Vulci - A year of excavation
New treasures from the Necropolis of Poggio Mengarelli
by Carlo Casi

It all started in January 2016 when the guards of the park, during the usual inspections, noticed a new hole made by grave robbers the night before. Strangely the clandestine excavation had affected an area that was spared from this crime, at least in recent years, due to its proximity to the Visitors’ Center, the area of Poggio Mengarelli. The archaeologists of the Vulci Foundation promptly intervened, but they certainly could not imagine that they were about to make one of the most significant discoveries ever found at Vulci: the Tomb of the Golden Scarab.

The clandestine excavation in fact had unexpectedly and fortunately halted just before exposing the extraordinary contents of the tomb; they had destroyed even the heavy stone cap of the chamber cover. The robbers were probably disturbed during their work by the frequent nightly rounds of the armed park guards, but they did have time to violate two Hellenistic tombs overlying the Orientalizing burial. The latter contained the cremated bones of a young girl 13-14 years old, wrapped in a light woolen cloth; next to this were the remains of a wooden box, covered with decorative embossed sheet bronze, containing the many jewels that had accompanied her, this member of the first Etruscan aristocracy of Vulci (end 8th to early 7th century BC.) in her short life. The precious objects, in fact, vary in size and mark the age of the deceased from birth.

Top left, 3D model renders visible a previously invisible inscription.
Left, the 3 sections of writing on the front and sides of the stele.

Top right, a ritual bronze rattle reveals its inner workings.
Right, head of a sceptre crafted with an iron and bronze inlay.

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The inheritance of power:
King’s sceptres and the infant princes of Spoleto, Umbria
by Joachim Weidig and Nicola Bruni

700 BC: Spoleto was the center of an Umbrian kingdom, as suggested by the new finds from the Orientalizing necropolis of Piazza d’Armi that was partially excavated between 2008 and 2011 by the Soprintendenza Archeologia dell’Umbria. The finds were processed and analysed by a team of German and Italian researchers that had initially been funded by the Fritz-Thyssen Foundation.
Dear Editors:

I am writing to you because I am an Italian scholar of ancient literature, and I have recently read your paper, published in *Etruscan News* (2003), about Francesco Pironti and his works, “The Etruscan Roots of an Italian Language School in New York.” Over the last few years, I have studied Pironti’s linguistic theory and, in particular, his *Il deciframento della lingua etrusca*, published in Italy by Carabba Publisher. At present, I am writing a biography on Pironti. The aim of my work would be to focus not only on the polemical controversy which his book raised in the 30s and 40s of the 20th century in Italy, but also, on Pironti’s intuitive and comparative method between ancient languages. The real core of my work would be to save Pironti’s theory from oblivion, and to highlight his love and profound interest for Italic history. To my great sorrow, I have learned that his daughter, Franca Pironti Lally, the last owner of Francesco Pironti’s works, died in 2009. For this reason, I would ask you if you know who could have inherited Pironti’s written production. This would allow me to have some more detailed information about Pironti’s life and to read, if possible, his unpublished works. Thanking you in advance for your time

Yours sincerely,

Prof. Alessandra Vettori
Florence, Italy

[Ed. Note: We contacted Francesco Pironti’s granddaughter, who kindly sent us the following answer to Professor Vettori’s letter.]

Dear Professor Vettori,

I am Francesco Pironti’s granddaughter, and I’m very delighted to hear that you are working on a book about him. Since the publication of the article about her father, Francesco Pironti, in *Etruscan News* in 2003, there has been a renewed interest in his work, and several scholars approached my mother, Franca Pironti Lally about it. After my mother’s death the care of my grandfather’s documents came to me, and I was surprised to discover that there were several boxes of original papers, which I am happy to share. Please get in touch with me and I would be very glad to help with any research about my grandfather.

Alexandra Lally Peters
Dear Editors:

The inscription is in Italian, written in the runic alphabet of northern Europe, which is based on the Etruscan alphabet of northern Italy. It was written by the local artist, perhaps inspired by Lord of the Rings.

A.D. DUEMILAOTTO
LUSIUS MASTROLAURENTII
FUSA RAME STAGNO
DONO PER IL PAESE
Translated into English, it would be:
AD 2008
Lusius Mastrolaurenti [made this]
Cast in copper and tin
A gift for the town.

Daniele Maras
Pontificia Academia Archeologica
Rome, Italy

Dear Editors:

I had a delightful evening last night at this restaurant "Caupon." The food and wine were like nothing I have had before and I will say the food was not number one on my list, but I enjoyed the atmosphere and the chance to see the ancient recipes of Apicius recreated for a modern culinary experience.

They have a beautiful garden outside and the waiters and waitresses wear togas. Best of all, they have a supply of togas so restaurant patrons can wear them for the full experience.

It is right across the road from the Pompeii scavi so it is super convenient.

Baci e tanto amore,
Anna Pizzorusso

Letter to our Readers

Dear Readers,

We are meeting post-Thanksgiving at the house of our layout editor, Gary Enea, contacting contributors and reminding ourselves of the year’s yield: many conferences, interesting lectures, spectacular discoveries, and a younger generation interested in the real Etruscans of long ago.

As Barbara Johnson noted in a letter to us some time ago, all the exhibits she was then seeing in Italy were enhanced by digital technology. In fact, our knowledge of the Etruscans is increasingly illuminated and driven by technological advances. Last year’s extraordinary find of a new inscription, the Vicchio stele from Poggio Colla, is now being studied through digital scanning. The extrapolation of the letters, which would previously have been impossible or tremendously difficult, is now being carried out by a team working from a 3D model scanned from the original monument. In the past, inscriptions were studied from squeezes, rubbings, drawings or raking-light photography. Now an enormously heavy object can be rotated in space in changing light from different perspectives with no physical effort.

