, Dr. Lori Baker (Baylor), was confident in assigning the biological sex as female. This determination is consistent with the feminine artifact assemblage that included two spindle whorls, two glass beads apparently worn in the woman's hair, artifacts related to grooming like tweezers, and the nature of the bronze adornments, which comprised two large hooped earrings, matching bracelets, and a number of fibulae.

The bronze object assemblage includes a total of 24 recognizable objects and additional fragments, all

clustered over the woman's upper body. Around each arm the woman wore a bronze bracelet, made from a single coil of bronze overlapped at the ends. Decoration was confined to the tips of the coils, which were decorated with one straight linear incision followed by triangular indentations all running perpendicular to the coil. Earrings were recovered from each side of the head.

Among the dress-related items are nine fibulae used to fasten the woman's clothing, with the copper corrosion even preserving a fragile fragment of textile in which the woman had been interred. The fibulae can be broadly grouped into three morphological types: globular and smooth leech-style (*sanguisuga*) fibulae, thinner and flatter bow-style fibulae that are sometimes decorated with incised lines, and a single fibula that included alternating discs of amber and bronze strung along the fibula's arched body. The matching pair of

leech fibulae were found in the neck area, just below the woman's fragmentary mandible, while the four bow fibula were all found over the abdomen area of the deceased, demonstrating where the dress was fastened. The bronze artifacts found in the grave are consistent with assemblages from late Villanovan and early Etruscan graves from the Lazio and southern Tuscany area. Fourteen intact ceramic vessels were recovered from the grave. The vessels are diverse in form, fabric, production method, and surface treatment. The assemblage includes both hand-modeled and inconsistently fired pottery, which would typically be dated to the late-Villanovan 8th century, and wheel-made and carefully fired ceramic vessels that would typically be dated to the early 7th century BC. These vessels have well-levigated clays and formal elements characteristic of Etruscan ceramics, and have forms meant for storage and the consumption of food and drink. *continued on page 16*



Fig. 6





# In search of Etruscan Artemis: New discoveries at Roselle

by Valerj Del Segato, Mirko Marconcini,  
Elisa Papi, Giulia Reconditi

Roselle has always attracted the interest of scholars and visitors: the reason is perhaps to be found in the words of Ranuccio Bianchi Bandinelli, who wrote in 1959, “Roselle is the only place that can tell us what an Etruscan city was.” The site, in fact, located a short distance from Grosseto, was already the subject of excavations in the 19th century, mainly in the necropoleis. After the second world war, the excavations by the Archaeological Superintendency of Tuscany became systematic, and brought to light, over thirty years of research, the monuments that can be visited today. The excavated area, however, mostly documents the urban planning and architecture of the Roman city, built over the Etruscan settlement (extending over 50 hectares) and distributed over two hills, Collina Nord and Collina Sud, and contained within the circle of Etruscan polygonal walls.



Considering that the construction of buildings in Roman times has buried the evidence of the Etruscan settlement, it is understandable how difficult it is to distinguish the stages of growth and development of Roselle from its birth, which occurred at the end of the Bronze Age, until its abandonment in the 12th century AD.

This continuous overlapping of epochs affects not only the work of archaeologists, but also and above all the readability of the site by visitors: hence the need for a different approach to research and excavation. This stimulated the start of a new project geared toward creating greater usability of the archaeological area.

This program has identified the main objectives on the North Hill and the South Hill and aims above all to expand the visitors’ routes to include the new monuments brought to light by the excavations.

These include the large terrace on the southern slope of the South Hill, known as *Tempelterrass*e (“temple terrace”), excavated by the German Archaeological Institute of Rome in the two-year period 1957-1958, under the direction of Rudolf Naumann and Friedrich Hiller.

The investigations revealed an articulated terracing structure, close to the city walls and one of the urban gates. It consists of an imposing wall with large dry-laid blocks reinforced by a counterscarp wall connected to it with load-bearing walls functioning as buttresses.

The excavation, which began in 2018 and is still on-



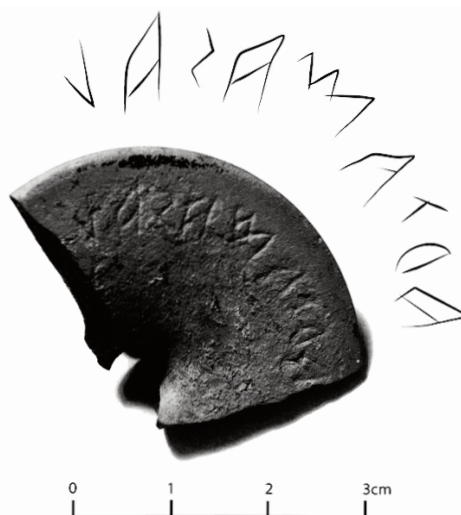
going, first clarified the methods of the two German scholars through the identification, mapping and subsequent re-excavation of their trenches. The continued exposure of the great wall and the quadrangular cell buttresses better defined the structure’s construction phases, which extend between the end of the 6th and the second half of the 5th century BC.

German archaeologists have found within the buttresses a substantial number of fragmented architectural terracottas from the Archaic and Hellenistic periods; their decorative cycles connect them to one or more temples located on the South Hill. Also from within the cells of the buttresses, the 2019 campaign yielded additional fragments of antefixes and cladding slabs, as well as abundant fine imported ceramics.

The most relevant discovery, however, is an inscription dating back to the 5th century BC, engraved under the foot of an Attic cup with an Etruscan dedication to Artames (artamasal = of Artemis); this find confirms the identity of the divinity to which one of the temples on the South Hill was dedicated.

The cult was suspected for some time, thanks to the accidental discovery of another inscription with the same offering under the foot of an Attic red-figure cup, from the filling of the contiguous Roman cisterns.

At the moment, the question of the exact location of the temple on the South Hill remains unanswered: the top of the hill and the area behind the *Tempelterrass*e, now covered with spontaneous vegetation, seem the most suitable place for a sanctuary, despite being altered by the construction of large Roman cement tanks which, together with other renovations carried out in the Roman age, may have compromised the readability of the cult building.



During the 2019 excavation campaign, a large sector of the terrace was explored, with the highlighting of several overlapping buildings attributable to the Archaic and Hellenistic periods, with evident Roman intrusions. Among these, a straight wall emerged, dry-laid and of considerable thickness, with the same orientation as the main terrace and probably coeval with it. The structure is, however, obliterated by more recent layers related to the construction of a later building, oriented differently,



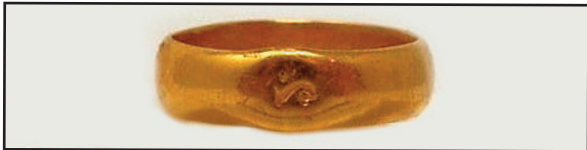
supported by mortar walls.

Although today the exact location of the temple eludes us, it is interesting to evaluate the consequences of its presence in Roselle. In the Etruscan version of Artames/Artumes, the divinity is represented with the attributes of a huntress, linked to the hills, woods and animals that populate them. Little is known, however, about her sanctuaries and the forms that her cult took in Etruria. But the Maremma of Grosseto has yielded an exceptional testimony to the cult of Diana: the discovery of a dedication on an epigraph datable to the first century AD. It confirms the protective connection of the goddess with the Ombrone river in Roman times with its use of the epithet *Diana Umbronensis*. The epigraph comes from the sanctuary of Diana, recently discovered and excavated in the Scoglietto area of Alberese, near the mouth of the Ombrone.

This gives a particular value to the Artames/Artumes rosellana, if we take into account the close link between the Etruscan-Roman city and the river and, above all, the location of the sanctuary within the city walls: a singular circumstance for an extra-urban divinity linked to the forests and hills.

To these considerations must be added the integrity of the Roselle’s border in the face of the expansion of Vulci along the corridor between the Albegna and the Ombrone between the Orientalizing and Archaic periods. Sacred to Etruscan Artemis and then to Diana, the Ombrone should therefore represent the physical frontier of the city towards Vulci and southern Etruria.





## A Remarkable Tomb at the Etrusco-Umbrian Necropolis of Montecchio

by Sarah M. Harvey, Gian Luca Grassigli, Stefano Spiganti and Francesco Pacelli

In July 2019, the University of Perugia and Kent State University excavated at the location known as Rariano within the Etrusco-Umbrian necropolis of the Vallone di San Lorenzo, Montecchio (TR). In a field on the northwestern area of the necropolis, on a hillside sloping down to the tributary of the Tiber River, a tomb unlike any other within the necropolis was discovered and excavated. The necropolis features many chamber tombs carved directly into the natural sedimentary rock, but this ca. 3 x 4 meter quadrangular tomb was constructed of large travertine blocks without the use of mortar. Within the upper layers which were excavated was found a wealth of artifacts, and three long, rectangular cut travertine stones. The two long stones which were placed parallel to the side walls most likely functioned as funerary “benches” upon which the bodies of the deceased were laid, similar to the benches carved into the natural rock in the chamber tombs common to the necropolis. Small vertical stone supports were discovered underlying both of these stones. In addition there was another support stone along the rear wall of the tomb, perhaps to support a wooden shelf for funerary goods; this hypothesis is based on comparisons with chamber tombs discovered elsewhere in the necropolis, which sometimes had “shelves” carved into the rear chamber of the tomb to hold funerary goods. The long center stone, based on the position and size in comparison to the entrance, was likely used to close the entrance, similar to other stones discovered with this purpose in the other chamber tombs.

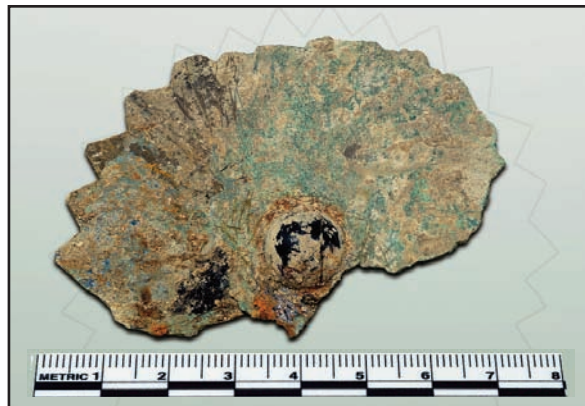
The bench on the right (eastern) side was thinner and shorter and not perfectly squared like the other bench. Also, carved on the surface were several cup shaped



carvings as well as small grooves, which may be comparable to those found on Etruscan altars, for example at Bolsena; possibly the stone originally was used as an altar and was subsequently repurposed in the tomb as a funeral bed.

In front of the tomb's entrance was a drainage channel, likely constructed after the tomb was opened and a new body deposited sometimes between the fifth and fourth centuries B.C. Probably at that time, it was discovered that the tomb was suffering from flooding, which was true of the majority of tombs discovered in the necropolis.

The tomb is quadrangular in plan with an entrance on the south side but the roof and the upper courses of the walls of the structure were not preserved. A triangular travertine block discovered in the drainage channel may have originally been placed above the architrave of the entrance and functioned as the tympanum of the structure, suggesting a gabled roof, so possibly it was a tomba a edicola (aedicular style tomb), which had the shape of a small temple, with a gabled roof (e.g. the Etruscan Tomba del Bronzetto di Offerente at Populonia). Another possibility is a tomba a dado (cube shaped tomb), similar to those at the nearby Etruscan necropolis in Orvieto. In any case, it is unlike other tombs which have been discovered in the Umbrian territory.



Although the tomb was damaged by flooding and agricultural activity, and likely robbed in antiquity of its most impressive artifacts, there still remains a great quantity and variety of ceramic and metal items (pre and a trove of iron weapons in the northeast corner, including two knives, a spear head, and a dagger, which, based on the preserved remnants perhaps was a type commonly described as a stami (with stamens) (i.e. with a pommel attachment reminiscent of a stamen). Close to or beneath the stone benches were found a decorative disc in bronze with a black stone (perhaps onyx) fixed to the center and a gold ring. The smaller size of the ring suggested it belonged to a woman, with an engraved image in the bezel of a fantastic animal, likely a hippocamp, which can be compared to those seen on fourth century pottery and coins of the Etruscans. Just under the smaller bench, what seems to be the head of an iron ceremonial scepter with a hole for the wooden shaft. It seems similar to scepters recovered in wealthy Umbrian, Picene, Etruscan and Latial tombs, for example those recovered from Spoleto and Belmonte Piceno. Further analysis will reveal if it is decorated in a similar fashion.

Certainly this was a tomb of a wealthy and important family, and likely honored someone of political and religious power within this area. Based on preliminary analysis, it seems that three individuals were laid to rest here, including an adult male, younger female and a young child. It seems likely that while the male and the child were placed inside during the sixth century B.C., between the end of the fifth and the beginning of the fourth century B.C. the tomb was reopened for the placement of the young woman. The cache of iron knives and weapons along with sheep bones suggests that a sacrifice may have taken place at this time. Overall, the tomb and its location, features and artifacts will be significant to future discussions about Umbrian identity and extra regional influence, trade and control.





# EXHIBITS

## *Bologna, continued from page 1*

Bologna, created by Electa under the patronage of the President of the Italian Republic. The scientific project is curated by Laura Bentini, Anna Dore, Paola Giovetti, Federica Guidi, Marinella Marchesi, Laura Minarini (Istituzione Bologna Musei, Museo Civico Archeologico) and Elisabetta Govi, Giuseppe Sassatelli (Chair of Etruscology and Antiquity of the Università degli Studi di Bologna).

The exhibition runs from December 7, 2019 to May 24, 2020. It will guide visitors on an itinerary through the lands of the Etruscans and show that there was not a single Etruria, but rather multiple regions that produced developments in settlement, urbanization, management and economic models that differed in space and time, yet were all under the aegis of a single Etruscan culture. There is no better metaphor than the journey, ranging over an extensive region between the misty plains of the Po to the rugged slopes of Vesuvius, through Apennine landscapes and seascapes, along roads and water-courses.

### **Etruschi viaggio nella terra dei Rasna**

The first part of the itinerary is our preparation for the journey by making visitors aware of the principal features of Etruscan culture through highly identifiable objects and archaeological contexts. Thus prepared, visitors will be ready to explore the second section, where the actual journey takes place through the lands of the *Rasna*, as the Etruscans called themselves.

The exhibition opens with a brief introduction, during which visitors will be able to compare themselves to those travelers who, centuries ago, approached the lands of the *Rasna* with fascination and a sense of wonder, and entrusted their impressions and memories to the pen or the brush. These are the landscapes depicted by Samuel J. Ainsley representing his first impressions of the gentle Tuscan hills, the ruins of Vulci or the majestic clifftop of Orvieto. These works are on loan from the British Museum in London, which, together with the Louvre, the Musée Royal d'Art and Histoire de Bruxelles, the Ny Carlsberg Glyptotek of Copenhagen and the Vatican Museums, is among the foreign institutions that have lent items to this exhibition in collaboration with the



Tomb of the Meidias Hydriae, first half of the 5th c. BC.

Italian Superintendencies of the Fine Arts and Museums.

Ruins and romantic views then give way to a modern exhibition design, with bright colors that bring out "The Time of the Rasna" and mark the main phases of the long history of Etruscan civilization. Five colors for five historical periods, which seek to provide the traveler/visitor with the instruments to better understand the itinerary proper.

Our visit starts from the origins (9th c. BC) and continues with the dawn of the city (late 9th – 3rd quarter of the 8th c. BC); the power of the princes (last quarter of the 8th – early 6th c. BC); a history of the city (6th – 5th c. BC) and the end of the Etruscan world (4th – 2nd c. BC).

The first part of the exhibition encompasses the timeline but above all an analysis of the society and the culture of the time: the simple forms of the biconical urns from the dawn of Etruscan history mark the start of the story, followed by the tombs exhibiting the first signs of social differentiation and the first imports from the Mediterranean basin, reflecting the creation of a solid network of trade and exchanges. Then follows the period of the aristocrats who loved powerful, rich and war-like self-representation. We witness the birth of cities, exemplified by temples and their architectural decorations, the expression of a unified urban power.

We next contemplate the flowering of a funerary ideology that looked to the Greek world and enshrined ob-

jects of extraordinary beauty, such as those from the Tomb of the Hydriae of Meidias. We admire the reconstruction of a painted tomb, based on the 19th-century copies of the Tomb of the Triclinium in Tarquinia, loaned by the Vatican Museums. We view the peripheral areas on the margins of the Etruscan heart of Italy as they grow, and then witness the slow and inevitable decline of a people in relation to the Celts, Samnites and Romans.

The last and most substantial part of the exhibition encourages the visitor to embark upon on a journey, through the ever-changing landscapes that framed the birth of the principal Etruscan cities. Once again we will encounter five sections for five Etrurias, each presenting fascinating themes and the latest discoveries from excavations and research.

### **The five Etrurias**

The cities of Tarquinia, Veio, Cerveteri, Pyrgi and Vulci exemplify "Southern Etruria," where the landscape, with its tufaceous plateaux, fertile plains and gentle coastline strongly influenced the establishment of the first settlements. It favored their transformation into true cities and emporia, active in overseas trade and exchanges covering the whole Mediterranean. It will be an opportunity to admire new finds, such as the tomb of the priestess of Tarquinia, votive materials from the sanctuary-emporium of Pyrgi, the tomb of the golden scarab from Vulci, from which also comes an extraordinary se-







lection of furnishings and bronze objects; outstanding among the last is a visored mask of a bearded man.

The second section presents the complex and very rich land of “**Campanian Etruria**,” with princely funerary objects such as those in the burial of a woman in tomb 74 from Monte Vetrano (Salerno), datable to between the middle and the 3rd quarter of the 8th c. BC. These are tangible signs of a flourishing, highly structured community within a dynamic commercial network, encompassing the Levantine East, Sardinia and the Tyrrhenian and Adriatic seas. Among the cities where peoples met and cultures mingled, were Pontecagnano, Capua, Nola and Pompeii, with its colorful temple decorations declaring its pre-Roman origins.

Our journey then takes us to “**Inland Etruria**,” the region traversed by the Tiber, with the cities of Orvieto, Perugia, Chiusi and Cortona. And it is from the city of Volsinii, as the Etruscans called Orvieto, that one of the most important archaeological discoveries of recent years has come to light. The *fanum Voltumnae*, the federal sanctuary of all the Etruscans mentioned in literary sources, is now also an archaeological reality. The rich votive offerings and the inscriptions dedicated to the gods tell of a cultural and spiritual vitality that extended from the Archaic period until Roman times. The splendid polychrome urns from the Perugia area and the impassive faces of the canopic jars from Chianciano restore a physical presence to the Etruscans and recount

how they faced death, with what rituals, ceremonials and expectations of the afterlife.

Seas, rivers and Apennine routes then characterize the fourth section dedicated to “**Northern Etruria**.” From Populonia come some of the most novel items in the exhibition, such as the important *bisoma* burial of two children in a pithos, datable to the 9th century, or the cache of arms found on the beach of Baratti (5th-4th c. BC). Although previously known, equally fascinating are the materials from the Tomb of the Trident (late 8th to early 7th c. BC), with artifacts of outstanding symbolic value that make this burial one of the richest of the Orientalizing period in Vetulonia. Of notable importance is the great trident, a true emblem of royalty that identifies its owner as of the highest rank, probably at the summit of the community. The towns stretching from the Tyrrhenian coast to the ridge of the Apennines are represented through rich grave goods, such as those from the warrior tomb in Volterra (Pisa), via Poggio alle Croci and important stone monuments such as the Avile Tite stela. The last, for the first time displayed outside the Museo Guarnacci in Volterra is one of the most significant funerary monuments of the Archaic period in the northern district.

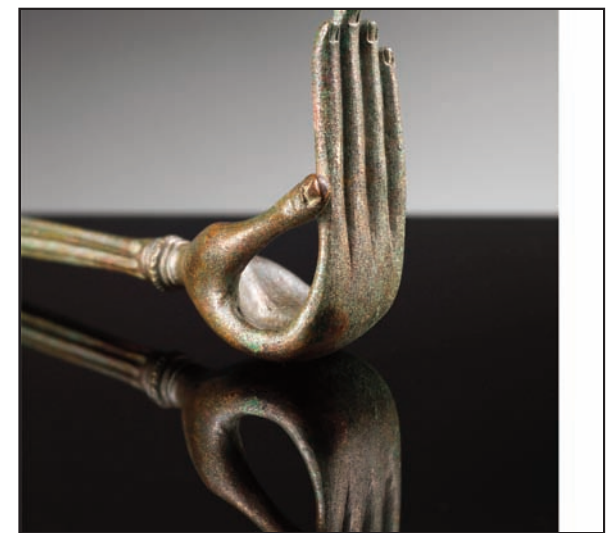
The last section is dedicated to “**Padanian Etruria**,” an extensive region that stretched from Verucchio, the land of the lords of amber in the Apennines, from the “new city” of Marzabotto to the Adriatic sea (Spina and

Adria) and the towns of the western plain (Western Emilia and Mantua), passing through Felsina, Etruscan Bologna. It was from Bologna, which ancient sources called *Priniceps Etruriae* to stress its importance and ancient foundation, that the exceptional finds in tomb 142 of the necropolis of Via Belle Arti have yielded a set of wooden furnishings whose preservation is unprecedented and an exceptional rarity in Bolognese archaeology.

The exhibition naturally blends with the very rich Etruscan section of the museum, which testifies to the leading role of

Etruscan Bologna and serves as an ideal appendix to the itinerary of the temporary exhibition. Thanks to collaboration with the Aster organization, following the decades-long tradition of the Museo Civico Archeologico, there is a wealth of educational activities for schools of all kinds and for the adult public.

The exhibition is accompanied by the catalogue from Electa with introductory essays by Giuseppe Sassatelli, Vincenzo Bellelli, Roberto Macellari, Marco Rendeli, Alain Schnapp and Giuseppe Maria Della Fina; essays devoted to the individual sections of exhibitions; an in-depth study of Italian Etruscan museums and an important series of entries devoted to the works on display.





## Hinthial: The Shadow of San Gimignano

by Jacopo Tabolli

In September 2010, during works for the installment of a pipe along the path that climbs up the hill of Torracchia di Chiusi, close to the river Fosci, along the foothills of San Gimignano towards the Valdelsa, workers encountered a surprising discovery: traces of a bright green color appeared within the loose soil. The immediate enlargement of the pipe trench revealed that the traces of colour belonged to a small bronze statue buried in a prone position representing a male in the act of offering. The statue was buried on the side of a stone monolith. On top of this ritual burial, for almost five hundred years, fires were lit and votive offerings (metal objects, coins and unguentaria) were placed in honor of the protectors of this open-air sacred place. Even if we have no evidence to assess their names, the link with the Water and the Earth is consistent through the offerings. The evidence points towards an open-air space, located on the slope of a small valley and close to a natural spring and an ancient path. Here the offerings deposited during the lighting of fires in proximity to the monolith suggest that this stone may have functioned as a small altar. The time span between the 3rd century BCE and the 2nd century CE indicated by the dating of the finds collected during the excavation testifies to the vitality of this ritual space, which was initiated with the burial of the bronze statue.

The statue, now called the “Shadow of San Gimignano,” appears in the act of offering, holding a phiale (a shallow bowl without handles) in his right hand and wearing sandals. This statue, although it is a unique artistic creation, belongs to a small group of bronze ex votos with elongated figures from Latium (Nemi), Marche (Ancona) and central-northern Etruria (Orvieto, Chiusi, Perugia, Vetulonia, Volterra and their territories). Compared to these other statues, all of which come from collections, the importance of the Shadow of San Gimignano is based on the fact that it comes from a known

Top, Exhibition at the Museo di San Gimignano  
Right, Excavation of the sanctuary showing the stone altar in situ.



context, indeed a sacred one. It also stands out because of its larger size: 64.4 cm long and 2200 grams in weight.

This is a peculiar type of figure that during the 3rd century BCE spreads in central and northern Etruria. The models were circulated in local workshops through itinerant craftsmen coming from the Tiber area. For instance, the toga and the sandals with laces up to the calves recall the famous statue of the Orator in the Florence Archaeological Museum, which was probably a votive offering itself. The clothes of the Orator resemble the typical garments of the magistrates in Etruria shown in processions of the second quarter of the 3rd century BCE. All these elements suggest a date for the “Shadow of San Gimignano” in the first half of the 3rd century BCE.

The marvelous statuette recalls the famous *Ombra della Sera* (“Shadow of the Evening”) from Velathri/Volterra. It is therefore possible to situate in Volterra the creation of this masterpiece and the provenance of its artist. In fact, during the Etruscan period, San Gimignano was a small fortress founded by Volterra to control the Valdelsa. The sacred area of Torracchia di Chiusi could have functioned as a liminal sanctuary of the mother-town. The toponym “Chiusi” recalls the “chiusa” (a narrow passage) of the River Fosci, whose name comes from Latin “fauces” (the mouth), thus suggesting that the area functioned as the major gate of the territory of Volterra. In this area during the pre-Roman, Imperial and Medieval periods a main road passed, which in its late phase corresponded to one of the road segments of the Via Francigena.

Close to the monolith, on top of the burial of the small bronze statue, while large fires were lit, numerous votives were accumulated as a result of hopes and prayers of the ancient Etruscans first and Romans after. Ceramic vases, coins and other small metal objects testify to a system of offerings common to most of the sanctuaries in central Italy. Ceramic vases deposited in the sacred area were produced during the Hellenistic period (300-90 BCE) and the late Republican and Imperial



period (90 BCE-200 CE). Small ceramic ollae and bowls may have contained grains and fruit, consumed close to the altar. Most of the vases were broken intentionally and found in fragments. If we exclude the vases for everyday use (e.g. black gloss cups, cooking pots), it is interesting to observe the presence of the small unguentaria, found in large numbers, and most likely connected to the ritual activities. Unfortunately, no traces of oils or perfumes were preserved. On the basis of their shapes these small containers date to the 3rd century BCE, similar to the small bronze statue. The quantity of the Roman pottery is smaller and includes cooking pots, sigillata and one amphora. Within the ceramic material there are some fragments which seem to be out of context and date to the Medieval period, demonstrating a continuous presence in this area up to the 13th century CE.

Eighty coins were found in the sacred area and date to the Republican and Imperial periods, between the end of the 3rd century BCE and the first half of the 2nd century CE. The coins are mainly made of bronze, brass and silver. The earliest coin in the deposit corresponds to an *as* depicting a flying Victory, dating between 189 and 180 BCE, probably issued by the magistrate L. Furius Philus. The latest coin is another *as* dedicated by emperor Antoninus Pius to his wife Faustina the Elder (138-141 CE). Some coins had been broken, following the Roman custom of breaking the coins while keeping them in circulation. The largest number of coins date to the reigns of Tiberius and Caligula,





during the 1st century CE.

In addition to the coins, a few other metal finds were recovered in the votive deposit. Within the group a splendid bronze fibula stands out both in terms of chronology and type; its date to the beginning of the 7th century BCE makes it the oldest find in the area. Most probably the fibula was deposited centuries after because of its value. A similar situation can be observed with a fragment of *aes rude* (a pre-monetary form of exchange). The presence of an arrowhead is consistent with the deposition of metal weapons (also miniatures) in a number of sacred places (such as Gravisca or Monte Giovi). Rather than suggesting the recycling of metal in the area of the altar, what we have here is the offering of metal artefacts in the same way as food offerings: you offer to Earth what Earth will offer you back.

The exhibit allows the immersion of the public into the sacred landscape of San Gimignano during the Etruscan and Roman periods. Each visitor is guided to the sacred altar along a ritual path, which recalls feelings and gestures of the ancient visitor. The “Shadow of San Gimignano” is revealed as one reaches the core of the sacred area. The Etruscan word *Hinthial* translates both as “soul” and “shade” or “shadow” and testifies to the deeper meaning of this ritual path. With its first display, this bronze masterpiece rises up from its ritual burial and reminds us of the hopes and prayers that echoed for over five centuries in this area.

A catalog is available, *Hinthial, L'Ombra di San Gimignano, L'offerente e i reperti rituali etruschi e romani*, edited by E.M. Giuffrè and J. Tabolli, 2019, for 18 Euros.

E.M. Giuffrè, Donatella Sandrelli, the discoverer and landowner, and curator J. Tabolli.



### Exhibition The Last Kings of Vulci Gli ultimi Re di Vulci Canino (VT, Italy) by Eleonora Brunori

The exhibition *The Last Kings of Vulci* (*Gli ultimi re di Vulci*) will run to January 6, 2020 at the Canino Museum (Museo della Ricerca Archeologica, Canino, VT). The exhibition was first shown in Vulci (August to November 2019), and then set up again in Canino; it opened December 7, 2019. The exhibition, curated by Carlo Casi, was funded by Regione Lazio and organized in cooperation with the Soprintendenza Archeologia Belle Arti e Paesaggio per l'area metropolitana di Roma, la Provincia di Viterbo e l'Etruria Meridionale; the Municipalities of Canino and Montalto di Castro; Vulci Foundation; Parco Archeologico del Colosseo; Museo Nazionale Etrusco di Villa Giulia; Museo Archeologico Nazionale di Firenze and *Archeo* magazine. Multimedia effects are created by Massimo Legni – Studio Architutto Designers.

The exhibition shows the Hellenistic phase of Vulci through funerary monuments, the latest finds from the Ponte Rotto and Poggio Mengarelli necropolis, and funerary objects of the last aristocratic families, who wished to show their power in the face of the approaching Roman menace.

The finds from the 2016 excavations in Poggio Mengarelli, never displayed before, attest to the power and wealth of the most important families of Vulci. The objects include pottery and painted vases as well as impor-

tant funerary assemblages, such as the one from the Tomb 18, which belonged to a wealthy aristocratic woman. The group includes a cosmetic set with golden earrings, fibulae, bronze cistae, engraved mirrors, beauty tools and a wonderful bowl in faïence from Alexandria, Egypt.

The Ponte Rotto necropolis shows the local élite wanted to leave a mark on the territory by building five monumental tombs, all linked to the most important families: the François Tomb (of the Saties family), the Tomb of the Sarcophagi (Tutes), the Tomb of the Bulls (Tarnas), the Tomb of the Two Entrances (Tetnies) and the Tomb of the Arched Pronaos. The archaeological finds visible in the exhibition show the wealth and magnificence of the necropolis' tombs. They include a fresco fragment from the François Tomb, a marble *louterion* support with an Etruscan inscription, a nenfro sarcophagus lid from the Tomb of the Sarcophagi, a nenfro capital, painted vases with red figures, golden jewelry and nails from the Tomb of the Inscriptions, and unpublished grave goods from the Tomb of the Dolphin.

The exhibition also features some multimedia effects, such as a video showing the excavations of the tombs in 2016, and a hologram reproducing the sarcophagus with scenes of battle between the Greeks and the Amazons from the Tomb of the Inscriptions.

“The Last Kings of Vulci” is a small, yet interesting exhibition perfectly matching the Museum of Canino, where it is possible to see the great nenfro statues after which the Tomb of the Bulls is named, as well as a reconstruction of the François Tomb and its renowned paintings.







Exhibition - Event

## Alalia, the Battle that Changed History Greeks, Etruscans and Carthaginians in the Mediterranean in the VI c. BC.

Vetulonia, Museo Civico Archeologico  
"Isidoro Falchi"

June 9 – November 3, 2019

"The *Màxe* (battle) of the Sardinian Sea, fought between the Phocaeans of Alalia in Corsica and perhaps of Massalie (Marseille) on the one hand, and the Carthaginians and the Etruscans on the other, was the determining event of the central western Mediterranean in the 6th century BC; it decided the fate of the two Tyrrhenian islands of Kyrnos (Corsica) and Sardò (Sardinia) "...

To this significant battle, which took place around 540 BC off the waters of Alalia in the Tyrrhenian between Corsica, Elba and the Tuscan coast, the Museum of Vetulonia has dedicated the 2019-2021 Exhibition-Event. It was developed within the framework of the Collective Research Program on "Aleria and its territories," which represents Corsica's first major enhancement project.

Entitled "*Alalia, la battaglia che a cambiato la storia*," the exhibition constitutes a major international event over a three-year period. This traveling exhibition, starting from Vetulonia in 2019, will move to Aleria in 2020 and end in 2021 in Carthage.

Although centered on the battle of Alalia and its causes and consequences in the centuries immediately before and after, the theme of the exhibition is a more general one: the contacts between ancient civilizations in this part of the Mediterranean basin, hence the choice of the subtitle.

This first major naval battle known from history dictated new geo-political balances in the Western Mediterranean. The exhibition reflects more deeply on the Corsican identity forged in antiquity in an open and intercultural Mediterranean, where the participation of the Corsicans within the Etruscan civilization is well known.

One hundred and fifty objects of extraordinary scientific and artistic value — on loan from the Aleria Museum, the Arborensis Antiquarium of Oristano and the Sardinian Superintendency of Archeology, Fine Arts and Landscape of Sassari and Nuoro, the National Archaeological Museum of Florence, the National Etruscan Museum of Villa Giulia in Rome, along with a



selection of finds seized by the Protection of the Archaeological Heritage of the GdF of Rome — represent the Mediterranean in the Archaic period, before and after the naval clash. According to the Greek historian Herodotus the battle ended without winners or losers, but concretely sanctioned the division of the Tyrrhenian islands among the maritime powers that dominated the commercial routes in this well-defined corner of the sea. It assigned Corsica to the Etruscans, Sardinia to the Phoenicians of Carthage, and Sicily and Southern Italy to the Greeks.

The centerpiece of the exhibition is an extraordinary piece, a black-figured dinos signed by Exekias, the father of Attic vase painting; just over ten of his signatures exist today worldwide. This vase, exhibited for the first time in Vetulonia, conveys the meaning of the entire scientific exhibition project. Along the inner band of the vessel's rim, the movement of the penteconters (warships with 50 rowers) over the wavy surface of the sea expresses the hopes and fate of the major naval powers.

The exhibition was curated by Simona Rafanelli, Scientific Director of the Museum of Vetulonia and its installation designed by arch. Luigi Rafanelli.



## San Giuliano, continued from page 9

The success of the 2018 season led to renewed efforts at San Simone during the 2019 season, leading to the discovery of five additional trench tombs dating to between the late 8th and early 7th centuries BC (Figure 5). One proved to be unlooted, two were highly disturbed and will not be discussed here, and the two final tombs will be excavated in 2020.

The unlooted grave identified in 2019, G15-TF-003, was an intact grave of a 2-3-year-old child, interred in a supine and extended position. The inside of the deep trench was lined with white limestone rocks and we found evidence of decomposed wood, probably from a sort of coffin (Figure 6). Ceramic vessels were placed both outside and inside the coffin, along with a rich assemblage of bronze adornments and amber jewelry. The objects suggest that the child was a female. Considering her young age, the grave assemblage is a clear indication of the special and/or high status of the child.

Fifteen ceramic vessels were found in the grave: ten placed within the wooden box, while another five vessels were placed outside the coffin. The ceramic vessels were both hand-made and wheel-thrown. Remarkable finds include a small pitcher with linear geometric decoration (Figure 7) and a kantharos with handles made of intertwining loops and knobbed protruding decorations (Figure 8). The ceramics date the grave roughly to the first half of the 7th century.

The young child was buried with a rich assemblage of bronze and amber jewelry. At least 21 separate bronze objects were found within the grave, including two armlets, two bracelets, 12 fibulae, a long bronze chain, an axe pendant, a shallow bowl, and additional miscellaneous fragmented rings and other objects.

On the arms, the child wore matching upper-arm armlets and matching lower-arm bracelets (Figure 9). Twelve bronze fibulae were found primarily in association with the upper body and neck area. A thin and shallow bronze bowl had been placed just above her head. Perhaps the most curious object in the assemblage is a bronze axe pendant that appears to have been suspended from a leech-style fibula (Figure 10).