The preservation of sites and artifacts is another benefit of digital documentation. A recent article in the International Business Times, “Preserving Volterra: How drones and lasers are documenting 3,000 years of Italian history,” describes how Volterra is currently laser-scanning the entire ancient city. The site of the Roman baths at Carsulae enjoyed a complete digital scan of its delicate ruins just months before the devastating earthquakes that were centered nearby in the Umbrian mountains. The documentation will allow us to compare conditions before and after the event that caused so much tragedy to the well-known Mediaeval structures of the region. (We have just heard that more earthquakes in the region last night have caused the Spoleto Museum to be closed.)

So much for the future of archaeology, and the way we see and experience the past. This is a past that was preserved for us by the pioneers of archaeology, passionate amateurs, diplomats, collectors, nobles, kings and princes, some of whose stories are told in exhibits reviewed in this issue. Prince Tommaso Corsini put together a collection of art and antiquities that delights visitors to the Corsini Gallery in Rome today, and found a great Etruscan necropolis on his estates. The Bourbon king of Sicily left behind his favorite ring, found at Pompeii, rather than taking it away to Spain and displacing it from the land where it was found. As for Etruscan art, when Johann Winckelmann, the influential father of the discipline of art history and archaeology, saw the famous Medici collection of Etruscan art in Florence, it made an impact on his work and made Etruscan culture better known abroad.

These people depended on prints on paper rather than holograms. And indeed, paper books on the Etruscans are still being issued at a great rate (see Brief Reviews), as is the paper form of Etruscan News. We leave our readers to enjoy it.

Larissa Bonfante
Jane Whitehead

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A Day with the Amici delle Tombe Dipinte di Tarquinia
by Larissa Bonfante

On a bright Sunday morning in September I took the train from Trastevere to Tarquinia. I was late, because of the Sunday schedule, so Max, aka Massimo Legni, picked me up at the station and took me directly to the meeting place of the Amici. They were having lunch outside, under a huge wooden roof shaped like nothing so much as the tent pictured in the Tomb of the Hunter, which Max had reconstructed. (See page 9 of this issue). There were many tables, much food, and animated conversations. Stephan Steingräber, one of the fedeli of the group, was traveling in the Far East so he was not present, but my friend Adriana Emiliozzi was there, and Cornelia Weber-Lehman, with whom I discussed scholars’ archives and university collections of antiquities in Germany and the US.

The visit to the tombs had taken place in the morning, but Max kindly took me to the Tomb of the Statue (below), down the road. I was surprised to find that this Hellenistic tomb was so small – two of us could barely fit inside it, as Max held the light and took pictures. The floor of the tomb had been carefully cut down, providing steps carved into the rock in front of the bed, and the ceiling beams had been just as crisply cut out. The “statue” of the name was in fact a relief of a fish-tailed Scylla, and again I was surprised, for the style of the figure did not seem to me to match the refinements of the tomb. I will leave it to others to tell us about this female figure, and whether and when the tomb was recut into its present form. One thing is certain. The Amici delle Tombe Dipinte are once more bringing life to the necropolis as the banquets of the living are held in honor of the manes of those Etruscans who were buried there so long ago.

Detail of the Scylla figure relief.
Excavations carried out under this author’s direction at the site of Campo della Fiera, Orvieto, have now confirmed the identification of this “celestial place” of the Etruscans (cf. *Etruscan News* 2010) as the Fanum Voltumnae, the federal sanctuary dedicated to the god Veltune (Voltumna or Vertumnus to the Romans), whose cult was transferred to Rome after the capture of Volsinii in 264 BC. The extraordinary complex of structures within an area of more than five hectares testifies to an uninterrupted presence here for more than 2,000 years, from the 6th c. BC to the 15th c. AD.

The principal religious buildings are laid out along the huge Via Sacra, nearly 10 m. wide, already in use by the end of the 6th c. BC. At the northern end of the road was found the entrance threshold of a wall that marked the boundary of a sacred space. Within this space have emerged an altar, treasure room, wells, and votive deposits containing valuable objects. Also found in this area was a shrine built around the middle of the 6th c. BC and abandoned in the late 5th c. BC, when Temple A was erected a short distance away and with the same orientation. The remains of its tufa podium and some elements in trachyte attest to a subsequent reconstruction during the 3rd c. BC. It is only in this area that cult worship continued into Roman times, and it was obviously adapted to the new system imposed by the victors.

The archaeological evidence for the identity of the deities worshiped in the enclosure includes the arm of an acrolithic cult statue holding in its hand a pomegranate, and therefore referring to the Demeter/Kore pair. Numerous pieces of Attic pottery represent Dionysus, who was worshipped as Liber in Roman times (as suggested by antefixes representing a panther facing a thyrsus), and as Sabazius in Imperial times (as shown by typical ceremonial vessels with animal appliqués).

Proceeding south, the Via Sacra leads to another building, Temple C (12.60 x 8.60 m.), built in the late 6th c. BC and abandoned between 308 and 280 BC on the occasion of the wars between Rome and Volsinii. Next to the temple were found some infant burials dating to shortly after its destruction; these were probably related to the worship of a mother goddess, as shown by the Etruscan word *aṭṭial* (“of the mother-er”) incised on a bucchero cup. Some structural elements, built on substantial foundations, suggest a convincing reconstruction of the building as tetrastyle peripteral. The abundant Attic pottery, which littered the fill for the preparation of the pavement of the pronaos and cela, includes works by the painters Exekias, Douris, and the Affector, while other fragments show the image of Athena as a kourotrophic goddess.

Discovered in the vicinity of the temple was a rectangular base of tufa slabs, near which was buried the complete skeleton of a horse with his head resting on its ribs. (Fig. 4) This probably intentional decapitation recalls the ritual of the October Horse, with its sacrifice of the right-hand horse of the chariot race winner to the god Mars. Found here too was another horse, but this one was mythological: Pegasus, (Fig. 2) decorating the inside bottom of a overpainted kylix.

The road then proceeds up the hillside towards the largest Etruscan structure thus far identified, Temple B, which, (Fig. 3) with its majestic podium, 12.50 x 17.50 m. and over 4 m. tall, looms over the entire area below. The building, built in the late 6th c. BC, was scenically surrounded by arcades, fountains and ponds, while at its front was a large altar of tufa slabs. The dominant position of the temple makes it likely that the presiding divinity was none other than the Etruscan Veltune, as assumed on the basis of “ve” found on a black glazed cup. Shortly after the building’s destruction, dating to the Roman conquest of Orvieto, the area was occupied by a potter’s workshop, featuring a circular furnace (Fig.1) of about 1.80 m. in diameter that still preserves the combustion chamber, with the central pillar that supported the furnace’s perforated floor. Discovered at its entrance was a pit full of black glaze pottery fragments, evidence for the identification of the structure’s function.

The extensive reconstruction following the Roman occupation affected only the NE part of the sanctuary: In the early Augustan period Temple A was paved over with mosaics and a residence was erected; it was connected to a thermal complex, which reached its peak between the 3rd and 4th c. AD. The Domus, continued on page 4
To date the excavations have revealed 52 inhumation burials in various areas of the necropolis, dated between the end of the 8th and the beginning of the 6th century BC. They had been laid out under burial mounds with a circular setting of stones, or in simple rectangular pits. The latter are characterized by adjacent recesses or pits under the body, which were filled with pottery.

During the second half of the 7th and around the beginning of the 6th century BC, a number of burials were laid out at the northeastern edge of the cemetery. These burials included military and political status symbols, as well as ritual items that point towards the extraordinary high social position of the deceased. The uniqueness of these finds permits the interpretation of the burials as those of members of a royal family.

We suppose that the deceased also held a priestly function akin to those mythical contemporary kings of Rome and the kings and princes of Etruria.

The so-called royal tomb, tomb 8, included four mace-head-shaped sceptres. Two of these were adorned by figurative ornaments that highlight the otherwise unknown Italic ideology and religion of the 7th century BC. The mace halves are forged in cut-out technique in iron; the bronze was cast onto the metal shells in a second step.

A predator with wide-open mouth adorns one of the sceptres. The beast is about to maul a backwards-facing animal, probably a deer. A warrior with helmet and raised lower arms in front view (depicted on the other half of the same sceptre. Two crossed daggers are likely suspended from his hips. The conjoined mythical creature with horse heads above the warrior allows us to interpret the motif as the oldest depiction of the “Lord of the horses” (despotes ton hippon; a variant of the “Master of Animals”) in Umbria. Aligned with the oblong shape of the sceptre, the motif is laid out vertically. The other sceptre (Right) (the second half was not found) shows a horseman in front of a tall bird-like creature that places the scene in a mythical space or even the underworld.

The deceased’s discrepant identities might explain why he was buried with four sceptres. They are the insignia of the political, military and supposedly also religious power of the ruler. Therefore, he must be seen as the most important of the buried individuals in this section of the cemetery and could well have been one of the kings of Spoleto during the 7th century BC.

The family tomb also revealed the mortal remains of two newborns and a toddler buried with weapons. The “little prince” who died at the age of 9-12 months and was buried in tomb 17, was accompanied by two child-sized cuirasses (bronze breast and back plates), an antenna dagger with iron scabbard and ivory rings, as well as two small iron spearheads. The symbolic domain of the symposium was represented by a small bronze kantharos, a ceramic flask, and two ceramic beaked flagons. The latter were topped by lids with horse-shaped handles. Three askoi in the shape of child-sized shoes completed the set. The soles of these were already missing before the vessels had been fired, and they had thus been intentionally defunctionalised.

His brothers were likely buried in tomb 9 (3-9 months) and tomb 11 (2-4 years) each with an antenna dagger and a spearhead. Their three sisters - if one wishes to identify the girls’ burials of tomb 10, 12 and 15 as such - were buried in elaborate dresses adorned by a multitude of brooches with capsule pendants.

Tomb 15 (with the remains of a girl 2-4 years old) is exceptional, with its Etruscan silver sheet brooches adorned by winged lions and anthropomorphic head-shaped catch-plates, a ritual bronze rattle filled with tiny stones and two iron ornamental discs. The female burial of tomb 7 (“Priestess” drawing page 7) in the same section of the cemetery revealed a comparable iron rattle and two ornamental bronze discs. Thus, both woman and child were dressed similarly and owned metal rattles. An interpretation as mother and child, both performing ritual tasks in Spoleto, is therefore conceivable. These responsibilities would have been similarly hereditary to those of the male elite. The children of this family appear to have held their aristocratic standing since birth and were destined to a leading role within society. This is evidenced by their status symbols such as the insignia of military and political power (e.g. cuirass, daggers, spears and mace), symbols of high social ranking (e.g. the bronze kantharos, the ceramic flask and the beaked flagons) and items of a ritual domain (e.g. iron knives, metal rattles and ornamental discs).
The Umbrians

The necropolis of Piazza d’Armi, dating back to the seventh century BC, is one of the most important archaeological discoveries in recent years. The site, where tombs of citizens of all ages and walks of life have been discovered, opens a window onto the origins of the Umbrian people and the first communities that settled in Spoleto. Although the Umbrians are often relegated to a secondary position, according to the historian Pliny the Elder they were gens antiquissima Italicae, “the most ancient people of Italy.” Ancient sources tell us of a people displaced in small fortified centers on a much larger territory than it is today, including the Tiber valley (which they shared with the Etruscans).

Silver Etruscan fibula, Tomb 15.

Bronze breast and back plates.

Bronze Etruscan tripod, tomb A.

Bronze, iron rattles, tombs 15 & 7.