Another impressive bronze object was a chain, consisting of at least three separate strands of individual paired sets of interlocking links that ran from the child's waist all the way down the left leg. Each link in the chain is made up of a pair of rings. The chain begins just below the fibula and the axe pendant clustering and may have been suspended from this grouping, and then fastened at the child's ankle, where it culminates in a substantial amber pendant bead. Ten amber bullae found in the lower chest area were probably a necklace (Figure 11). The bullae were possibly meant to ward off malevolent forces, perhaps those that were seen as the cause of her very premature death.

Excavations accompanied by geophysics surveys of the San Simone graveyard, as well as the medieval habitation atop San Giuliano plateau and the Etruscan chamber tomb necropolis, will continue in the 2020 season. Findings from SGARPs excavations can now be visited in Barbarano Romano's Museo Archeologico delle Necropoli Rupestri. More information about our project can be found online at [www.sgarp.org](http://www.sgarp.org) and [www.virgilacademy.org](http://www.virgilacademy.org).



**Special Exhibition**  
**The Etruscans : Rising to Rome**  
**National Museum of Korea (NMK), Seoul**  
**July 9 - October 27, 2019**  
 by Kwon Mee-yoo

“This is the first exhibition to introduce Etruria properly to Korea. Everyone knows Roman culture, but Etruscan is unfamiliar. However, Etruria is the essence of Mediterranean civilization, which had a primary influence on modern European history as well. Understanding the Etruscans provides a chance to better understand the depth of Romans,” Bae Ki-dong, director general of NMK, said.

The Etruscan era is equivalent to the Bronze Age and early Iron Age on the Korean peninsula, around when the legend of Dangun, the founder of the first Korean Kingdom, is set. “Our museum has been holding exhibitions on ancient cultures for Korean audiences since 2008. These exhibits aim to help visitors understand the core of Western civilization from the perspective of cultural diversity. Better understanding of such diversity is vital to the stability and prosperity of a society and it is the national flagship museum’s responsibility to perform the role.”



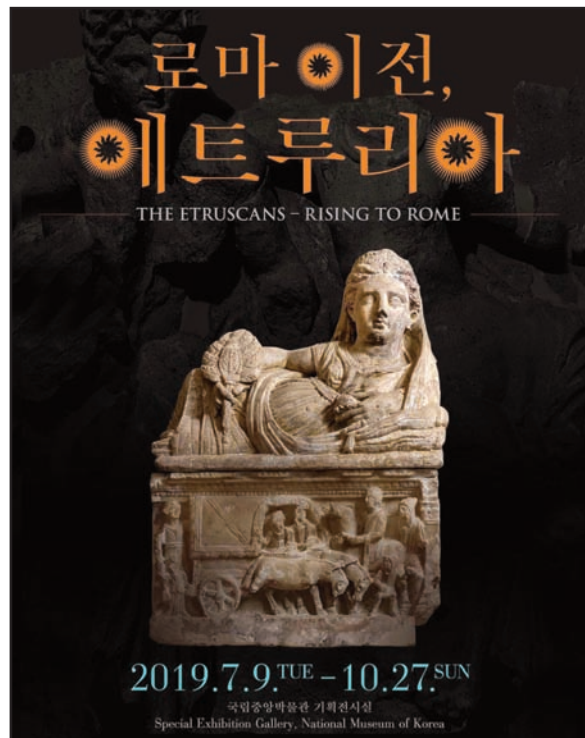
### Chiusi - Writing the Past

September 21, 2019 - March 29, 2020

From *Valdichiana*

The Etruscan name of Chiusi and other stories” is the title of the program organized in Chiusi for September 21, 2019, which began with a conference at the Mascagni Theater and continued with the inauguration of an exhibition at the National Etruscan Museum and in three city museums. The event is part of the calendar promoted by the Regional Council of Tuscany on the occasion of the 2019 Etruscan Day, during the European Heritage Days. The works were in fact exhibited in the museums of the city: National Etruscan Museum, the Cathedral Museum, the Labyrinth of Porsenna and Civic Museum, and the Underground City. The Catalog, which contains numerous contributions from epigraphists and scholars whose scientific coordinations have been entrusted to the director of the National Etruscan Museum of Chiusi, Dr. Maria Angela Turchetti.

The event revolves around the reinterpretation of a fragment of a black painted ceramic vase preserved in the National Etruscan Museum of Chiusi, datable to the 3rd to early 2nd century. BC, in which the Etruscan name of the ancient city of Porsenna is reported, in the form of the adjective “Cleusins.” The attention of the public will be captured by the particularly significant epigraphic testimonies of the city, of the territory and of



those who lived there in Etruscan and Roman times, from the 7th c. BC to the late antiquity and the early



At the exhibition, some 300 Etruscan artifacts are on view, ranging from a 7th century chariot to cinerary urns showcasing the ancient people’s funeral processions. The exhibit is held in cooperation with prestigious Italian museums such as the National Archaeological Museum of Florence and the Guarnacci Museum of Volterra.

“Rome is often known as the root of Western culture, but the Romans are influenced heavily by the Etruscans in architecture, religion, symbols and letters. Most of the Etruscan civilization was made of wood and mud and disappeared without trace,” curator Noh Hee-sook said.

The curator borrowed words from Lawrence’s “Sketches of Etruscan Places and other Italian essays” to give insight into the ancient civilization. The writer lauded the Etruscans’ strong influence on the Roman culture in his book *Etruscan Places*. “Because the Roman took the life out of the Etruscans; was he therefore greater than the Etruscan? Not he! Rome fell, and the Roman phenomenon with it. Italy today is far more Etruscan in its pulse, than Roman; and will always be so,” Lawrence wrote. “The Etruscans — Rising to Rome” was attended by over 250,000 visitors.



Middle Ages.

“It is with real satisfaction,” declared the Mayor of the City of Chiusi, Juri Bettolini, and the Deputy Mayor Chiara Lanari, “that we organize this with the collaboration of multiple organizations and associations. An exhibition with a dedicated scientific catalog and a conference allows one to interpret in an original way the epigraphs of the past that illuminate the ancient origins of our city, starting from the Etruscan.

The Etruscan Cleusie-Cleusi/Camars, the Latin Clusium, no doubt lies under the current Chiusi (SI), even if we do not have important archaeological evidence of that city, linked to the name of Porsenna. This lack is due to the uninterrupted continuity of life of the town, which led to the destruction and obliteration of much of the urban evidence and prevented extensive systematic research.

Chiusi is situated along the course of the river Chiana (Clanis), navigable in antiquity, at a point where the valley narrows and, between steep hills, gives rise to a narrow space, the “locks,” the origin of the city’s name. Strabo, who lived between the 1st c. BC and 1st c. AD, informs us in his *Geography* that the bulk of the internal trade from the north to Rome took place by river just through the Clanis, which reached the great Tiber in Orvieto. Chiusi dominated this road, difficult to circumvent except by a much longer route, either towards the Tyrrhenian coast or towards Umbria.



# MUSEUM NEWS

## The Etruscans and the MANN

Museo Nazionale Archeologico di Napoli

Permanent exhibition opening

February 13, 2020

by Paolo Giulierini

Telling the story of Etruscans will be an opportunity for the MANN to explore itself, to trace forgotten objects that, in a new guise, will present important pages of ancient history to the modern public.

The exhibition will be divided into two sections:

1. "The Etruscans in Campania," presented: from its origins, through the oldest burials found in the Campania plain (both from the MANN collections and from recent excavations, through loans from the Polo Museum of Campania and the Superintendency of Archaeology, Fine Arts and Landscape for the provinces of Caserta and Benevento); at the apogee, between the 8th and 7th centuries BC; (it will be possible to compare extraordinary contexts, which express the strongly globalized climate of the Orientalizing period between Cuma, Calatia and Praeneste, from the very rich Bernardini tomb objects on loan from the National Etruscan Museum of Villa Giulia); c. up to the crisis (6th to 5th centuries BC).

2. "The Etruscans at MANN," which will reconstruct the modern cultural milieu, which has led men of science to become passionate about Etruscan-Italian antiquities, in search of the civilization of their origins.

The artifacts, in many cases, will come out of the museum's archaeological deposits, exhibited for the first



time to the public. Thanks to careful restoration in the museum's laboratory, the works will acquire new life, and will reveal new information, not only the Etruscans, but also about those who have collected the testimonies of this civilization.

The study of the finds, accompanied by a detailed analysis of the material that constitutes them (bucchero, bronze, silver, gold, amber), will be carried out with an communicative approach calibrated to the needs of a heterogeneous audience: from experts to ancient history



enthusiasts, from young fans of new technologies to small visitors.

The exhibition will prove to be not only an exciting story of collecting and knowledge, but above all a hymn to memory, fueled by men who, with their choices, have contributed to forming a view of the past of which we are still heirs today.

The exhibition will be accompanied by a wide variety of educational materials, intended for both citizens and tourists.

## Le Navi Antiche di Pisa

### Museum of Ancient Ships of Pisa Reopens

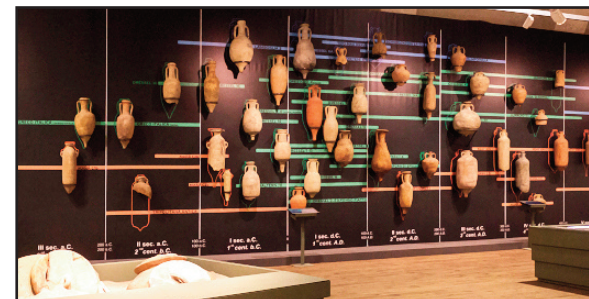
Plying the Mediterranean  
from Pisa's Ancient Port

In 1998 workers set out to build a control center for the Rome-Genoa train line at San Rossore. Within a few months after breaking ground, a dozen or so shipwrecks were discovered. After a while an official state-funded excavation identified even more ships, one of them located under the train tracks and is unlikely to see the light of day.

21 years later the 8000 artifacts from the excavation at Portus Pisanus, the ancient port of Pisa, along with seven Roman-era ships dating from the 3rd century BC to the 7th century AD are on display at the Historical Ships Museum inside the Arsenali Medicei in Pisa. The curator Andrea Camilli and his designers have done a fine job of arranging the artifacts so the visitor might better understand the era and the merchant ships that plied the Mediterranean with trading goods and people.

Even the space is interesting. The Arsenali Medicei was built by Cosimo I of Florence as a shipyard where the Tuscan fleet was built. It then became an arsenal and stables for the Medici cavalry; it now has been restored as a museum.

Following the itinerary, one will learn of the history of Pisa from prehistoric times to the Roman period and beyond through their vessels. The visitor will learn about the life of the mariners, the cargo the ships would carry even the good luck charms the sailors carried. Spoiler alert: one of those charms was a roughly fashioned clay dog penis. The address is Arsenali Medicei Pisa, Lungarno Ranieri Simonelli, Pisa, PI, Italia.





# NEWS FROM THE FELLOWS



## Meet the New Editor for the Fellows, Brian van Oppen

Interviewed by Allia Benner

This September, Columbia PhD candidate Brian van Oppen left Morningside Heights and embarked on a three-month research trip to northern Italy. Supported by the 2019 Etruscan Foundation Research Fellowship, the sixth-year Etruscan art history student was based in Florence and made numerous excursions to museums and archaeological sites throughout Tuscany and the Po Valley. Over the past two years, Brian's dissertation research on Etruscan bronze candelabra and their finial statuettes has taken him to museums across the United

At right, the fellows Rileigh Clarke (in stripes) and Rebecca Levitan (in purple) with advisors.

States and England to conduct autoptic study of the objects, identify new finials, and create 3D models using photogrammetric imaging. Now, he can add to his dissertation documentation from Italian collections, new insights from conversations with professors and museum curators, and data from archival materials only available in Italy.

Brian's dissertation, "Radiant Bodies: Animating Etruscan Bronze Candelabra," explores the forms and iconographies of the bodies of finial statuettes atop candelabra, and their aesthetic and sensory values and effects within domestic contexts. "Scholarship on candelabra has mostly ignored that aspect," he said. "It's focused more on production matters," for example, "so questions about their domestic use have been largely ignored and any sort of comprehensive examination of the statuettes themselves, from subject matter to particular forms, and the aesthetic values of the finials have been unexplored. I'm interested in candelabras' contribution to various domestic activities, from dining to dressing and bathing, how they combine with other sensory stimuli: burning incense or illuminating music. There's this whole rich set of experiences that comes with candelabra that are centered around this illuminated figure, and questions about them haven't been put forth.



## "Etruscan Identities" in California

by Rileigh Clarke

The workshop "Etruscan Identities: Image and Imagination" held by the History of Art Department and Del Chiaro Center, at the University of California, Berkeley (October 24th) explored various ways in which the Etruscans expressed themselves. The workshop covered a wide array of topics from mirrors, to coffin lids, to recreating furniture from fragments, and to the reception history of the Etruscans. Despite the unusually hot October, students (undergraduate and graduate) and community members alike came out to support the workshop.

The day began with Rileigh Clarke, an undergraduate at UC Berkeley, who discussed her work on identifying winged figures on two separate mirrors at the Phoebe A. Hearst Museum: the first mirror, Laran and an Eros-like figure, the second, a female Lasa. Due to the condition of the mirrors, it was difficult to make out the engravings. As a result, she traced the engravings on the mirrors using her iPad and Procreate, a drawing app, to create clearer images.

Phoebe's parents, eager to support her interest in Classics, had arranged the trip, and she participated in a group with two other solo students from New Jersey and Virginia.

Madison Forbes, an elementary Latin teacher from Blessed Sacrament (NYC), and other Paideia volunteers facilitated additional spoken interaction in Latin for certain challenging clues. Stationed before the Met's Sarcophagus with the Triumph of Dionysos, Madison notes that among the participants there is usually "not a lot of experience with spoken Latin—maybe some stock phrases." Hand gestures, confused faces, and the objects themselves are key in helping students move from translating to speaking. Elsewhere, Paideia volunteers help students understand the iconography of a puteal (well-head) with the abduction of Hylas as he fetches water, and the cubiculum from the villa of P. Fannius Synistor at Boscoreale.

"Here, I just saw it!" one young student from Pennsylvania cried to her group as she broke away and ran toward the sarcophagus of Arria Hilara depicting the myth of Selene and Endymion. Variations of this exclamation could be heard countless times over the hour, as students developed a familiarity with the collection and scrutinized objects to answer clues or rule them out. Dictionaries, hand gestures, and confused faces may be important tools, but the day's success was driven by the enthusiasm of its volunteers and participants.



## Iter Musaicum: Living Latin, Living Image

by Brian van Oppen

The Paideia Institute hosted its 10th annual *Iter Musaicum* Living Latin scavenger hunt at the Metropolitan Museum of Art (NYC) on Saturday, December 7, 2019. The event attracted a mix of 30 students (high school and undergraduate) as well as adults of amateur interest from across the East Coast. Among the most notable travelers were a group of 15 mixed-level Latin students from State College Area High School (PA), who began their odyssey with teacher Dan Connelly at 6 am with a four-hour bus ride.

The scavenger hunt consisted of a series of Latin clues to identify works of Greek and Roman art, about



which students in groups of 3-5 must answer (also in Latin) additional questions. Because the event is open to such a range of Latin students and amateurs, Jason Pedicone (President of the Paideia Institute) describes a sliding scale of prizes according to ability. Intro-level Latin students may answer about 20% of the questions over the hour-long search, but even among more advanced students, Jason notes "no one gets them all."

Phoebe Radky, a Latin student from the Masters School in Dobbs Ferry (NY), explains that the most challenging part of the hunt was not the Latin itself, but the cryptic clues and locating particular objects amid a sea of sculpture. Latin dictionary in hand as she investigates, Phoebe reflects that she is, "used to having more time to translate, and this is more fast-paced. I have to make assumptions and trust my instincts with the Latin." While many students arrived as part of a school group,



## Student Updates for Etruscan and Related Projects

### UC Berkeley

**Rebecca Levitan** (graduate student). Etruscan Artifacts at the Hearst Museum (co-authoring article with Lisa Pieraccini). In Progress.

**Rileigh Clarke** (undergraduate). Reflections on Etruscan Mirrors at the Phoebe A. Hearst Museum. Presented at the Mario Del Chiaro Workshop at UC Berkeley (10/24/19), Etruscan Identities: Image and Imagination. Advisor: Lisa Pieraccini

### University of Birmingham, UK

**Jacqueline K. Ortoleva** (PhD candidate). Sensing Space: The Application of Cognitive Science to the Etruscan Tomb Space in Tarquinia and Orvieto. Advisors: Paul Garwood, Dominik Maschek (Oxford). In Progress

### Cambridge University

**Camilla Zeviani** (PhD candidate). In search of the Invisible Etruscans: a study on Etruscan landscape and rural settlements between the 7th and the 6th century BC. Advisors: Simon Stoddart, Alessandro Launaro. In Progress

**Marianna Negro** (MPhil candidate). Museum representations of Italic bronze figurines in Italian and British collections. An evaluation of the relationship between display, engagement and perception of the culture. Prospective Advisors: Jody Joy, Simon Stoddart. In Progress.

### Columbia University

**Joseph Woldman** (PhD candidate). Look at Me: Faces and Gazes in Sixth - Fifth Century BCE Etruria. Advisors: Francesco de Angelis, Zainab Bahrani, Ioannis Mylonopoulos. In Progress.

**Brian van Oppen** (PhD candidate). Radiant Bodies: Animating Etruscan Bronze Candelabra. Advisors: Francesco de Angelis, John N. Hopkins (NYU), Larissa Bonfante (NYU), Ioannis Mylonopoulos. In Progress.

**Alexander Ekserdjian** (PhD candidate). Immortal Bodies: The Sculptural Representation of Mortals and Gods in the Sanctuaries of Central Italy. Advisors: Francesco de Angelis, Zainab Bahrani, Ioannis Mylonopoulos. In Progress.