The Necropolis

The discovery of a necropolis at Piazza d’Armi dates back to 1982, when the first tomb came to light containing a rare example of a bronze tripod of Etruscan manufacture. Later, during the excavations by the University of Perugia in 2004-2005, five more burials were discovered, but only between 2008 and 2011 did a series of rescue excavations bring to light two large portions of the necropolis at the base of the slope of Colle S. Thomas. Thanks to the efforts of the Soprintendenza for Archaeological Heritage of Umbria and archaeologists who worked on the excavation, it was possible to discover and save almost 50 burials, in fossa graves covered by earthen mounds, stone circles or large limestone slabs. The finds consist mainly of fine pottery, iron and bronze weapons and tools for men, jewelry and silver ornaments, bronze, ivory and amber for women, as well as a series of very special objects unmatched in the Italic world.

After the first restoration and the initial research it was clear that these were the graves of uncommon personages, reflecting a detailed and complex community that deserved to be studied and analyzed in depth. At Piazza d’Armi, the presence of very high-ranking figures seems to indicate actual “royal dynasties” like those at Rome of the kings. These individuals are identified by the presence of prestigious objects and extraordinary wealth, status symbols that were handed down from generation to generation. Among these are the four graves of uncommon personages, reflecting a detailed and complex community that deserved to be studied and analyzed in depth. At Piazza d’Armi, the presence of very high-ranking figures seems to indicate actual “royal dynasties” like those at Rome of the kings. These individuals are identified by the presence of prestigious objects and extraordinary wealth, status symbols that were handed down from generation to generation. Among these are the four possible priestesses, recognizable by the scepters of bronze and iron of the King’s Tomb, decorated with mythological scenes of Italic ancestry and made with a complex technique that predates lost wax casting. Buried near these royal individuals we recognize other aristocratic figures, probably members of the same family; these appear to be horsemen (knights), princes and even two possible priestesses, recognizable by the bells with which they carried out the rituals. Of great value are also the silver brooches with winged lions and a “stola” of metal discs that decorated the dress of a girl only 2 years old.

The presence of infants that show the same symbols of social status as adults, sometimes miniaturized, is a demonstration of the inheritance of power within the community. Unfortunately, the available data is based on only a few tombs, about a dozen out of the 50, due to the lack of adequate resources to complete the restoration work, analysis and study of all the artifacts.

The restoration

To date only 10 of more than 50 graves are completely restored, but the outstanding amount of items just emerged from these offers hope that the surprises are not over. Entire burials, removed intact in blocks at the time of the excavation and never opened, are in storage. Micro-excavations will be carried out in the laboratory to unearth the remains still hidden in the ground. The slow pace of the restoration is given not only by the lack of economic resources, but also by the extreme complexity and sensitivity of the necessary operations. Most of the restoration work was carried out by technicians of the Museums of Umbria, while the ASTRA Onlus Association was responsible for the complete restoration of two tombs. Some very delicate artifacts of great value in need of special instruments are therefore currently being restored in Germany in the laboratory of RGZM - Römisch-Germanisches Zentralmuseum Mainz, one of the most important and modern research facilities and conservation of the archaeological heritage of the world.

Three small exhibitions of the restored finds, conceived and promoted by our Association, have already been shown between 2013 and 2015 at the National Archaeological Museum of Spoleto. These finds are now part of the permanent exhibition. The initiatives have earned a great and unexpected success, so that it was decided to organize a large traveling exhibition abroad in order to give visibility to Spoleto’s masterpieces beyond regional and national boundaries. The exhibition, conceived and promoted by Astra Onlus with the support of the Museums of Umbria and the town of Spoleto, will be held in 2018 in four locations in Germany and Austria at the museums of Weimar, Hochdorf (Stuttgart), Schwetzingen and Hallein (Salzburg). Info: www.astraonlus.it

Impasto jug, gold leaf, tomb 17.
Starting from the few material remains, a method to reconstruct other ancient ancient instruments. By Federico Gurgone
adapted/translated from National Geographic Italy

No one knew the sound made by the Etruscan lituus of Tarquinia, a curved bronze horn, dating back to 675 BC, found in fragments ritually buried at the archaeological site of Pian di Civita. Then researchers at the European Music Archaeology Project commissioned a craftsman, John Creed, who reconstructed the instrument on the basis of the analysis conducted by the Diagnostics Laboratory at the University of Tuscia. After completing the work, Creed enlisted the trumpeter John Kenny to try it. “We’ve found that you can play it loud and soft,” says Emiliano Li Castro, artistic director of EMAP. “It responds well to the movements of the lips and its range is from three and a half to four and a half octaves.”

Thanks to this reconstruction, not only is the lituus back as a living instrument, but we have been able to experiment with an easily replicable method to reconstruct other ancient sounds from the origins of Europe. “Starting from the few material remains, literature and iconographic sources, we have been able to offer great musicians the opportunity to literally breathe life back into the cornu of Pompeii, the Greek salpinx, the lur of the Baltic peoples, the Irish Loughnashade trumpet,” continued Li Castro.

But the most difficult challenge ended with the reconstruction of the Celtic carnyx from Tintignac, a French village where an excavation in 2004 brought to light the fragments of the seven horns from the first century BC that were ritually destroyed. “According to the reliefs on the column of Trajan, the sounds of the carnyx served to engage in warfare,” explains Cinzia Conti, archaeologist of the Superintendency of Rome. Apparently, in fact, the Dacians under their king Decebalus brought these horns with them into battle; not still young, in a pose similar to that of the protagonists. The banquet is accompanied by the music of two musicians; peeping out is another naked young servant, while on the right part of the wall three characters, whose figures are rather poorly preserved, converge towards the corner and the adjacent wall scene. Only two names are still legible: Velchiat and Velia Seithiti.