### Duke University

**Katherine McCusker** (PhD candidate). Reanimating Etruscan Cities: Visualizing Vulci's Landscape and Urban Context. Advisor: Maurizio Forte. In Progress.

**Antonio LoPiano** (PhD-track). The Vulci 3000 Archaeological Project, GPR Survey participant. Intends dissertation to relate to this project. Advisor: Maurizio Forte.

### Leiden University

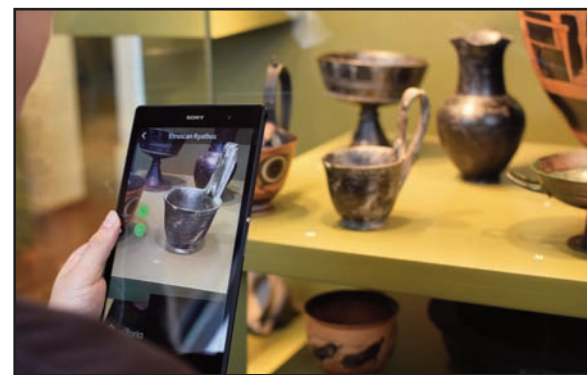
**Gerrie K. van Rooijen** (PhD). Goddesses of Akragas. A Study of Terracotta Votive Figurines from Sicily. Advisor: Natascha Sojc (Univ. of Augsburg, formerly Leiden Univ.). Defended 12/12/19.

**Marthe Donders** (MA). Italian Capitolia and Romanization: re-evaluating identifications and new perspectives. Degree awarded 10/31/19.

## NEWS FROM THE SECTIONS



Fig. 1, (right) testing out the application.  
Fig. 2, (above) 3D model of the hut urn.



### Ancient artifacts and Modern educational technology in the Allard Pierson, Amsterdam

by Niels Steensma

For the past few years, the archaeological museum of the University of Amsterdam, the Allard Pierson, has been refurbishing its galleries. The new Etruscan gallery was already covered in the previous edition of *Etruscan News*. The new gallery, "Greeks and Great Powers," devoted to the ancient civilizations of the Mediterranean world between c. 1000 and 500 BCE, now includes a thematic section about the symposium ritual. The arrangement of the material in the display case is loosely based on Etruscan symposium scenes depicted in tombs such as the Tomba della Nave and Tomba Querciola at Tarquinia. It features a replica of a kylikeion with on top a krater, pitchers, and various drinking vessels, on the lower shelf a stack of kylikes, and a bronze basin with a Schnabelkanne on the ground below. One kylix is shown hanging on a nail in the back wall. This presentation demonstrates effectively how different types of pottery were used in antiquity. Furthermore, the juxtaposition of local and imported Greek objects (e.g., a bucchero kyathos paired with an Attic red-figure counterpart attributed to Nikosthenes) invites the viewer to contemplate other aspects such as trade and (mutual) cultural influence.

The new Symposium Section in the museum plays a central role in the Augmenting Artefacts Project, a collaboration between the 4D Research Lab of the University of Amsterdam ([www.4dresearchlab.nl](http://www.4dresearchlab.nl)) and the Allard Pierson. The project focuses on the application of Augmented Reality (AR) in academic education. Augmented Reality adds virtual content to the world around us when observed through a smartphone camera, tablet or AR goggles. Specialists from the 4D Research Lab are developing an educational application (Figure 1) that uses AR to automatically recognize particular artefacts and create an enriched learning experience by bringing together 3D models, videos and text in a single scene to guide students in the process of learning to look at and interpret ancient artefacts.

For similar purposes, a 3D model was made of a Laial hut urn in the Allard Pierson collection (Figure 2). The urn will also be recreated in clay in order to gain further insights into the production process of these early cineraries.

### News from the Dutch Section

Welcome to Niels Steensma! Niels is our new liason for the Dutch Section of the Istituto di Studi Etruschi ed Italici. Recommended by our stalwart colleague Bouke van der Meer, Niels comes to us with sterling credentials:

Niels Steensma (Amsterdam, 1986) read Classical Archaeology at the University of Leiden and continued his studies with a Research Master's in Mediterranean Archaeology at the Amsterdam Centre for Ancient Studies and Archaeology (ACASA), University of Amsterdam/VU University Amsterdam. His principle field of research is the archaeology of pre-Roman Italy, particularly the Etruscan civilization, as well as early Rome, on which he has both published and delivered papers at conferences in the Netherlands and abroad. His excavation experience includes Orvieto (Campo della Fiera), Marsiliana d'Albegna, and Satricum (Le Ferriere, province of Latina). He was involved in the organization of the international double-exhibition *Etruscans: Eminent Women – Powerful Men*, which was on view in the Dutch National Museum of Antiquities in Leiden and the Allard Pierson Museum in Amsterdam (2011-2012). Currently, he works for the University of Amsterdam Heritage Division (UvA Erfgoed) and conducts research on the collection of Etruscan artefacts in the Allard Pierson Museum. He was an editor of the peer-reviewed journal *Kleos*, and is currently editor of the long standing Dutch periodical, *Hermeneus: Tijdschrift voor Antieke Cultuur* (journal of Classical culture).

### Florida State University

**Catherine Alameddin** (MA)- "Etruscan" Jewelry in Modern Times. Advisor: Nancy de Grummond. In Progress.

**Laura Lansing** (MA)- The Romanization of Volsinii: A Case Study. Advisor: Nancy de Grummond. In Progress.



# CONFERENCES

XXVII Convegno Internazionale di Studi sulla Storia e l'Archeologia dell'Etruria  
Orvieto, 13 – 15 dicembre 2019

## Ascesa e crisi delle aristocrazie arcaiche in Etruria e nell'Italia preromana



## Ascesa e crisi delle aristocrazie arcaiche in Etruria e nell'Italia preromana

### 27th Convegno Internazionale di Studi sulla Storia e l'Archeologia dell'Etruria

Palazzo del Capitano del Popolo, Orvieto  
December 13-15, 2019

#### Program

- Giovanni Colonna, *Accademia Nazionale dei Lincei*, Introduction
- Carmine Ampolo, *Scuola Normale Superiore di Pisa*, “Modelli greci per le aristocrazie etrusche?”
- Mario Torelli, *Accademia Nazionale dei Lincei*, “Aristocrazia etrusca e società gentilizi.”
- Joachim Weidig, *Albert Ludwigs Universitat, Freiburg*, “Connessioni ideologiche tra le aristocrazie arcaiche dell'Italia appenninica e medio-adriatica”
- Federica Boschi, *Università degli Studi di Bologna*, “Sulle tracce dei Piceni: la scoperta di una tomba principesca a Corinaldo (Ancona)”
- Maria Cristina Biella, *Università degli Studi di Roma “La Sapienza”*, “Falerii e Narce: i diversi percorsi delle ‘aristocrazie’ falisce.”
- Luca Cerchiai, Mauro Menichetti, Carmine Pellegrino, *Università degli Studi di Salerno*, “Le aristocrazie arcaiche: gestione della tradizione e della memoria.”
- Alessandro Naso, *Università degli Studi “Federico II” di Napoli*, “Caratteri distintivi delle élites arcaiche nell'Italia preromana.”
- Adriano Maggiani, *Università degli Studi “Ca’ Foscari” di Venezia*, “La costruzione dell’immagine del princeps.”
- Teresa Elena Cinquantaquattro, *Soprintendenza Archeologia, Belle Arti e Paesaggio per l’area metropolitana di Napoli*, “Tra Capua e Cuma: aristocrazie arcaiche della mesogaia.”
- Stefano Bruni, *Università degli Studi di Ferrara*, “La rinascita dell’aristocrazia a Pisa: i dati delle necropoli.”

Folco Biagi e Andrea Camilli, *Soprintendenza Archeologia, Belle Arti e Paesaggio delle Province di Pisa e Livorno*, Matteo Milletti, *Soprintendenza Archeologia, Belle Arti e Paesaggio delle Province di Siena, Arezzo e Grosseto*, “La tomba dei Flabelli e l'Orientalizzante a Populonia.”

Martino Maioli, *Università degli Studi di Firenze*, “Carri e aristocrazie a Populonia. Il carro delle cosiddette ‘fossa della biga.’”

Simona Rafanelli, Giovanna Mandara, *Università degli Studi di Perugia*, “Nuove riflessioni sulla tomba del Duce di Vetulonia.”

Laura Michetti, *Università degli Studi di Roma “La Sapienza”* Daniele F. Maras, *Soprintendenza Archeologia, Belle Arti e Paesaggio per l’area metropolitana di Roma, della provincia di Viterbo e dell’Etruria meridionale*, “Dal tumulo Chigi alla Veio dei re.”

Maria Antonietta Rizzo, *Università degli Studi di Macerata*, “L’ideologia dei principi ceretani,”

Francesco Roncalli, *Università degli Studi “Federico II” di Napoli*, “Le nuove aristocrazie e la ridefinizione dello spazio nelle decorazioni architettoniche templari.”

Luca Pulcinelli, *Soprintendenza Archeologia, Belle Arti e Paesaggio dell’Umbria*, Paolo Binaco, *Fondazione per il Museo “Claudio Faina”*, “Il distretto volsiniese settentrionale: gruppi aristocratici tra Orvieto, Chiusi, Perugia e gli Umbri.”

Maria Angela Turchetti, *Polo Museale della Toscana*, “Il tumulo di Poggio Gaiella (Chiusi) prima e dopo Porsenna.”

Iacopo Tabolli, Ada Salvi, *Soprintendenza Archeologia, Belle Arti e Paesaggio per le Province di Siena, Arezzo e Grosseto*, “Spazi del potere ai confini di Chiusi: nuovi dati sulle ‘residenze’ aristocratiche.”

Antony Tuck, *University of Massachusetts, Amherst*, “Le aristocrazie arcaiche: il caso di Murlo.”

Mario Cygielman, già *Soprintendenza per i beni Archeologici della Toscana*, Luca Cappuccini, *Università degli Studi di Firenze*, “La tomba di Sassi Grossi (Roselle) e la nascita di un’aristocrazia.”

Carlotta Cianferoni, *Polo Museale della Toscana*, “Segni dell’aristocrazia: novità sugli avori nell’Etruria settentrionale.”

Stefano Santocchini, *Università degli Studi di Bologna*, “Rituale e società nell’Orientalizzante Bolognese.”

Patrizia von Eles, già *Soprintendenza per i beni Archeologici dell’Emilia Romagna*, Laura Bentini, *Museo Civico Archeologico di Bologna*, “Aristocrazie a Verucchio. Nascita e funzioni tra VIII e VII sec. a.C.”

Simonetta Stopponi, *Università degli Studi di Perugia*, “Un santuario e un tiranno.”

Alessandra Coen, Fernando Gilotta, *Università degli Studi della Campania “Luigi Vanvitelli”*, Marina Micozzi, *Università degli Studi della Tuscia, Viterbo*, “Continuità e discontinuità delle aristocrazie a Cerveteri sulla base della documentazione da necropoli.”



Giuseppe Sassatelli gives his presentation at the Museo Claudio Faina in Orvieto.

Gabriella Poggesi, *Soprintendenza Archeologia, Belle Arti e Paesaggio per la città metropolitana di Firenze e le province di Pistoia e Prato*, Chiara Bettini, *Museo Civico Archeologico di Artimino “F. Nicosia,”* “La nascita delle aristocrazie nel territorio di Artimino: le necropoli di Prato Rosello e di Comeana.”

Annalisa Pozzi, *Soprintendenza Archeologia, Belle Arti e Paesaggio per le province di Ravenna, Forlì-Cesena e Rimini*, “San Giovanni in Compito (FC): scoperta di una tomba principesca con carro.”



## TourismA - Florence

Palazzo dei Congressi  
February 21-23, 2020  
Program 2020

### February 21, 2020

**Save Art 2020:** *Che bellezza. Raffaello, l’armonia e i suoi contrary*, Art e Dossier, in collaborazione con Giunti T.V.P. Editori

**XVI Incontro Nazionale di Archeologia Viva, Prima parte**, Piero Pruneti

**Toscana Millenaria:** *Un patrimonio fra Etruschi e Rinascimento*, Presidenza del Consiglio Regionale della Toscana

**Fare Turismo Culturale Oggi:** *Innovazione e best practice per gli operatori (3a ed.) Il turismo dell’intangibile: esperienze e storie per valorizzare il patrimonio che non si vede*, Centro Internazionale di Studi sull’Economia del Turismo

**Iter:** *Archeologia Patrimonio e Ricerca italiana all’estero*

**Sperimentare la Preistoria:** *Giochi, laboratori e strategie didattiche*, Istituto Italiano di Preistoria e Protostoria in collaborazione con Soprintendenza ABAP di Firenze Pistoia Prato

**Ostia Antica:** *Cultura e vita quotidiana nel grande porto di Roma*, Museum Centre Vapriikki (Tampere), Institutum Romanum Finlandiae, Parco Archeologico di Ostia Antica, Accademia di Finlandia, Tampere University and Università Niccolò Cusano



**Mare Etrusco:** *La Corsica nel contesto del Tirreno antico*, Jean Castela, direttore INEACEM, Corsica e Simona Rafanelli, direttore Museo Civico Archeologico “I. Falchi” di Vetulonia

**Archeologia Grossetana:** *Excursus fotografico dall'archivio della Soprintendenza Archeologia Belle Arti e Paesaggio per le province di Siena Grosseto Arezzo*

**La Lunga Età del Legno:** *I paradossi della materia “debole” e le rotte della civiltà*, Edizioni di storia e studi sociali

**Sardegna Nuragica:** *Archeologia sperimentale per la fusione dei metallici*, Intervento di Carmine Piras maestro scultore

**February 22, 2020**

**Archeologia al Futuro:** *Esperienze di Archeologia Pubblica in Italia*, Giuliano Volpe, Università di Foggia, responsabile del Progetto di rilevante interesse nazionale “Archeologia al futuro”

**XVI Incontro Nazionale di Archeologia Viva, Seconda parte**, Piero Pruneti

**A Spasso nel Tempo:** *Nuove proposte per la fruizione dei parchi archeologici e ambientali*, “tourismA 2020”

**Lombardia:** *Patrimonio mondiale*, Regione Lombardia, Tavolo coordinamento UNESCO

**Viaggi di Cultura e Archeologia:** *Rassegna di itinerari turistico-culturali*, TRAVELMARK, Comunicazione per il turismo

**Grandi Isole Mediterranee:** *Rotte e legami fra età del Bronzo e del Ferro*, Maria Emanuela Alberti e Anna Margherita Jasink (SAGAS – UNIFI),

**Archeologia:** *Formazione e professione*, Associazione Nazionale Archeologi

**Workshop, Progettare il Futuro:** *Il patrimonio culturale italiano e internazionale nel terzo millennio*, Agostino De Angelis attore e regista teatrale

**#smARTradio:** *L'arte di divulgare nell'era dei social*, Fondazione Radio Magica onlus

**February 23, 2020**

**XVI Incontro Nazionale di Archeologia Viva, Terza parte**, Piero Pruneti

**L'allegro Museo:** *Emozionarsi e vivere avventure suggestive*, Coordina Augusto Palombini (CNR ISPC)

**Il Passato è Giovane!** *Ricerche ed esperienze dei Laboratori di archeologia dell'Università di Firenze*

**Dei ed Eroi a Modica:** *Hera, Athena, Afrodite, Hermes e Paride nell'hydria del “Pittore di Modica,” Tesori archeologici della Sicilia: statue in bronzo da Modica*, Comune di Modica

**Zungri: la Città di Pietra:** *L'habitat rupestre nell'antico popolamento della Calabria*, Franco Galati sindaco di Zungri (Vv)

**Launeddas:** *Antichissime polifonie dalla Sardegna*, Esecuzioni live del maestro Luigi Lai

**Archeologi e Collezionisti:** *Viaggio nelle prime scoperte archeologiche tra Tirreno e Adriatico*, Simona Rafanelli, direttore Museo Civico Archeologico “I. Falchi” di Vetulonia ed Elena Rodriguez, direttore Museo Civico Archeologico di Verucchio



Columbia Workshop of Etruscan Art: left to-right, Clemente Marconi, Daniele Maras, Francesco de Angelis, Delphine Tonglet, Caspar Meyer, Shirley Schwartz, Brian van Oppen, Alex Ekserdjian, Larissa Bonfante, Joey Woldman, Nancy de Grummond. (Photo by JKW)

Department of Art History and Archaeology  
and Center for the Ancient Mediterranean

## Columbia Workshop of Etruscan Art

April 11-12, 2019  
Schermerhorn Hall 807

The Columbia Workshop of Etruscan Art focuses on the arts and architecture of Etruria and Italy before the establishment of Rome's hegemony as an artistic center within the peninsula, with the aim of bringing to full fruition their potential for scholarly study.

### Workshop Program

#### April 11

Keynote Talk, *John N. Hopkins* (New York University), “Folding Time, Folding Culture: The Ficoroni Cista and the Multivalence of Early Roman Art”

#### April 12

Introduction, *Francesco de Angelis* (Columbia University)

*Larissa Bonfante* (New York University, Emerita), “Phoenicians and Phaeacians: The Orientalizing World and the Etruscans”

Respondent: *Francesco de Angelis* (Columbia University)

*Delphine Tonglet* (Université Libre de Bruxelles), “Conceptualizing Etruscan Pottery Shapes: Between Ancestral Traditions and Multicultural Entanglement”

Respondent: *Caspar Meyer* (Bard Graduate Center)

*Daniele Maras* (Soprintendenza ABAP per l'Area Metropolitana di Roma, la Provincia di Viterbo e l'Etruria Meridionale), “Back to Cerveteri: Masterpieces of Etruscan Painting on Looted Terracotta Plaques”

Respondent: *Clemente Marconi* (Institute of Fine Arts, NYU)

*Nancy T. De Grummond* (Florida State University), “The Mirror of Etruscan Art History”

*Brian van Oppen* (Columbia University), “Radiant Bodies, Remembered: Etruscan Candelabra at the Tomb”

Respondent: *Alex Ekserdjian* (Columbia University)  
*Francesco de Angelis* (Columbia University), “Towards an Etruscan History of Art”

The MAP Project  
International Conference:

## “Naming and Mapping the gods in the Ancient Mediterranean. Spaces, Mobilities, Imaginaries”

University of Toulouse, 2 Jean Jaurès

Toulouse, France

March 25-27, 2020

Antiquity is a world full of gods. Far from being confined to their sanctuaries, the gods are rooted in the human environment in multiple ways: the towns, the crossroads, the borders and boundaries, the forests, the mountains, the sea and many other spaces where they continue to dwell. Equally, they colonize imagined spaces, when poets and authors evoke their living areas or those that they move through on their different adventures. It is therefore logical that specialists on the Antiquity have studied the inscription of the divine in space for a long time already. In this perspective, the conference Naming and Mapping the gods in the Ancient Mediterranean.