A difficult restoration
Like all underground burial chambers, the tomb has a complex range of conservation problems, especially due to high humidity and lack of air circulation, which favor the development of microorganisms such as bacteria and fungi, partly responsible for the deterioration of the paintings. The underground chamber has required the adoption of special precautions in order to change as little as possible the environmental conditions of the tomb, avoiding the introduction of readily biodegradable organic materials. It was decided to minimize the number of restorers present and to oblige them to wear Tyvek suits, which are waterproof but permeable to water vapor; and to use only LED lighting in order not to increase of the temperature, which is constantly monitored along with the humidity.

Finally at the far left end of the wall are depicted two robed figures whose names are Vel and Arnth Velcha. On the northeast wall of another banquet scene are Larth’s parents, Velthur Velcha and his wife Ravnthu Aprtnai, represented by a young handmaiden. Along the other wall, space was made for the other characters in the narrative: two winged genii and the Etruscan Charun, recognizable by the axes in his hand; and a naked servant, who raises an oinochoe and a phiale.

The Restoration of the Frescoes in the Tomb of the Shields

From June to September 2016, the contribution of I Luoghi del Cuore (Places of the Heart, part of FAI, Fondo Ambiente Italiano) and the Soprintendenza made possible the restoration of the frescoes of the northwest and northeast walls of the vast hall of the Tomb of the Shields. Dating from the late Classical period (mid-4th century BC) and rediscovered in 1870, the tomb, a typical example of a hypogeum or an underground tomb of a noble family, was built to celebrate the virtues and the rank of the Velcha family, an important and powerful gens of Tarquinia. The tomb reproduces the typical architecture of an Etruscan dwelling, with a square central atrium with a gabled roof opening into three quadrangular burial chambers. Of the four rooms, only the atrium and the rear chamber are plastered and decorated with wall paintings – in the atrium, the ceiling is also painted. The paintings immortalize the moment of departure of the deceased to the afterlife through the representation of the funeral feast, which involves, ideally, all the family members.

On the north-west wall the main scene shows Larth Velcha, the founder of the tomb, lying on a kline as he feasts with his wife, Velia Seithiti. She is depicted next to him in the act of offering him an egg, a symbol of rebirth and regeneration. Many details show the aristocratic status of the family: the bed, covered with elaborate fabrics and cushions, the table set, the head of Larth surrounded by a laurel wreath, the precious jewels adorning Velia, who is accompanied by a young handmaiden. Along the other wall, space was made for the other characters in the narrative: two winged genii and the Etruscan Charun, recognizable by the axes in his hand; and a naked servant, who raises an oinochoe and a phiale.

Below, (XRF) spectroscopy done by Tarquinia lab, to learn composition of the bronze alloy. The carnyx sounds. (Photos Guido Fua)

Musicians John and Patrick Kenny (left) play the Etruscan lituus in Tarquinia, reconstructed from the original (above) found in a ritual burial on the Pian di Civita, Tarquinia.

Cinzia Conti, archaeologist of the Superintendency of Rome.

The frescoes before and after restoration. (Photos from FAI)
The virtual reconstruction of the tent from the Tomb of the Hunter, Tarquinia
by Eleonora Brunori

On October 30, 2016, at the former Chapter Hall of the Augustinians of Tarquinia, a lecture was held entitled “The virtual reconstruction of the tent from the Tomb of the Hunter, Tarquinia;” it was organized by the Friends of the Painted Tombs of Tarquinia. The speaker, Massimo Legni (Studio Architutto Designers), showed his virtual reconstruction of the hunting pavilion depicted in the Tarquinian hypogeum, and illustrated the advantages of the application of new technologies in the archaeological field: photogrammetry can be of great documentary importance in case of any damage to the work of art, and is an optimal way to study painted decoration in detail, due to the ability to measure and catalog data from a photogrammetric survey.

The Tomb of the Hunter, for the particularity of its painting and the environment that is represented, is unique, and is dated to the first decades of the 5th century BC. The painted decoration depicting a hunting lodge is divided into two distinct parts: the upper, which depicts the fabric of a tent roof decorated with checkerboard pattern, and below it, an entablature, and the lower section, depicting a lighter fabric, representing the tent walls. There is also the wooden frame - composed of a column and side beams - painted in all probability at a later time, on top of the checkerboard pattern. Although it was added afterward, the presence of a strip of fabric to the sides of the column (a detail illustrating in a realistic manner that the fabric was attached to the framework) does suggest that the depiction of the frame had already been accurately calculated before painting the ceiling grid.

Utilizing the projection of high-resolution images, it was possible to observe the details of the zoomorphic frieze painted near the summit of the walls, as well as the geometric forms used in the decoration of the ceiling. The accuracy of the pattern that decorates the roof shows how the painters had to make a very precise calculation of the surface to be decorated, and an equally precise placement starting from a basic module: a small square, used as a measure not only in the checkerboard pattern that decorates the ceiling (each square includes 9 modules), but also in the column (2 modules wide).

The last part of the lecture featured projected images of the virtual reconstruction of the hunting lodge from the Hunter’s Tomb. In addition the hypothetical reconstruction of the tent with its fabric was shown in a three-dimensional rendering as it might have looked as a hunting lodge at the beginning of the 5th cent. BC, from both inside and outside.

In the case of the Tomb of the Hunter a series of over 400 photographs, processed with a dedicated software, obtained data for very high definition relief. Produced with this data was a series of meshes and textures that allowed the creation of digitally processed 3D models, aerial photos, orthophotos, plans, sections, elevations, etc.