The conference hopes to bring together the competences and specialties of multiple disciplines – archaeology, history, geography, anthropology, history of religions, philology, reception, social network analysis – in order to consider new documentation corpora concerning the intersection between the divine and space. Subsequently, this intersection invokes a multitude of questions, which are given in the lines of approach below. Furthermore, the conference aims to differentiate itself by proposing an innovative angle of approach, inspired by the themes of the ERC MAP project: the intersection between the spaces and designations of the gods. The ways of naming the divine powers, given that they are envisaged as ways to define, characterize, differentiate, but also to connect, effectively constitute many indexes of a dynamic and complex “mapping” of the divine.

Six thematic sessions are organized: Space as an onomastic trait; Naming the space of the gods; The ways of presenting the gods in space; Putting the gods and places in equation; Sanctuaries and the emergence of towns; “Urban” religions, and a poster session.





## The Roman Republic in the Long Fourth Century

Princeton University, May 16-18, 2019

**May 16**

*Graduate poster session:* Drew Davis, Jordan Rogers, Rebecca Salem, Scarlett Strauss, and Keegan Valbuena

**May 17**

*Session 1* (Presider: Harriet Flower)

Jackie Elliott, "Person and perspective: Cato's Origines and earlier traditions of self-representation and commemoration at Rome"

Tim Cornell, "Timaeus and the Romans"

Tymon De Haas, "Rural transformations in the long 4th century: the ecological impact of demographic and agricultural expansion"

Kristina Killgrove, "Bioarchaeology of the Roman Republic"

*Session 2* (Presider: John Hopkins)

Domenico Palombi, "No longer Archaic, not yet Hellenistic: urbanism in transition"

Saskia Roselaar, "The spoils of war? Changes in patterns of land tenure in the 4th and 3rd centuries BC"

Francesco De Angelis, "Rome and the visual cultures of central Italy: for an aesthetic history of the 4th century"

Penelope Davies, "On architecture's agency in fourth century Rome"

Concluding remarks, Day 1: Lisa Mignone

**May 18**

*Session 3* (Presider: Caroline Cheung)

Parrish Wright and Nic Terrenato, "Italian descent in mid-republican Roman magistrates: the flipside of the conquest"

Christopher Smith, "Becoming political: a mid-republican quandary"

Walter Scheidel, "Building up slaveries in ancient Italy and the African savanna"

Nate Rosenstein, "Creating a Roman army: from warbands to legions"

*Session 4* (Presider: Denis Feeney)

Kathryn Lomas, "Coinages and cultural identity in south-east Italy"

Liv Yarrow, "The strangeness of Rome's early heavy bronze"

James Tan, "The long shadow of tributum"

Carlos Noreña, "Legislation, sovereignty, and territoriality in the early Roman Republic"

Concluding remarks, Day 2: The organizers

## LECTURES

### Accordia

#### The Italy Lectures 2019-2020

Institute of Classical Studies, School of Advanced Study, University of London  
Institute of Archaeology University College University of London

**2019**

**October 15, 2019**

*Caves for the dead and the living: new results From Bronze Age Grotta Regina Margherita, central Italy*  
Robin Skeates, University of Durham

**November 12, 2019**

*Urban pigs: dietary, cultural and landscape changes in 1st millennium AD Rome*

Umberto Alfarella, University of Sheffield

**December 10, 2019**

*Marzabotto-Kainua: new discoveries in the Etruscan town*

Elisabetta Govi, University of Bologna

**2020**

**January 14, 2020**

*Warriors and wayfarers: pilgrimage in Iron Age Central Adriatic Italy*

Eleanor Betts, Open University

**February 11, 2020**

*Rock-cut tombs and the reproduction of locality: new research on the Sicilian Bronze and Iron Ages*

Robert Leighton, University of Edinburgh

**March 17, 2020**

*Toxic tombs with hegemonic husbands: reconsidering masculine identity in Archaic central Italy*

Edin O'Donoghue, University of St Andrews

**May 5, 2020**

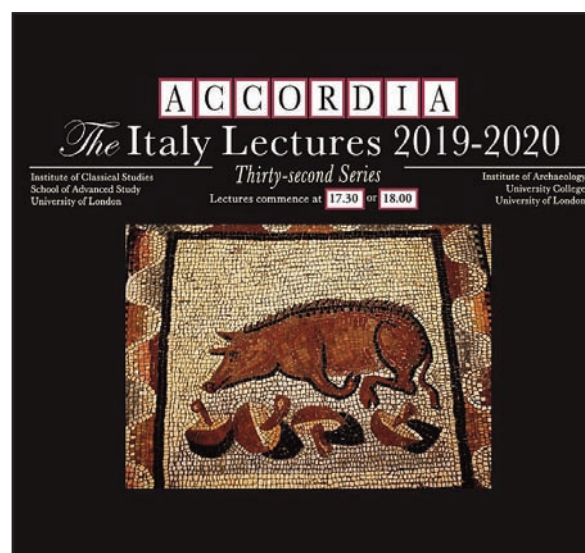
*Materiality and representation in Late Neolithic Malta*

Reuben Grime., University of Malta

**May 19, 2020**

*Underwater archaeology in Sicily: a case study of in situ preservation*

Rosanna Volpe, Independent Researcher Joint Lecture with the Institute of Archaeology



## PAST LECTURES



Giovanna Bagnasco-Gianni, Dame Sybille Haynes and Charlotte Potts at the lecture.

### The Annual Sybille Haynes Lecture

On Monday 29 April, 2019 Professor Elisabetta Govi gave the annual Sybille Haynes Lecture at Oxford on the subject of "Marzabotto: City of Rites." Professor Govi presented the latest discoveries from the site, including the new Temple of Uni, and a virtual reconstruction of the city through which viewers could take different paths. The comprehensive overview allowed the audience to appreciate the way in which the excavations were informing studies of Etruscan religion and urban organisation and furthermore how such cities relate to other settlements in Italy. The lecture also generated much enthusiasm to attend the exhibition in Bologna on the Etruscans (December 2019 – May 2020), which we look forward to seeing covered in Etruscan News!

### The Barker Etruscan Lecture 2019

The Graham and Joanna Barker Etruscan Lecture at the British Museum in London was delivered on September 19, 2019 by Nancy T. de Grummond, on "Sanctuaries, Gods and Myths of the Etruscans." Her lecture emphasized the sacred sites of the Etruscans, presenting their geographical distribution and their variety of forms and designs across ancient Etruria in modern day central Italy. She introduced the gods who were worshipped at the sanctuaries and reconstructed narratives that may have accompanied the religious rites and practices performed at each shrine.

Nancy de Grummond is the M. Lynette Thompson Distinguished Research Professor in Classics at Florida State University. She was recently invited to Fellowship in the Society of Antiquaries of London, an independent learned society founded in 1707 whose main purpose is the encouragement and advancement of the study and knowledge of the antiquities of Britain and other countries. De Grummond was cited for her work as director of excavations at the Etruscan/Roman site of Cetamura del Chianti, and for her research on the history of Mediterranean archaeology.



# ANNOUNCEMENTS

## Call for Papers International Virtual Mirror Studies Conference (IVMSC)

The mirror studies project with the support of Capital Normal University in Beijing are organizing an International Virtual Mirror Studies Conference (IVMSC). The conference theme is Mirrors: an interdisciplinary approach. This is a conference especially for students (BA, MA, PhD) and early stage researchers.

Scholars and researchers from different academic backgrounds who have done research about mirrors from various perspectives are all welcomed. Mirrors as objects have been important in numerous academic fields: arts, literature, humanities) science, social sciences, political sciences, psychology, psychoanalysis, philosophy, popular culture and archaeology. Some of the suggested topics are:

Mirrors as archaeological objects (types, uses, context, decorations, functions etc.)

Mirrors and geography (space, environment, mapping, GIS etc.)

Mirrors and humanities (history, ethnology, literature, anthropology etc.)

Mirrors and social sciences (sociology, international relations, psychology etc.)

Mirrors and sciences (physics, chemistry, metallurgy etc.)

Mirrors and art (sculptures, pictures, photography, movies, comics, contemporary art etc.)

Mirrors and philosophy (ancient and contemporary thoughts and concepts about mirrors)

The working language is English. We urge authors to apply for this virtual conference. It is possible to sign up as an individual presenter or as a member of one session; each session is requested with a set of at least three presentations.

The date of the conference is early **March 2020** and abstracts according to the instructions and application for participation should be submitted by January 20, 2020 to the following e-mail address: [goran.djurdje-vich@gmail.com](mailto:goran.djurdje-vich@gmail.com); [info@mirrorstudies.com](mailto:info@mirrorstudies.com); [info.mirrorstudies@gmail.com](mailto:info.mirrorstudies@gmail.com). Acknowledgment of receipt shall be submitted before January 30, 2020.

Authors can sign up independently or as co-authors of papers. The number of works by a single author is unlimited. Registration for the conference is online using the application form for registration. The conference will take place through suitable software for conferences for which participants would be notified at the time.

Organizers will provide a book of abstracts with main information about conference schedule, contact and instructions for online attending.

Potential Proceedings will be published, according to delivered papers and interests of participants.



### “Io sono Etrusco” at Gaiole in Chianti

Each year the Comune of Gaiole in Chianti (pr. Siena) presents a program reflecting its respect and love for the past, especially the Etruscan, Roman and Medieval discoveries from Cetamura del Chianti. This year on June 8 a spectacle was held at the site presented by the players from the acting troupe Le Faippole of Siena, sponsored by the Società Filarmonica and the Pro Loco of Gaiole. In the evening the dramas were repeated indoors in the building of the new Museo Civico alle Origini del Chianti, once the wine cantina of Ricasoli wines, in the center of Gaiole.



### Printing the Past: Innovative Technology in Archaeology at Florida State University

Three-D printing and laser scanning to interpret ancient archaeological discoveries by the Department of Classics at FSU were featured in an exhibition called Printing the Past: Innovative Technology in Archaeology at Florida State University, in Dirac Science Library, from October 11 to November 22, 2019

The project was conceived as a crossing of the campus between humanities, technology and science. The displays were prepared by the student Archaeology Club of the Department of Classics at FSU, in collaboration with the Innovation Hub of FSU, Strozier and Dirac Libraries at FSU and the Tallahassee Society of the Archaeological Institute of America. The exhibition celebrated International Archaeology Month in the month of October 2019, an initiative to make the public aware of the latest developments in archaeology around the world.

The exhibition spotlighted new technologies such as photogrammetry, 3-D printing and laser scanning that can be used in a museum context to help in interpreting archaeological sites. The focus was on Etruscan and



### Gilda Bartoloni Honored for her 75th Birthday

A gala celebration of the 75th Birthday of Professor Gilda Bartoloni (2nd from the left) (known affectionately as “Gippi”) took place on November 15, 2019 at the Odeion of the University of Rome La Sapienza: *Gli Etruschi e gli altri popoli dell'Italia centrale tra storia, cultura materiale e modelli di autorappresentazione*.

The day-long festivities featured papers by some 25 of her students and embraced a wide range of subjects reflecting her multitudinous interests through her career. A special volume is in preparation under the direction of Valeria Acconcia (above left), Alessandra Piergrosso (pictured next) and Iefke van Kampen (far right), that will feature these papers along with contributions from Gippi's many friends and colleagues.

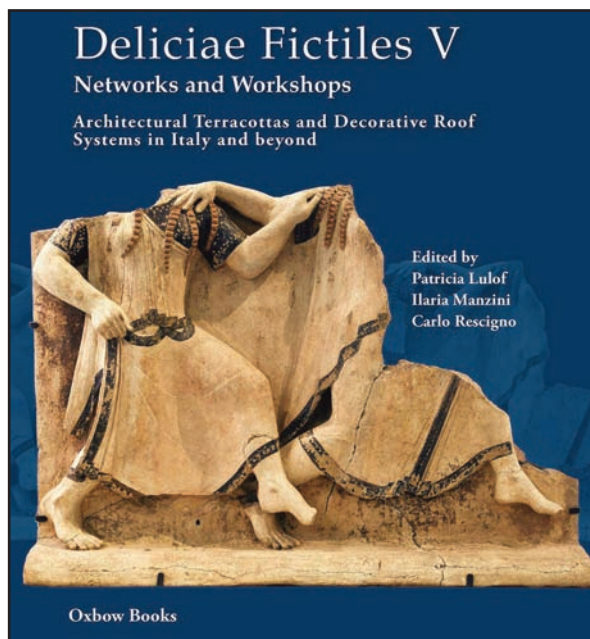
The forthcoming volume is available by reservation with Edizioni Quasar (90 Euros), and the abstracts of the papers are available on their website, [www.edizioni-quasar.it](http://www.edizioni-quasar.it).



Roman sites under excavation by FSU professors in the Department of Classics: Cetamura del Chianti (Nancy de Grummond), Cosa (Andrea De Giorgi), and Corinth (Christopher Pfaff). Of particular interest was an experimental topographical reconstruction of the hill of Cetamura del Chianti made in two different versions with stacked layers of cardboard and wood cut with laser technology. The exhibition also included prints of inscriptions and sculptures from Cosa and pottery and other artifacts from Cetamura, Cosa and Corinth.



## BOOK REVIEWS



### Reviews from Jean Turfa

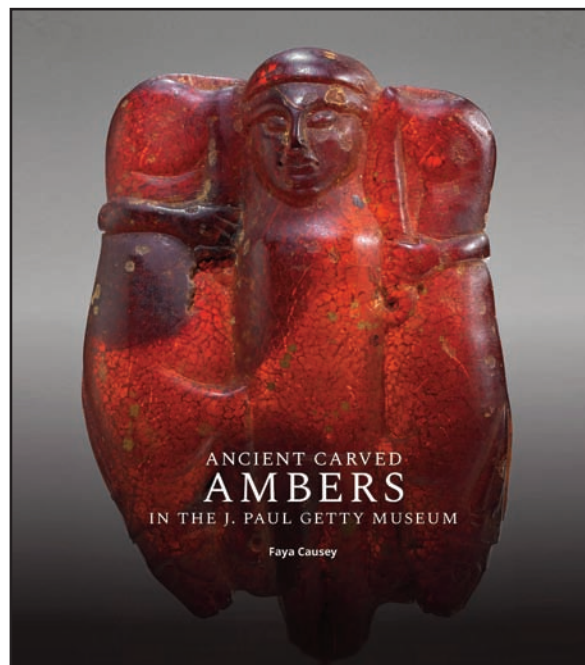
***Deliciae Fictiles V. Networks and Workshops. Architectural Terracottas and Decorative Roof Systems in Italy and beyond*, edited by Patricia Lulof, Ilaria Manzini and Carlo Rescigno. Oxford, Oxbow Books, 2019.** Reviewed by Jean MacIntosh Turfa

This massive fifth volume of the *Deliciae Fictiles* conference series begun in 1990 differs from previous volumes, offering over 60 papers that cover most areas of mainland Italy, Sicily and one in Sardinia (Antas temple), and beginning with six entries on Greek regions and sites in Asia Minor, and one on Swedish and Norwegian collections. It begins with a keynote by Christopher Smith “Architectural Terracottas and the Historian,” and tributes from Patricia Lulof, Simonetta Stopponi and Aliko Moustaka to the incomparable Nancy Winter, to whom the book is dedicated. It was she who organized the first international conferences (in Athens, 1988, 1991) on architectural terracottas, and her works on Archaic Greek and Etruscan terracottas (*Symbols of Wealth and Power*, 2009) have set the bar for subsequent research and publication. (See pp. xiv-xv for Nancy Winter’s bibliography.)

The editors note that “Investigating craft communities, workshop organizations and networks has never been thoroughly undertaken for this period and region, nor for this exceptionally rich category of materials, or for the craftspeople producing the architectural terracottas. Previous conferences (*Deliciae Fictiles* I-IV) have demonstrated the range of decorative systems and types and mainly handmade sculptural decoration, enlarging the known *corpus* immensely. The scientific board of the *Deliciae Fictiles* conferences therefore aimed to create a platform to discuss the network between patron elites and specialized craft communities that were responsible for the sophisticated terracotta decoration of temples in Italy between 600 and 100 BC. The time had come to shift the topic to a more general subject, namely the production processes and craft mobilities in terracotta roof decoration in the Mediterranean, bringing to-

gether the Greek, Italic and Anatolian worlds, hence the subtitle of this book: ‘Architectural Terracottas in Ancient Italy and beyond’.”

The conference it records was held in Naples in 2018 “to discuss workshops and networks, the mobility of craft people and craft traditions and techniques, asking how images, iconographies, practices and materials can be used to explain the organization of ancient production, distribution and consumption of this exceptional material class.” There is also presentation of new discoveries. Papers are in Italian, English, German or French. The range of sites includes Greek Sicily, Magna Graecia and Italiote sites, Lipari, and Italic central Italy and Umbria. Etruscan material is represented by collections in Berlin and excavated finds from Veii-Campetti, Cerveteri, including the Manganello shrine (usually only discussed for anatomical terracottas), Tarquinia Pian di Civita, the *Fanum Voltumnae*, Populonia, Marzabotto, and Poggio Colla. Emphasis is on coroplasts, their strategies, status, mobility and networks.



**Faya Causey, 2020. *Ancient Carved Ambers in the J. Paul Getty Museum* (2nd edition). E-BOOK: ISBN 978-1-60606-635-5, FREE. PRINT VERSION: ISBN 978-1-60606-634-8, US \$75.00/UK £60.00. US Publication Date January 7, 2020; UK Publication Date January 9, 2020. <https://www.getty.edu/publications/ambers/>**

This updated second edition has topical essays plus a catalogue of spectacular carved ambers, many of them Etruscan or Italic, along with bibliographic references in each entry and exceptional photographs, all at the right price for scholars (free!), although a print book is also available. Causey’s fine observations on use wear, possible rubbing and handling for magical purposes, styles and techniques and art- and natural-historical background make this invaluable for scholarly use and engaging for general readers.

As just announced (December 3, 2019), Getty Publications is re-releasing *Ancient Carved Ambers in the J. Paul Getty Museum* (Getty Publications, Free, online) through its digital publishing framework, Quire. In this new format, this scholarly resource is now open access

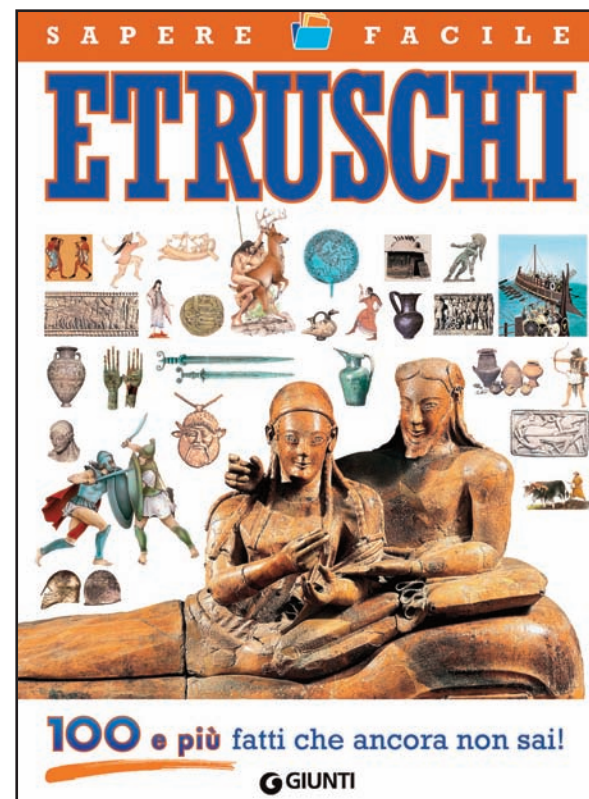
in order to encourage free use and dissemination of its contents.

The Getty’s first collection catalogue to be published digitally in 2012, *Ancient Ambers* presents a group of remarkable amber carvings from the J. Paul Getty Museum’s collection—the second largest body of this material in the United States and one of the most important in the world. The fifty-six Etruscan, Greek, and Italic carved ambers date from around 650 to 300 B.C. Through exquisite visual examples and vivid excerpts from classical texts, this catalogue examines the myths and legends woven around amber—its employment in magic and medicine, its transport and carving, and its incorporation into jewelry, amulets, and other objects of prestige.

In addition to full descriptions of each piece, including typology, style, chronology, condition, and iconography, *Ancient Carved Ambers in the J. Paul Getty Museum* includes new object provenance information.

The catalogue will also be released in multiple free formats for download, as well as a paperback reference edition for purchase.

Faya Causey is the former head of academic programs at the National Gallery of Art, Washington, DC, and a past Getty Scholar (2017–18) and Getty Guest Researcher (2018–19). She was educated at the University of California (BA, Riverside; MA, PhD, Santa Barbara) and lectures and publishes internationally on museums and on ancient, Renaissance, and modern art.



**Giuseppe Della Fina, *Etruschi* (Sapere Facile series, “100 e più fatti che ancora non sai”), Florence/Milan, 2018, Giunti, 127 pages.**

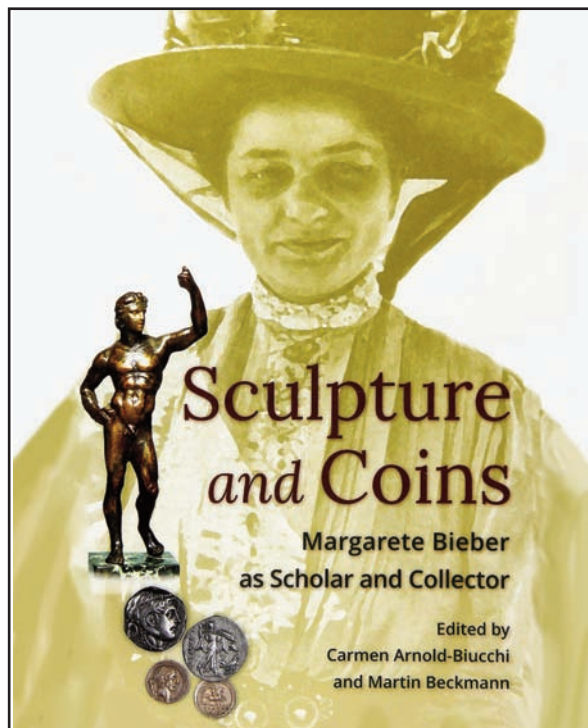
A very intriguing paperback aimed at young readers but equally of interest for laymen and scholars who teach Etruscans. Lavishly illustrated with photographs of artifacts and sites, and dozens of drawings and paintings copying or interpreting ancient art works, it covers all of Etruscan history and culture in thematic sections with a short index.

*Continued on page 26*



The latest hot topics appear here, with eminently sensible explanations... a glossary appears as popup “cards” for terms like “epigraphy, autochthonous, thalassocracy, pantheon” etc.

All basic fields are covered, such as religion, terrestrial and naval warfare, technology, the question of origins as a false problem, how to study the Etruscans in the absence of their literature, and in the face of contradictory information from their rivals, Etruscans in the Po Region and Campania, and beyond Etruria, commerce, agriculture, housing (from the prehistoric *palafitte* to the atrium house), and historical developments like the Battle of the Sardinian Sea, the building of Pyrgi, the Battle of Sentinum etc., time reckoning from noon to noon, cooking and foods, clothing, inscriptions and literacy. All the main topics, objects, places and tropes appear here somewhere, and with common sense commentary.



**Carmen Arnold-Biucchi, Martin Beckmann (ed.),** *Sculpture and Coins: Margarete Bieber as Scholar and Collector. Loeb Classical Monographs 16.* Cambridge, MA: Harvard University Press, 2018. Pp. xviii, 148; 24 plates. ISBN 9780674428379. \$30.00. Contents:

“The Relation between Sculpture and Coins: The Collection of Margarete Bieber,” Carmen Arnold-Biucchi;  
 “Remembering Margarete Bieber in New York,” Larissa Bonfante;  
 “The Impact of Margarete Bieber on Twentieth-Century Scholarship,” Matthias Recke;  
 “Honos and Virtus: Marcus Aurelius and Antoninus Pius,” Peter F. Mittag;  
 “Dead Emperors,” William E. Metcalf;  
 “Faustina the Elder and Younger in Coins and Sculpture,” Martin Beckmann;  
 “The Women of the Severan Dynasty: Coining Female Power?” Annetta Alexandridis.

Chapter 2 is a memoir of Margarete Bieber by Larissa Bonfante. (See Bryn Mawr Classical Review BMCR 2019.11.28)



At last, editors and authors of the popular press are showcasing Etruscan culture, with interesting glimpses of areas of Etruscan life, such as warfare (see the Osprey booklet *The Etruscans* by D’Amato and Salimbeti, reviewed in *Etruscan News* vol. 21: p. 27). Karwansaray Publishers, based in the Netherlands and publishing in English, has produced two issues of *Ancient History* magazine with articles dedicated to Etruria, and has many more items on Roman, Greek and related ancient cultures.

***Ancient History* no. 22 (July-August 2019)** dedicated its main text to *The Etruscan Legacy: Life in Italy Before the Romans* with articles edited by Sandra Alvarez and lavishly illustrated, including paintings recreating famous events and cultural scenes (sometimes almost too-true-to-ancient-artworks – such as the heroically nude battle, pp. 29-31, featuring the Vibennas and Macstrna as depicted in the François Tomb of Vulci!).

Articles (pp. 14-39):

Joshua R. Hall, “Cosmopolitan Etruria - International ties in central Italy.”

Larissa Bonfante, “Lovers of life & luxury - Etruscan society and daily life.”

Ross Cowan, “Aristocratic adventurers - Kings & warlords in Archaic Italy.”

Jean MacIntosh Turfa, “*Etrusca disciplina* - Reconstructing a lost ancient religion.”

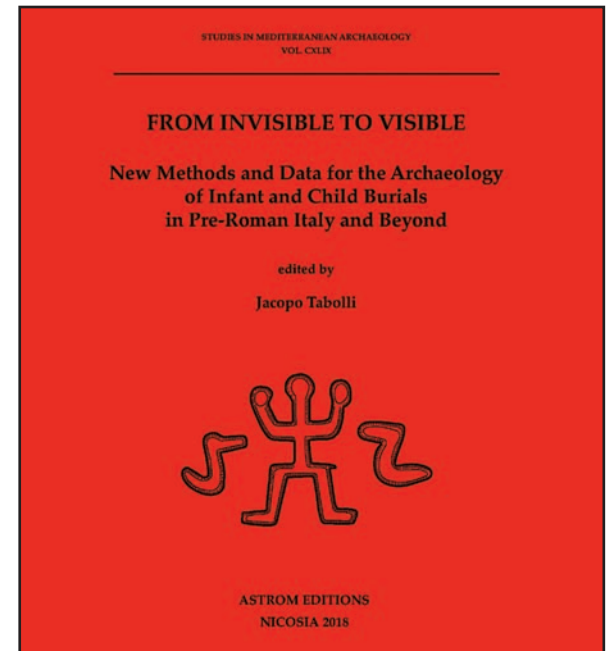
A cooking feature by Manon Henzen, “Dining with the Etruscans - Food in Italy before the Romans” (with recipe for “cheese bread” using ingredients available in antiquity but making the point that no authentic Etruscan written recipes are known).

...and a page of assorted Etruscan bibliography for further reading (p. 58).

Author Manon Hentzen has an historical cooking studio, “*eet!verleden*” (“eat! the past”) in the formerly Roman city of Nijmegen (Netherlands): see her website

[www.eetverleden.nl](http://www.eetverleden.nl) (courses, books, recipes from antiquity through 17th-century, mainly in Dutch).

***Ancient History* number 25 (December-January 2020)** is dedicated to “Language and literature in antiquity” with articles on Egyptian, Mesopotamian, and Roman writing and literature, including “An ancient literary loss - The written word in Etruria” (Jean MacIntosh Turfa). Both issues are on the website: [www.karwansaraypublishers.com/ahm-issue-25.html](http://www.karwansaraypublishers.com/ahm-issue-25.html)



***From Invisible to Visible, New Methods and Data for the Archaeology of Infant and Child Burials in Pre-Roman Italy and Beyond*, edited by Jacopo Tabolli, Studies in Mediterranean Archaeology, Vol. CXLIX, Nicosia: Astrom Editions, 2018.** Reviewed by Nancy T. de Grummond

There has been a glaring omission from Etruscan studies for years, that is, a systematic approach to the burial of children and infants, in cemeteries and in habitation sites. This volume beautifully fills in the gap. This series of studies, many of which were first presented at a conference organized in 2017 by Jacopo Tabolli while he was Visiting Fellow at the Department of Classics, Trinity College Dublin, and funded by the Irish Research Council, covers a wide range of cultures and problems related to these burials.

The first part of the book concentrates on method and theory in this relatively undeveloped field of archaeology. Etruscan scholars will find a marvelous lead chapter on “The Land of the Young” by Jean MacIntosh Turfa, with plenty of information and analysis of facets of childhood and burial customs of a comparative nature, but with nuggets of Etruscan detail, such as a very useful and surprisingly numerous list of epitaphs of children giving their ages at death. Also to be noted are Tabolli’s own study of long neglected material from Grotta Gramiccia at Veii (mid-9th to late 8th century BCE) and Maria Bonghi Jovino’s contribution with her ever-evolving ideas about the astonishing infant burials at Tarquinia Pian di Civita, along with Marshall Becker’s treatment of the cemetery of Tarquinia Le Rose (9th-early 8th centuries BCE).

Other Etruscan sites are discussed in a chapter on infant bones in zooarchaeological assemblages (Forcello



and Murlo; by Angela Trentacosta, Sarah Kansa, Anthony Tuck and Suellen Gauld). All in all, more than 35 sites are treated in the 273 pages of the volume, with an amazing geographical range from Latium and Rome, Abruzzo, Samnium, Sicily, and Sardinia to northern Italy. This is a cornucopia of information brought together between two book covers that constitutes essential reading and dedicated study for scholars specializing in the various cultures indicated and for those studying social history and burial customs.

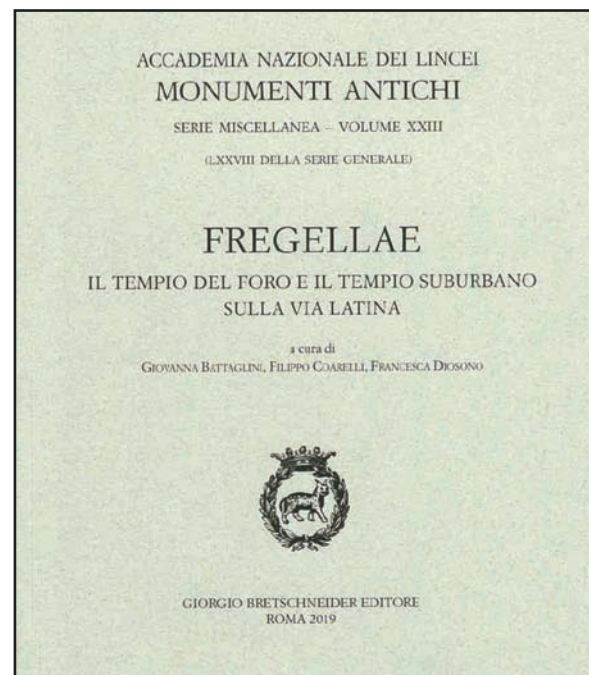


***La città etrusca e il sacro, Santuari e istituzioni politiche. Atti del Convegno, Bologna 21-23 gennaio 2016* edited by Elisabetta Govi. Bologna: Bononia University Press, 2017.** Reviewed by Nancy T. de Grummond

A conference on the Etruscan city and its sanctuaries and a resulting volume of the proceedings were the capstone of a three-year project anchored at the University of Bologna with coordination by Giuseppe Sassatelli. The objectives were to explore the “Geography of the Sacred”; to examine selected sanctuaries closely according to the divinities and cults within their respective cities; and to analyze the dynamic relationship between the forms of urban sanctuaries and their concomitant political institutions. Principal Units of Research were the universities of Pavia (M. Harari), Perugia (S. Stopponi), Pisa (M. Bonamici), Rome “la Sapienza” (G. Bartoloni), Salerno (A. Pontrandolfo) and Venice (A. Maggiani).

The excavation and publication of Etruscan sanctuaries has been one of the most important achievements of the last thirty or so years in Etruscan studies. This volume provides a spectacular update on the remarkable work that has been going on at a number of Etruscan sites: Veii, Cerveteri, Pyrgi, Tarquinia, Gravisca, Orvieto, Volterra, Marzabotto, Verruchio, Pontecagnano, Cuma, Capua and Fratte. For the sake of comparison, there are also articles on sanctuaries of Rome, Pompeii,

Athens, Magna Graecia and pre-Roman Italy. In this volume, skillfully edited by Elisabetta Govi, the contributions are concise, and numerous illustrations aid the reader. Besides the analysis of individual sites, there are more general studies, by Sassatelli on rituals and institutions in the Po area and by Giovanni Colonna on the terminology for sanctuaries in Etruscan. The *discussione* and *tavola rotonda* at the end are also of great interest and value.



***Fregellae. Il tempio del Foro e il tempio suburbano sulla via Latina*, edited by G. Battaglini, F. Coarelli, F. Diosono. Monumenti Antichi 78, serie miscellanea 23 (Giorgio Bretschneider Editore, Roma 2019), 416 pages of text, 329 illustrations. ISBN 978-88-7689-314-8; ISSN 0391-8084.** Reviewed by Alexander Ekserdjian, Columbia University

This volume unites two very different monuments, which combine to present a rounded picture of the Latin colony of Fregellae (located about 65 miles southeast of Rome) before its destruction in 125 bc. The results published here concern the Forum Temple (excavated 1991-1992) and the suburban temple on the Via Latina (excavated 1998-2004). The two temples are revealed to have differed in their ritual practice, yet to have been similar in terms of decoration and chronology. The comparison guaranteed by the joint publication is valuable as much for the differences as for the similarities.

The excavation of the urban temple, located on the NE corner of the forum in close proximity to the Comitium, can boast pedimental sculpture connected to the world of Dionysos on the west pediment and a battle scene involving a cuirassed rider and a man wearing what looks to be a Macedonian kausia in the east pediment. In addition, a terracotta cult statue at life-size and the signature of a Greek artist are also presented by the excavators. All of this material is dated to a major redecoration of the temple carried out in the early years of the second century.

The suburban temple, located along the Via Latina, also saw a renovation in Fregellae's boom years at the start of the second century, in the aftermath of victories in Asia; the pedimental sculpture is attributed to the

same workshop as the Forum Temple. While the cult of the Forum Temple is understood to be ‘political’, and no dedications are published alongside the architectural decoration, the presence of humble dedications at the suburban sanctuary has led the excavators to suggest that this cult beyond the city wall was connected to female initiation. The extensive votive material from the site is tabulated and analysed collectively, as well as being presented by class of material.