With these 3D modeling techniques a monument such as the Tomb of the Hunter can be analyzed, highlighting or isolating parts that normally can not be seen. Photos taken of sections of the walls at various heights generate orthogonal views of the chamber, and create a high resolution photo archive of every detail. Lastly it offers the possibility to digitally or physically integrate (3d printing) missing or damaged parts. (Photo renderings by Massimo Legni)
Vulci 3000, a multidisciplinary archaeological research project that employs advanced digital technologies, focused on the Etruscan and Roman site of Vulci (10th–3rd c. BCE–4th c. CE.). It will analyze and track the transformation and development of Vulci into a city, then city-state, and finally into a Roman city. The project features a collaboration between Duke University, the University of Gothenburg (Sweden), and the HERCULES lab of the University of Evora (Portugal). Duke is a national leader in the digital humanities and classical studies; the University of Gothenburg has a long tradition of research work in Italy on pre-Roman sites and environmental studies; and the HERCULES lab is a top research facility in Europe in archaeometry, with special emphasis on integrating methods of the physical sciences and materials in interdisciplinary approaches. The project involves the use of drones, ground penetrating radars and other remote sensing technologies for the predictive mapping of the site and 3D technologies for the digital documentation of the archaeological excavation.

The archaeological excavations, a 20 x 15 m trench, started in 2016 in the area of the Western Forum between the Great Temple and the Domus of the Cryptporticus. Here, the presence of a large stone building was revealed by the

Excavating the walls and floor of the large stone structure.

The excavation of the retrieval pits and the relative layers helped to identify a number of wall alignments, probably belonging to the same building. At the moment, the massive rectangular structure has been unearthed only in its eastern half, where it shows different phases. This is inferable from the several types of construction techniques (opus incertum, reticulatum and vittatum) horizontal block of tuff blocks alternated with bricks) used for the various sections, as well as from the vertical stratigraphy of the decorative claddings of the outer sides. At the present state of investigation, the vertical stratigraphy seems to attest an older building phase, probably decorated with marble slabs. Two quadrangular niches, cladded with tiles of grey veined marble coming from the coast of Asia Minor, open through the long side of the building. These features were clearly visible in the GPR sequence that also provided evidence of two other symmetrical niches on the opposite side of the room. Still unclear is the function of the brickwork masonry, placed against the wall at the end of the room. The outer face of the wall should have been fully decorated as proved by the surviving African marble slab found in the Eastern corner. This marble was quarried in the island of Teos and was widely used in public buildings during the Augustan era.

The building—so far outlined only in its eastern part—seems to overlook an outdoor area, rectangular in shape, oriented in N-S direction, and covered by

Orthophoto of excavation area, the large stone building at center. large slabs of travertine, providing direct access to the decumanus. The evidence collected to date seems to denote the building as a public structure, although only further research will provide further clarification about its layout and function.

In conclusion, this first archaeological campaign in Vulci showed a very complex sequence of layers and deposits referring to the last phase of abandonment of the Roman forum but also to the existence of possible religious buildings facing the decumanus. Types and chronology of archaeological material (from Etruscan bucchero to late Roman terra sigillata) demonstrate a very long and articulated occupation of the area in Etruscan and Roman times. GPR prospections in this area hypothesize over 2 m of thickness of the archaeological deposit (with foundations of other buildings). If the Augustan phase is around 70 cm from the topsoil, we can imagine that the pre-Roman phase is well preserved underneath.

The Chariot from the Tomb of the Silver Hands at Vulci

by Mariarita Coccimiglio

The excavation campaigns conducted between 2012 and 2013 at the Osteria necropolis of Vulci have unearthed a rich burial area. Among the various tombs discovered, the monumental Tomb of the Silver Hands (see Etruscan News vol. 16) has yielded many precious artifacts, including the remains of a chariot dating back to the years 640-630 BC.

Recovered from several points inside side chamber B of the tomb were numerous small fragments in embossed sheet bronze, a large portion of the wheel rim with anchoring nails still affixed and remains of wood fibers, as well as fragments of iron and wood chaotically scattered throughout the chamber because of multiple violations of the tomb.

Iron wheel with remains of hub.

After careful restoration, the remains were transported to the diagnostic and restoration laboratories of the Parco di Vulci, where work has begun for the reconstruction and conservation of the vehicle. Under the supervision of Dr. Adriana Emiliozzi, an expert in the study of Etruscan vehicles, it was possible to identify the essential parts of the chariot: fragments of the embossed bronze sheet that decorated the parapet, various parts of a wheel (nailed rims, bolts, rectangular and U-shaped clamps, clamps for the spokes, clamps for the hub), and a pair of terminals from the frame of the usual hook-shaped type.

Wood and iron clad hooked rear terminals. Far right, wooden rim.

The chariot looks to be the second large example found in the necropolis of the Osteria. It has similar characteristics to the example from the Tomb of the Bronze Chariot discovered in 1965. The complexity of the construction technique of the wheels is clear and so far unique, despite the fact that only a few parts were recovered from the rim. The refined decoration of fragments of bronze repoussé work shows a meticulous knowledge of the execution of embossed figures, here arranged in horizontal registers. There is no doubt about the position of the two “hooked” terminals: they were on opposite sides, extending to the rear of the frame arms. At that point the wooden block was first carved, then wrapped in leather and finally covered with studded iron strips. Inside these terminals traces of wood still remain, showing the construction of the wooden join between the frame arms and the cross beam behind them. The way in which these...
Excavation was completed in June, 2016, of Structure M, the second Etruscan well (or cistern) to be discovered at Cetamura del Chianti. Radiocarbon dating and analysis of the architectural style and location on the site of Structure M all point to a date of ca. 300 BCE, but it is clear that the well was cleaned out and heavily reused in late antiquity. The challenging excavation was carried out by the firm Ichnos: Archeologia Ambiente e Sperimentazione di Montelupo Fiorentino, under the direction of Francesco Cini and with Cheryl Sowder as overall supervisor and registrar of finds. Lora Holland processed thousands of finds as Cetamura lab director.

Well #1, on Zone I, the highest level of the hill of Cetamura, was excavated in campaigns from 2011-2015 (see Etruscan News, Volume 17, Winter 2015). It was very different from the newly excavated Structure M, which was constructed on the lower Zone II adjacent to the sanctuary building, Structure L. Cylindrical in shape and lined with clay on the exterior, it features walls of more or less uniform horizontal courses of sandstone blocks continuing consistently from the ground level to the bottom of the structure, at ca. 7.00-7.25 m below ground level. In contrast, Well #1 was cut directly out of the bedrock to a depth of 32.43 m deep, with a shaft varying from oval to circular or rectangular.