In this publication, the precise description of objects is combined with the thoughtful and wide-ranging analysis of comparanda and context to create scholarship which focuses in but faces out, situating Fregellae and its material culture within Italy and the Mediterranean. The text is accompanied by an array of technical drawings, tables, and bar charts. The photographic reproductions, although numerous, are at small scale and in black and white. This publication adds to the already rich picture we have of the sanctuaries of ancient Fregellae, allowing for fertile comparison between these two temples and the already published Temple of Aesculapius.



## Pre-Review and book announcement:

**Larissa Bonfante, *Images and Translations. The Etruscans in the World*. A monograph to be published posthumously in 2020 by the University of Michigan Press, with final editing by Jane Whitehead, Mary Knight and Gary Enea.**

by Jean Turfa

I had the privilege of reading the draft manuscript of Larissa Bonfante's last book, a worthy sort of sequel to her early – and still cited — *Out of Etruria* (and to many of her other works.) It ranges over much of the ancient Mediterranean and European world in its outlook and touches on the really interesting topics about which we are all curious. She assesses some of the crucial phenomena of ancient art and society, with special focus on the Etruscan reception of and/or contribution to aspects of Greek art, long distance exchange and social or familial development, ending with the impact of ancient and especially Etruscan and Italic art and traditions on the medieval, Renaissance and modern world. Chapters cover: Families and Gender (including sex, childbirth and women's lives); What Happened to the [Greek] Kouros (Greek art filtered by the Etruscan and Celtic cultures); Amber, Runes and Situla Art (including the leg [human] in mouth [animal] motif); The Final Journey (tombs, underworld, ancestors, and erotic art); and Echoes from Classical Antiquity (nudity, symbols, conclusions and controversies). Additional engrossing tidbits come from Larissa's reminiscences of scenes from her early life, pointing up the common humanity that stretches from the Iron Age Mediterranean through medieval Europe and into today. As I told Larissa, in one of our last conversations, I can't wait for this book to be published so that I can use it as a text for courses on the Etruscans, ancient art and society. It will be a delightful way to learn the latest evidence of ancient lives.



# OBITUARIES



## Erika Simon

1927 - 2019

*In memoriam* by Nancy de Grummond

Professor Erika Simon passed away on February 15, 2019, at the great age of 91. She was a giant of her generation, a dominating figure in the study of ancient Greek, Etruscan and Roman myth, religion, ritual, art history and archaeology, with a prolific output of publication stretching over a period of more than 50 years. Her remarkable career is summarized below but it is important first to speak of her as an absolutely wonderful human being of the highest integrity.

For many years I did not know Professor Simon personally but was profoundly influenced by her numerous publications, filled with new ideas, sometimes controversial, but always based on a thoughtful look at the evidence. I first met her when the Department of Classics at Florida State University invited her to become our Langford Eminent Scholar for the spring of 1999. Together we planned and carried out a conference on "The Religion of the Etruscans," later published as a collaborative volume, a systematic introduction to the topic, by the University of Texas Press (Austin, 2006). During this period, she lived at my home, and I had the privilege of getting to know her on a daily basis. Erika was always eager for discourse, always curious to know the opinions of others, and always willing to listen to the other side of an argument. She would actually change her stance on a particular issue as a result of what she learned from discourse. Each morning we had lively conversation over breakfast; she sat wrapped in a Japanese kimono I happened to have as a result of visiting our mutual friend Stephan Steingräber and his wife Izumi in Japan. My two cats adored her and applied each day for petting. She taught me the use of the German word *Schmus* to describe their affectionate ankle-brushing and purring.

Professor Simon taught two classes in Roman and Etruscan archaeology for us that springtime, and I was fortunate to participate as a facilitator for the American practices of taking attendance, giving exams, planning appointments, organizing slides and so on. Her manner in class was quite formal. She stood stock-still with her hands on the podium and would speak without interrup-

tion for an hour and 15 minutes in a rather low, calm voice in perfect (if German-accented) English. As someone who is prone to fear boredom or lack of interest from my American students, I have always injected a bit of performance into lectures, with much gesturing, striding around and variance of pace in speaking. I was astonished at how the students sat rapt by Professor Simon's discourse for the entire period, scarcely moving except to take notes. At the end of the period, when she continued to speak, no one moved an inch. There was none of the customary closing of books, zipping of back packs, putting on jackets that students normally use to tell a professor that the class is over. It was my regret to be the one to stand up and move toward the podium to signal that we had to observe the university's official schedule!

Erika Simon was born in 1927 in Rheingönheim/Ludwigshafen, Germany. Much of her career was recounted recently by Dr. Tonio Hölscher, Professor Emeritus of the University of Heidelberg. From 1947 to 1952 Simon studied Classical Archaeology, Classical Philology and German Studies at the Universities of Heidelberg and Munich, and in 1951/1952 she passed the 1st and 2nd state examinations for teaching. In 1952 she received the doctorate in Classical Archaeology from the University of Heidelberg under Reinhard Herbig. From 1953 to 1959 she was a research assistant at the Archaeological Institute of the University of Mainz. Also in Mainz, she habilitated in the winter semester 1956/1957 in Classical Archaeology with her thesis on the Portland Vase in the British Museum (*Die Portlandvase*, Mainz, 1957). From 1959 to 1963 she was associate professor at the University of Heidelberg. She had a visiting position from 1961-62 at the Institute for Advanced Study in Princeton. She was called in 1964 to the prestigious chair for Classical Archaeology at the University of Würzburg, and she served simultaneously as director of the Antiquities section of the Martin von Wagner Museum. Many have noted how unusual it was for a woman to hold a chair in Classical Archaeology in Germany. In 1994, she retired and became professor emerita but continued to pursue a career as a visiting professor at Aberdeen, Durban, Vienna, Australia, Tallahassee, Austin (Texas) and Baltimore. She was honored on her 90th birthday at a magnificent reception at the famed Würzburg Residence, the site of the Martin von Wagner Museum.

Among the various projects undertaken by Simon, nothing was more important than her role as founder, author and editor for the monumental international collaborative publication, *Lexicon Iconographicum Mythologiae Classicae* (LIMC), and its successor project on ancient religion, *Thesaurus Cultus et Rituum Antiquorum* (ThesCRA). Of the many significant publications by Erika Simon, one of my personal favorites is her volume on *Augustus, Kunst und Leben in Rom um die Zeitenwende* (Munich, 1986). It shows her methodology extensively and at its best, with coverage of the different cultural, social and political facets of the period with the overall goal of illuminating the architecture and art associated with Augustus and his family, always filtered through her own lenses. She was in fact criticized for offering her own views, "as the consensus interpretation," but this handbook provides far more than a summary of other people's scholarship. Her book-

let on the Ara Pacis (Greenwich, New York Graphic Society, n.d. but 1968), rendered into English without her knowledge, is of the utmost usefulness as a concise but fresh review of the precinct and the altar proper. Among her later works, I especially recommend her chapter on "Gods in Harmony: The Etruscan Pantheon," Chapter 4 in *The Religion of the Etruscans* (Austin, University of Texas Press, 2006). Many publications are found in her *Ausgewählte Schriften* on Greek Art and Roman Art (vols. 1 and 2, Mainz, von Zabern, 1998). Many thanks to Erika's dear friend Ingrid Edlund-Berry for passing on references to listings of her bibliography in Vol. I of *Ausgewählte Schriften*, 255-263, and Vol. 4 (Wiesbaden 2012), 220-221.



## Mariolina Cataldi

1944 - 2019

by Gloria Adinolfi and Rodolfo Carmagnola

Few archaeologists have shown such a profound and multifaceted interest in various aspects of culture, in the broadest sense of the term, as Mariolina Cataldi, whom we want to remember here with affection. When in 1984 she was assigned to Tarquinia by the Archaeological Superintendency for Southern Etruria, her first commitment, together with her art historian colleague Claudio Bettini, was directed enthusiastically toward facing the problems of preserving the extraordinary heritage of the painted tombs of the Monterozzi and Calvary necropoleis. Her other serious commitment was to reorganize the National Archaeological Museum of Tarquinia by rethinking the setting in a more modern way, while respecting the history of the collection from which it originated.

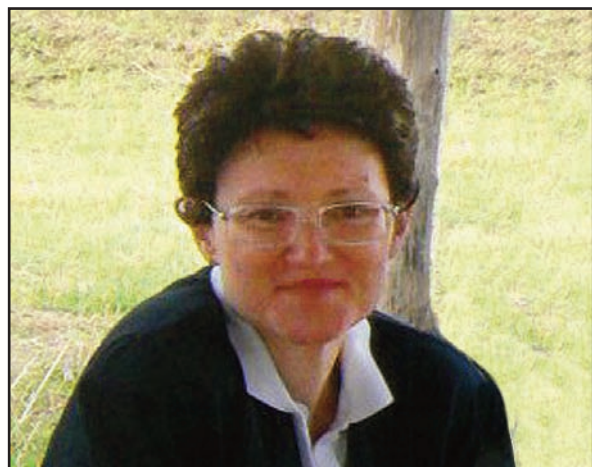
For three decades the Museum, with Mariolina and her staff, has been a meeting place and research laboratory for generations of scholars from all over the world, who have been able to benefit from her courtesy, foresight and open-mindedness. She was an archaeologist who was fully aware of preserving and enhancing the public heritage which, thanks to her commitment, in 2004 was included together with the necropolis of Cerveteri in the list of UNESCO World Heritage Sites.

Her tireless activity towards preservation, research and promotion led her to deal with different aspects of the culture of Etruria and Archaic Lazio. She encouraged important studies and archaeological excavations in the necropolis of Osteria dell'Osa at ancient Gabii, those of the Latin cities of ancient Ficana and Castel di Decima south of Rome. In Tarquinia she also supported



archaeological investigations at the Ara della Regina temple, as well as in the necropolis where, among the many important finds, she directed the excavation of the exceptional painted tomb of the Blue Demons.

Her love for Tarquinia did not cease even after retirement, when together with her colleagues, friends and collaborators, she strongly desired to create an association, the Friends of the Painted Tombs of Tarquinia, rooted in the territory, which could assist the Superintendency in the ever more difficult task of the conservation and protection of painted tombs.



**Maria Donatella Gentili**  
1956 - 2019

Professor Maria Donatella Gentili, of the University of Tor Vergata, the last pupil of Massimo Pallottino has left us. After receiving a Classical high school diploma in 1976, she enrolled in the Faculty of Letters and Philosophy at the University of Rome La Sapienza where, in 1980, she graduated with a thesis in Etruscology and Italic antiquities. (Her supervisor: Prof. M. Pallottino gave her a vote of 110/110 with honors). In 1981 she was admitted to the Scuola Nazionale di Archeologia di Roma where she obtained her specialization diploma with a thesis in Etruscology (again her supervisor Prof. G. Colonna gave her a vote of 70/70 with honors). In 1988 she won the national competition for admission to the PhD courses in Archaeology (Etruscology) at the University of Rome La Sapienza and in 1991, obtained her doctorate with a dissertation on the production of Etruscan terracotta sarcophagi from the Hellenistic period.

From 1992-1994 she held the postdoctoral fellowship in Etruscology at the University of Rome La Sapienza. In 1993 she was appointed as an expert scholar by the Chair of Etruscology and Italic Archaeology of the University of Rome La Sapienza; in this capacity she prepared syllabi and seminars for students, joined the exam commission and served as co-advisor in student theses. In 1995 Gentili won the public competition for a position as technical collaborator at Tor Vergata. In the same year she joined the research group of the Chair. In 1996 she was again appointed expert in the subject at the Chair of Etruscology and Italic Archaeology of the University of Rome Tor Vergata. Then in 2001 she was appointed to the position of researcher at the History Department of the Faculty of Letters of the University of Rome Tor Vergata.

Professor Gentili had been engaged for many years in

the excavation of the Pyrgi Sanctuary and in the publication of its important finds. Loved by all her students and colleagues as a passionate and enthusiastic scholar and teacher, she will be missed.

## TRIBUTES TO LARISSA

Just a short time ago, the editors of *Etruscan News* sent out a call for tributes to and memories of Larissa Bonfante, and even though the notice was not widely distributed and the time frame was short, word spread quickly and we were inundated with responses. Below are the ones we were able to squeeze in for press time. We will continue to collect these messages, and the ones arriving later will be incorporated into a collection to be presented at the Memorial Service for Larissa planned for the afternoon of May 1, 2020, at The Institute of Fine Arts, New York University.

The entries below, recorded here with minimal editing, are in somewhat random order.

Larissa was a dear friend to me, despite the age difference between us. An affectionate person, always ready to support my study initiatives and my reports at the conferences in which she tried to participate both in Italy and abroad, wherever possible for her. Her studies, especially on mirrors, have been a source of inspiration for me since Larissa had a special ability to observe the scenes engraved on them with sharp eyes, which they could see and interpret even what others missed. In her home in New York I was a guest during my first trip to the USA. We also had the opportunity to see each other in Rome, often together with our mutual friend Adriana Emiliozzi. Larissa has always been radiant, endowed with a strong empathy with people that certainly made her unique and special. I will cherish a fond memory of her forever.

**Laura Ambrosini**  
Consiglio Nazionale delle Ricerche (CNR)

In 1974, I wrote a letter to Professor Bonfante introducing myself as a student of Emeline Hill Richardson and asking her for information about the new (at that time) *Corpus Speculorum Etruscorum*. She wrote back immediately and warned me that if I was so interested in Etruscan mirrors I was “in danger” of being signed up for the committee! I happily walked into the “dangerous” zone, and thus began a friendship of a lifetime (45 years). This was only the first of many, many actions encouraging me in my academic career.

**Nancy de Grummond**  
Florida State University  
Tallahassee, Florida

I have so many memories. Letting me and my family stay in her Rome apartment is one, but of course it goes without saying that working on the NYU catalogue with her was an education in and of itself. I am forever grateful to her for that opportunity and the training, mentoring, joyous collaboration, as well as the friendship that grew from it.

**Blair Fowlkes Childs**  
Yale University, Institute of Sacred Music

I met Larissa Bonfante over 40 years ago, and over the years we became close friends. I think of her often, and was considering which of the many wonderful qualities she had that might have been the most distinctive. I decided it was her extraordinary enthusiasm. Whether it was going to a museum, or to the beach, or simply making a cup of tea, Larissa displayed energy, excitement, and joy, which was contagious. In her presence it was difficult, nigh impossible to feel sorry for oneself or anything else. I miss her.

**Myles McDonnell**  
Lola's stepdad

One of the first people with whom I spoke after our loss was a very close friend to both Larissa and myself, Adriana Emiliozzi, the eminent Italian scholar of Etruscan chariots. In our commiseration she mentioned that when she was a graduate student under the aegis of Massimo Pallottino and Larissa was about to leave Italy for New York, Adriana said to her professor, “There goes our *“ponte,”* our future bridge for Etruscan scholarship in the United States,” to which he agreed. This, to my ears was the essence of her being and I felt great comfort in seeing that it did in fact become true. As chief engineer and architect of this “bridge,” she truly united the Italian and American scholarly worlds. We will continue to try and traverse the still “rickety” structure in honor of our chief engineer for all things Etruscan. She felt very strongly that this publication was very important, not only for the audience and scholars in the U.S but more increasingly for the Italians and Europeans.

She was more than a friend, she was as family. A “great aunt” in every sense and I will miss her dearly.

**Gary Enea**  
*Etruscan News*

For your enjoyment, I'll mention a lovely little story about Larissa, as well as an inspired idea that she gave me at the time. About 1995 we were attending an AIA meeting in Atlanta. Accompanied by Dericksen Brinkerhoff (now also sadly deceased), we went on a field trip to the Carlos Museum at Emory University. While there Larissa suggested that I research the fascinating subject of floral and vegetal borders on Etruscan mirrors, which I've been doing off and on since she mentioned it. All of a sudden, we realized that Dericksen was no longer with us. We searched high and low throughout the museum to no avail. Finally, in exasperation, Larissa turned to me and remarked “Typical of Dericksen, always disappearing into thin air.” The way in which she said it struck me as so funny that, laughing hilariously, I almost fell off the bench we were sitting on. Eventually, Dericksen turned up with a sheepish grin on his face, having been taking tea in the director's office.

One of the nicest and most generous things among many that Larissa did for me was to give me her own annotated copy of the “CSE” Hungary-Tchecoslovaquie. Whenever I use this book, I am thrilled and touched to read her astute pencilled comments and additions. We will all miss Larissa so much!

**Evelyn Bell**  
San Jose State University





Larissa's favorite birthday key-lime pie.

Dear Larissa,

I am a recent friend of yours, at least comparatively, but as fond and affectionate as any other. In the past ten years you have been a sister, a mother and a mentor to me, both during my trips to New York and your stays in Rome: I will always miss our tea time chats about mythology, friends, ancient society, cats and above all the Etruscans.

Everything becomes personal, light and deep at the same time, when you are involved: surely this is one of your extraordinary gifts.

You have been and still are a guiding light for anybody who wishes to have a full life, made of family, culture, understanding and inclusion. This is how I feel and I will do my best to live up to your example.

Farewell Larissa, and, please, take my best to Tanaquil and Hrotswitha of Gandersheim.

Always yours,

**Daniele Maras**

Soprintendenza Archeologia Belle Arti  
Paesaggio Etruria Meridionale

As a young scholar I was introduced to the Olcott collection at Columbia University by Larissa and thanks to her guidance was able to publish *Iron Age and Etruscan Vases*. It was an important milestone in my career, and I am grateful for her encouragement and kindness. Her generosity in sharing her expertise was always present, and in recent years we have all benefitted from the valuable information provided by the publication of *Etruscan News*.

**Ingrid Edlund-Berry**

University of Texas at Austin

I have seen Larissa give unconditional help and encouragement to generations of students and fellow scholars, me included. A world class scholar who bequeathed the field a stack of major resources such as *Out of Etruria* and *Etruscan Dress* (I have two copies of *Etruscan Language*, I use it so much!), she never was too busy to write a chapter or give a lecture whenever I asked. Larissa could chat equally happily with all sorts of folks... including cats. We shared all the cute internet creature photos and she even cooked me a meal when I turned up on her doorstep (while the formidable feline Lola was persuaded to cuddle with me!) A great effort is now required of us to carry on all that she shared with the world, both academically and personally.

**Jean MacIntosh Turfa**

University of Pennsylvania Museum

I first met Larissa on New Year's Day 1982 at a party in the apartment of Larissa's good friend Frances Lanza. Being a lowly graduate student, I was completely speechless in awe of her. Actually, I still am in awe, though less tongue-tied. Little could I have imagined then how supportive she could be of struggling scholars at all stages of their careers, and how dear to me she would become. For decades she guided and collaborated closely with me on the publications for which I was the founding editor, *Etruscan Studies* and *Etruscan News*. She sent me her first drafts to read and I sent her my few. We traveled a bit together and shared hotel rooms at the AIA meetings (although she was seldom in them), and we shared our grievances and pains, of which we had many in the last few years. But when I think of her, I mostly remember how much we laughed – giggling like schoolgirls, bursting out in great peals, doubled over for minutes at a time. In my memory, it was constant. It is the shared laughter that I now miss most.

**Jane Whitehead**

Valdosta State University

Larissa was a very generous friend, who entertained me with home cooked meals, family anecdotes and undated me with scholarly news and offprints. Collaborating with her on the American Academy's Study Collection project was an especially rich experience. Our co-edited volume does not begin to reflect the many happy hours we spent working side by side in the little museum of the Academy. The years laboring on that project with her were a special gift to me.

**Ili Nagy**

University of Puget Sound

Over the years, several scholars from abroad have visited at NYU, working largely with me. These were all people working in the field of Roman law. However, Larissa always declared herself happy to share her office with these people. And then, in doing that, she became a kind of hostess for them while they were here. What is more, given the fact that for anyone in the field of Roman law, the name Bonfante is hugely important, they were all mightily pleased to spend their time in New York working in an office with that name on the door. And, of course, just as I say, Larissa herself was incredibly hospitable, and made them all feel utterly at home. I'm thinking first of Salvo Randazzo, then of Kaius Tuori, and after that, Pierangelo Buongiorno.

**Michael Peachin**

Professor, Department of Classics, NYU

Larissa was not just a mentor, but a dear friend. She invited me to her apartment in Rome for many years and there we would discuss Etruscans, Italy, family and life... Her immense contributions to the field of Etruscology have changed the way we look at the Etruscans today. For this, and so much more, I will miss her terribly.

**Lisa Pieraccini**

University of California, Berkeley

In April this year I was lucky to spend a morning with Larissa and John Hopkins discovering the Etruscan collection at NYU. With her characteristic passion for

all things Etruscan, we had fun exchanging ideas on how to incorporate artefacts into teaching, plotting ways to strengthen ties between Italian and Anglophone research, and planning trips to see other Etruscan collections on the next visit. Tea and biscuits in her office rounded out a typically warm and welcoming encounter. She will be remembered in Oxford for her Sybille Haynes Lecture on runes and amber (given in 2014); her much-used writings on Etruscan women and dress; and her tireless work to promote Etruscology. Her passing is a tremendous loss to scholarship and for her colleagues.

**Charlotte Potts**

Ioannou Centre for Classical and Byzantine  
Studies, Oxford

This summer we arranged with Larissa that I and my husband should stay in her flat at Piazza di San Cosimato in October. (We kept the date and stayed there.) What a strange feeling to be there and know that she would never come back.... I looked at books we had talked about and remembered a life. I miss her so much. She was such a wonderful friend. We have had such great times together in many places. And lively discussions about the Etruscans and life in general. What a loss!

**Annette Rathje**

University of Copenhagen

Simon Stoddart thanks Larissa for hosting his 2006 lecture in New York, providing kind hospitality in her apartment, acting as a transatlantic messenger and inspiring him to look beyond Etruscan landscapes in his research.

**Simon Stoddart**

University of Cambridge

I met Larissa for the first time in the late Seventies in Italy. I remember still very well our meetings during several Etruscan congresses in Florence (1979 and 1985) and in Benevento (1981) where she came together with her parents. Several times I have been her guest together with my Japanese wife Izumi and my children in the nice villa of her former husband Leo near Strada in Chianti south of Florence.

But particularly I enjoyed her true and uncomplicated hospitality many times from 1988 to 2000 in her apartment in New York near Colombia University with the view towards Harlem – sometimes together with other guests as the Etruscologist couple Giovanni and Elena Colonna in 1999 when they visited for the first time the United States. Sometimes we had nice meetings and dinners in Larissa's house with other members of the Etruscan Foundation such as Nancy de Grummond and Jane Whitehead after the conferences and convegni organized by Conte Fernando Cinelli. Larissa was always very kind and helpful to suggest and organize for me archaeological visits and trips in the United States. She introduced me in 1993/94 in Washington D.C. to Nando Cinelli and the Etruscan Foundation and she was one of the main supporters of my Kress Lectureship which allowed me in 1997 during two months and a half to visit many states, cities and exciting places in the USA, to meet many colleagues and members of the AIA



and to spend some memorable weeks at Florida State University as guest of Nancy de Grummond

After my return from Japan to Italy in 2001 we met again many times in Italy specially in Rome and Tuscany. We organized together some archaeological trips and we had a nice lunch and visit once in Barbarano Romano (VT) together with other American and Italian friends and colleagues including her father Giuliano Bonfante almost 100 years old. A bit later I had with him in his Roman apartment in Trastevere a long discussion on the development and situation in Japan and China. During the last years Larissa often urged me to write something and to send some photos for her “Etruscan News” which became a very useful source of information on Etruria not only for American scholars

Our last two meetings go back to February 6 and May 22, 2019 when I met her in Rome in Palazzo Corsini after a lecture organized by the Academia dei Lincei and in Palazzo Patrizi during a convegno on Bisenzio. In spite of her advanced age she was lively as ever being involved in discussions with other colleagues. I didn’t believe that I wouldn’t see her anymore and the message of her daughter about her sudden death in summer was a real shock for me

*Panta rei* – but I will never forget Larissa’s kindness and hospitality, her surprising knowledge and curiosity in many different academic fields. I admire her strong willingness and spirit to travel continuously and to become a kind of archaeological bridge specially concerning Etruscan culture between the old and the new world.

In Gratefulness, **Stephan Steingraber**  
Univerisità Roma Tre

It is indeed hard to come to terms with the loss of someone as brilliant and dear as Larissa. One constantly stood in awe of her immense knowledge and talent in setting archaeological and cultural phenomena into context. All of us in the field have at some stage had reason to appreciate her great generosity of spirit and willingness to collaborate with and support her colleagues on any project, especially, of course, those relating to her beloved Etruscans.

Other contributors will note Larissa’s magnificent list of awards, achievements, publications and protégés, but I would like to comment on the special relationship that she held with the British Museum. This period of happy co-operation coincided with my curatorship of the Etruscan collections and went back some forty years. Larissa was always ready to throw light on and reconsider all manner of objects, not least in the field of epigraphy, and this is exemplified in her small but invaluable book on the Etruscan language in the British Museum’s *Reading the Past* series (1990). A particular highlight for me was working with her on our little book about Etruscan myths (2006), which presented a wonderful opportunity for us to look at so many objects together and led to some fascinating discoveries and observations. It was also a lot of fun, and I don’t think we had one session that didn’t at some stage erupt with fits of laughter.

Larissa was always ready to contribute to conferences and lecture series no matter how hectic her schedule. As far as the BM is concerned the earliest was a

paper on nursing mothers for my Italian Iron Age Artefacts conference and publication in 1982. Twenty years later in 2002 Larissa gave a much acclaimed public lecture at the BM on ‘Etruscan sex and magic’, still recalled with pleasure by those who attended. It was one of the Eva Lorant Annual Etruscan lectures, which on this occasion formed the opening event of the Etruscans Now conference, which Phil Perkins (Open University) and I organised that year.

Like the Etruscans, Larissa had a great zest for life. One can only assume that the auspices on the day she was born were truly remarkable.

**Judith Swaddling**  
The British Museum

I was introduced to Larissa by her friend and colleague Nancy de Grummond in 1997. Thanks to the invitation of Professor de Grummond I took part in the seminar dedicated to the Hellenistic funerary rites and art at the Florida State University along with renowned specialists in the field like Brunilde Sismondo Ridgway and Stephan Steingraber. After the seminar I planned a short visit to New York, and there I had the pleasure to meet Larissa, a most generous and optimistic person. I was her guest for several days. The same year together with my family we were in Rome, met Larissa there and had nice walks in the town. During another of my visits to Rome I also met Larissa’s father Giuliano Bonfante, who presented me his recent publication, and shared some memories about Bulgarian linguists, like Vladimir Georgiev, a prominent linguist, with a marked contribution to the studies of the language of the ancient Thracians. Larissa was interested in Thracian culture too, being aware of the important legacy which any people gives to the multifaceted essence of the ancient Mediterranean culture.

**Julia Valeva**  
Bulgarian Academy of sciences, Sofia

I met Larissa for the first time at Alphen aan den Rijn (the Netherlands) in 1989. She showed a special form of humor calling our wild garden a *lucus* and the portrait photo in my passport that of a serial killer... (maybe hinting at my book reviews). We visited together the Classical Congress in Amsterdam. I noticed that she was very interested in the research of young scientists. She invited me to hold a lecture in New York at the occasion of the Umbrian exhibition. One hour before the presentation she said: ‘You are not going to read your text. Do it from memory as you use to do at Leiden University.’ When I had almost finished my speech, she corrected me: ‘You should pronounce linen as linnen (as in Dutch), not as ‘lynen’.’ Later we met at many occasions. She invited me to publish Dutch archaeological news in Etruscan News, and corrected some of my English texts. I will never forget her hospitality, scientific curiosity, publications, open mindedness, and critical attitude. Let us hope that she and all Etruscologists will meet again in an Elysium.

**L. Bouke van der Meer**  
Leiden University

Her work will be well known to all who study Italian archaeology, especially the Etruscans. Undoubtedly her achievements will be honoured by the scholarly



With Laura Ambrosini , Staten Island ferry.

community in due course. Here I wish to express my personal sense of loss of someone who offered support to so many people in our field. She was a good friend to Accordia and we will all miss her.

**Ruth D. Whitehouse**  
Emeritus Professor  
UCL Institute of Archaeology, London

The first time I met the wonderful Professoressa Larissa Bonfante was 1993 in Firenze. We were summoned to a meeting with the International Committee for the Publication of Corpus Speculorum Etruscorum. I was a young PhD candidate replacing the renown Carl-Eric Östenberg who had become ill and could not fulfil this commitment. The assembled collection of learned, old, male professors, speaking Italian, asked who I was and what was I doing there (that much I understood). Larissa directly came to my aid, kindly presented me to the committee and translated for me the key issues. At lunch that day we changed our whereabouts and became friends for life. She served as my opponent in Lund some years later and gave constructive criticism on my dissertation. She invited me to give a lecture during a special session at the AJA conference in San Diego. During my stay we visited the Paul Getty Museum and celebrated New Year’s Eve with her family in LA. Further on we met in Rome and at conferences and she was at all times kind-hearted in all respects. My warmest memory of her kindness is connected to the celebration of Francesca Serra Ridgway and David Ridgway in London 2006. We had tea (Larissa *always* drank tea) at the British Museum and I told her of some personal problem with my son. ‘Take him to New York and visit me. I have had other young (people) coming and later shaping up – it has something to do with the city.’ So, I did, and had the most wonderful visit with him at Larissa’s home in Morningside Drive close to Columbia University and the park. The second day my son came to our room and said, rather annoyed, ‘there is a man in the bathroom’. We soon discovered that her home was a place where people from all the world came to stay a night or for longer periods. They were of all sorts, artists, colleagues or just friends and we shared wonderful conversations and discussions in her living room. Herself, she lived in tiny servant’s room behind the kitchen with her beloved cats. Larissa was a rare human being with incomparable warmth and kindness. I miss her.

**Ingela Wiman**  
Professor Emerita, Gothenburg University



*Larissa, continued from page 1*

friends and colleagues. Over and over there are reports of how she helped with the research of some young person or an established scholar, how through the years she offered her guest room in her apartment on the upper West Side in New York to visiting scholars and assisted them in their work in libraries and museums, how she would willingly accept assignments in out-of-the-ordinary initiatives. Just after her death appeared what will be remembered as one of her last publications, an essay on Etruscan “Lovers of Life and Luxury,” written for the handsome Dutch popular magazine *Ancient History* 22 (July-August, 2019). Editor Sandra Alvarez reported that Larissa went well beyond the article assigned to her; characteristically, she willingly advised on any other questions about the other articles in the issue.

Born March 27, 1931 to parents from northern Italy—in Naples, because her “mother was teaching there”—Larissa soon left Italy with her family due to adverse political conditions. The family was academic, her grandfather Pietro Bonfante being a prominent historian of Roman Law, and her father Giuliano a distinguished linguist specializing in Latin, Etruscan and Hittite. Having taught at the Universities of Genova and Torino, Giuliano now took a position in the USA at Princeton University (1939), and thus in Princeton Larissa grew up and went to high school. She took her BA at Barnard College (1954), her MA at the University of Cincinnati (1957), and her Ph.D. at Columbia University (1966). Margarete Bieber was her beloved mentor at Columbia, and Otto Brendel directed her research on Etruscan dress, calling in Emeline Hill Richardson, at the time the leading American scholar on the Etruscans, to serve as an outside consultant. With their encouragement and help, after graduation Larissa turned out the fundamental volume, *Etruscan Dress* (Baltimore 1975; Updated edition 2003). She continued to study costume throughout her career, and produced other classic studies on “Nudity as a Costume in Classical Art” (*AJA* 93, 1989) and *The World of Roman Costume*, co-edited with Judith Sebesta (Madison, 1994), a collection of essays based on her highly successful seminar for the National Endowment for the Humanities at the American Aca-

Larissa joking with Daniele Maras after his first New York talk at Columbia. She was, of course, wielding her weapon of choice, her infamous two ton bag.



Larissa spreading *Etruscan News* across the landscape of Veii with Gilda Bartoloni in tow..

demy in Rome, where a brilliant fashion show was staged with the help of Norma Goldman, including Larissa’s son Sebastian dressed as a Roman prince. Under Brendel Larissa began her lifelong study of engraved mirrors and cistae. One of her earliest publications “A Latin Triumph on a Praenestine Cista,” appearing in the *American Journal of Archaeology* in 1962, gave particular attention to the dress of a triumphing figure. Perhaps her most important article on Etruscan mirrors was a study of the exquisite specimen in Bloomington in *Studi Etruschi*: “The Judgment of Paris, the Toilette of Malavisch, and a Mirror in the Indiana University Art Museum.” *StEtr* 45:149–168. Himself a pioneer in the study of erotic art in antiquity, Brendel also inspired her to pursue research in sexuality and gender, so that she became a leading authority on social aspects of Etruscan and Situla art. Among the themes she pursued were the married couple, mothers and children, and nursing mothers.

Family was always foremost for this Italian in America, who constantly crisscrossed the ocean from New York to her other residence in Trastevere in Rome. She revered and appreciated her father Giuliano for his warm personality (he loved to tell her jokes “to cheer her up”) and his important scholarship. In the 1970’s I recall seeing his systematic study of Etruscan grammar, which had been typed with a typewriter on onion-skin paper, and learned of Larissa’s wish to turn it into a general book on the Etruscan language, adding her own treatment of the archaeological context for Etruscan inscriptions and language. The result was the immensely useful volume *The Etruscan Language: An Introduction* (1983, substantially revised in 2002). The study aid of “Sources,” providing information, photos and drawings of a number of important selected inscriptions, is unsurpassed for presentation of primary materials for the study of the Etruscan language to the English-speaking community of scholars and students. Highly recommended for similar reasons as a brief introduction to Etruscan is her work on the language, based on inscriptions in the British Museum: *Reading the Past, Etruscan* (London,

1990). Larissa made everyone aware of the world of the population in northern Italy known for its use of the decorated bucket or situla. At a regional conference of the Archaeological Institute of America at Tallahassee in 1976 she first presented and later published in *Archaeological News* her ideas about how the Etruscans at Murlo (Poggio Civitate) shared costumes and customs with the Situla Peoples (especially the famous “Cowboy Hat”). The mature and full expression of her thoughts appeared in a volume called *Out of Etruria, Etruscan Influence North and South* in the *British Archaeological Reports, International Series* S103, Oxford in 1981. Probably most influential of all was Bonfante’s edited-volume/ handbook, *Etruscan Life and Afterlife*, published by Wayne State University Press in 1986. For many years this publication, a collaborative work on a wide range of topics, filled the role of introductory volume on the Etruscans for university classes.

Professor of Classics at New York University until her retirement in 2006, Larissa was named Great Teacher there in 1983 and was widely acclaimed beyond the university. The highest honor of the Archaeological Institute of America, the Gold Medal for Distinguished Archaeological Achievement, was bestowed upon her in 2007. She held the prestigious Jerome Lectureship at the University of Michigan and the American Academy at Rome (2006-2007), forthcoming as a volume called *Images and Translations, The Etruscans Abroad* from the University of Michigan Press. At a conference on Etruscan art history organized by Francesco De Angelis at Columbia University in May, 2019, in what will have been her last public presentation, Larissa showed crowd-pleasing highlights from this research. Her wellknown wit, beauty, charm, versatility, collegiality and sense of humor and irony were all on display for this last time. Though Larissa Bonfante lived to the great age of 88, her friends were shocked and taken by surprise at what seemed like an early departure. Our consolation is to know that she owns a place among the immortals of our profession. For listings of publications by Larissa Bonfante, see her faculty page at NYU: <http://as.nyu.edu/object/LarissaBonfante.html> and the memorial by Jean MacIntosh Turfa: <https://www.archaeological.org/>

*Editors note, Reprinted from Etruscan Studies.*

Larissa and Jane eager to serve dinner in the San Cosimato apartment. Mentally begging Gary to take the picture so we could eat.