The bottom of Structure M featured horizontal paving running underneath the walls, but this had been disturbed and the original arrangement was quite unclear. In the middle of the paving a quadrangular feature appeared to be framed on all sides by slabs of stone, possibly a kind of repository that had been sealed. On one side appeared a stone slab that may have been the cover for this repository, seemingly lifted off and set aside. The evidence suggests that the repository was almost certainly entered in antiquity or late antiquity and largely looted of whatever materials may have once been inside.

carroi, terminals are covered presents an alternative between the most economical way (the use of the actual dried hide from the hind legs of the pig), which by its nature has a hooked shape, and the most expensive application, a cast bronze capsule which repeats the shape, sometimes decorated with a steel inlay, or terminating in an animal-shaped protome. Metrological studies carried out to date have led to the exact reconstruction of the size of the Vulci chariot. Work continues toward a graphic restitution, followed by the actual reconstruction of the structure of the vehicle.

Late Antique pitcher.

Reconstruction drawing of an unidentified vessel (brazier?). Drawing by Paul Hobgood.

Etruscan bronze votive statuette.

The stratigraphy of Structure M was sometimes clear, at other times baffling. In the upper strata the shaft had been subjected to a massive filling episode of uncertain date (probably medieval), including numerous pieces, some huge, of cut sandstone typical of the latest Etruscan phase at Cetamura (ca. 150-75 BCE), suggesting the dismantling of some building or portion of a building in the adjacent sacred area or artisans’ quarter. A few Roman-age travertine slabs and scattered Roman artifacts also provided termini post quem. Below this fill, at a depth of ca. 6 m. began a usage level dense with clay and containing water in which were found both Roman and Etruscan artifacts, including numerous objects—many fragmentary—of bronze, iron, and lead: coins, rivets, nails, bucket handles, bucket feet in the shape of a bivalve, a key, a needle and a single small Etruscan bronze votive figurine. Most abundant was the large bowl at the top, 40 cm in diameter, features incised lines in a ramus siccus (dry branch) pattern on the interior walls and a perforated floor with extensive evidence of burning on the interior. Conclusive comparanda have not yet been found, but the vessel may have been a brazier.

Organic remains were abundant and diverse, including animal bone and malacofauna, acorns, cherry pits, eggshell fragments, grain, hazelnuts, olive pits, pine nuts, a pine-cone fragment, plum pits, walnuts, and of particular interest, numerous specimens of natural and worked wood. Mauro Rottoli, Elisabetta Castiglioni and Michela Cottini at the laboratory of Arco - Cooperativa di Ricerche Archeobiologiche at the Musei Civici in Como are studying and identifying numerous plant remains. Chiara Corbino at the University of Sheffield and independent researcher Ornella Fonzo have been at work analyzing the faunal remains. Pig, sheep/goat, and deer remains have been identified as well as cow and the remains of one domestic cat.

Most important of all was the recovery through flotation of more than 4000 water-logged grape pips. These, along with some 425 specimens from Well #1, have been under study for aDNA content by Nathan Wales at the Centre for Geogenetics of the Natural History Museum of Denmark in Copenhagen and for photographic morphometrics by Laurent Bouby at the Institut des Sciences de l’Evolution de Montpellier (ISEM). So far, radiocarbon dating suggests a chronology for the Cetamura pips from the two wells ranging from the 4th century BCE to the 3rd/4th century CE, providing a remarkable column of evidence for the history of viticulture in the ancient territory now known as Chianti.

Laurent Bouby at the Institut des Sciences de l'Evolution de Montpellier (ISEM). So far, radiocarbon dating suggests a chronology for the Cetamura pips from the two wells ranging from the 4th century BCE to the 3rd/4th century CE, providing a remarkable column of evidence for the history of viticulture in the ancient territory now known as Chianti.
Shackle-Bound Skeleton Found in Etruscan Burial

Seeker

Archaeologists digging in central Tuscany have brought to light a dark side of the Etruscan civilization: a 2,500-year-old skeleton still bound by shackles on his neck and ankles. The find appears to be the first case of an Etruscan burial containing a shackled individual.

The unusual grave was found in Populonia, a unique Etruscan settlement built directly on the sea. There, in a simple pit dug into the sandy soil near the beach of Baratti, the archaeologists found the complete skeleton of a male between 20 and 30 years of age. Almost five pounds of iron bound his legs, while a heavy iron collar was wrapped around his neck.

“He died in shackles and was buried with a shroud tied to the body. We found a black spot under the nape, most likely what remained of a wood object which was likely connected to the iron collar,” Giorgio Baratti, professor of archaeology at the University of Milan, told Seeker.

It is likely the unfortunate man endured a device that was connected from the head to the feet with perishable materials such as ropes or leather. An iron ring found in one of his left fingers might have been part of the device, which was meant to impede his ability to take long steps.

Baratti, whose last name is oddly the same of the beach where the skeleton was unearthed, believes the man was likely a slave or someone who had to bear a definitive punishment. A slave might have been employed in maritime activities as well as in the iron mines in the area. Between the 6th and 4th centuries BC, Populonia was the main center in the Mediterranean for iron processing, with the metal coming mainly from the Elba island.

“Notably, he was interred in a necropolis which features normal burials. This is something you would not expect,” Baratti said.

Despite the lack of grave goods, Baratti was able to date the shackle burial to at least the 5th century B.C.

“Right on top of the shackled man, we found the grave of a woman buried with earrings and other goods which clearly date to the 4th century BC. We estimate that at least a century had passed before they built a new necropolis,” Baratti said.

Many scholars are also now convinced that the Etruscans performed human sacrifice. Excavations carried out between 1982 and 2005 revealed the shackled man reveals a more mysterious individual, if he had diseases and whether he was a local or foreigner.

The finding reveals a lesser known aspect of the Etruscan civilization, which began to flourish around 900 B.C., and dominated much of Italy for five centuries. Known for their art, agriculture, fine metalworking and commerce, the Etruscans became absorbed into the Roman empire by 300-100 B.C.

Their richly decorated tombs have painted an image of a fun-loving and eclectic people who respected women and taught the French how to make wine, the Romans how to build roads, and introduced the art of writing into Europe.

The shackled man reveals a more disturbing side of the traditional Etruscan image. “They could be cruel as well,” Baratti said. He described the Phersu funerary game, depicted in at least four tombs in Tarquinia, in which a masked man known as Phersu holds a dog on a leash. As the Phersu pulled on the leash, a nail on the dog’s collar dug into the animal’s neck, angering the dog and causing it to attack a man.

Ancient Shackled Prisoners Found in Gallo-Roman Graves in Périgueux

INRAP

A team of archaeologists conducted an excavation on a building plot in southwest France, where they had located the potential for a burial ground in 2013. Between September and November of 2014 they discovered hundreds of Gallo-Roman graves, with some individuals showing evidence of shackling.

The site is located approximately 250 m. to the west of the amphitheater of Saintes, and seems to be part of an important Gallo-Roman necropolis. The excavation revealed several double burials, and a multiple burial pit, measuring 2 m. x 1.30 m., containing five people, including two children and two young women.

Almost all of the excavated burials yielded no grave goods. The one notable exception is a young child’s burial, in which vases dated to the second half of the 2nd century AD were deposited. This burial also contained two coins, placed on the eyes of the child. The funerary practice for this grave is very different from those observed from the other burials identified at this site.

The archaeologists have found that four adults had shackles on their left ankle, while the fourth also had a “bondage collar” or yoke around the neck. A child also had a more rudimentary riveted object around his left wrist. Further research will be carried out to determine the status of these individuals, their origin and causes of death, and how they might relate to the other people buried within this graveyard.
Preserving Volterra: How drones and lasers document 3,000 years of Italian history
by Léa Surugue, Science Archaeology

October 28, 2016: New technologies are documenting the Etruscan, Roman and Medieval treasures of the Italian city of Volterra. Inhabited since the Iron Age, Volterra’s early history is tied to Etruscan and Roman settlements. Many of the structures built at the time remain in place today, including parts of the city walls that have Etruscan origins. The rich medieval history of Volterra is also impossible to ignore when you stroll along its streets. The old stone buildings and the precious artefacts from very distinct eras are the pride of its inhabitants.

“What makes Volterra particularly interesting is not only its 3,000 years of history, but also that there are actually historical monuments from each of these phases, and this is extremely rare. The Etruscan gate, for example, is only one of two in Italy intact, as it was originally built, so we are talking of very important monuments,” Giulia Munday, historian and programme director at the Volterra International Residential College, told IBTimes UK...

Now however, the city’s rich heritage is threatened by the passing of time, and the risk of natural disasters and human deterioration, like so many other significant archaeological sites around the world. It is now a priority to come up with innovative ways to preserve Volterra.

Taking on this challenge, a workshop was organized by tech companies Autodesk and Case Technologies, with the Volterra Detroit foundation, a public non-profit foundation created by the School of Architecture, University of Detroit Mercy. It brought together experts from the world of archaeology, engineering and architecture to document the beauty of Volterra with a range of technologies that are currently used elsewhere in archaeological projects around the world.

New technologies in Volterra

In recent years, technologies such as laser scanning, drones and photogrammetry have become crucial tools used to preserve ancient buildings, plan renovation works, and raise awareness of the complex history of ancient cities like Volterra.” A lot of the buildings and the artefacts here are ancient, dating back thousands of years, but this rich tradi-

Tristan Randall, of Autodesk, launches a drone. Below, Silviu Stoian uses a laser scanner to obtain a point cloud of the Roman theater of Volterra.

Drone flies over Etruscan Porta all'Arco to obtain data.

Point cloud imaging is then used to create a 3D model.

In Volterra, five areas have been identified as of particular importance to the inhabitants – the Etruscan arch, the Roman theatre, the city hall and Piazza dei Priori and the ancient San Felice spring. All these landmarks are a testimony of the city’s uniqueness. They were thus the first areas to be modeled with these technologies.

The Roman theatre, in particular, is source of concern and will benefit most from this archaeological documentation. "It would be wonderful to monitor these historical monuments, especially the Roman theatre, because it has deteriorated since it was excavated in 1951. In the last ten years, because of its location and its exposure to the elements it is deteriorating quickly,” Munday says.

However, the potential of these technologies goes beyond cultural and historical preservation. Indeed, it opens up the possibility to create more interactive experiences for people. In the future, the idea is that everyone will be able to admire the Roman theatre and the rest of the city without having to physically visit Volterra.

“I think it is really exciting to see how technologies for experiencing these 3D models have advanced significantly in the past few years. This really opens up new ways for people to experience virtually all of these amazing historical features, and I think that’s really going to create a lot of interest in what we’re doing here, and really expand what we’re doing for people that can’t necessarily be here in person,” Randall confirms. For Volterra’s mayor, Marco Buselli, these technologies also have the potential to serve a more “political” agenda. Indeed, the city would like to make an application to be included on UNESCO’s world heritage list. The virtual models and 3D images could support Volterra in this endeavour, by showing the world in an easy and interactive way how important its historical buildings are.

(Photos above by Autodesk and Case Technologies)

Documenting Volterra and experiencing it

Piazza dei Priori, a bird’s eye view. Above, Volterra’s Roman theatre.

(Photos on the left by Opaxir)
**The (b)order of Penelope’s weave**

*Museum for Plaster Casts, Munich*

by Ellen Harlizius-Klück

We do not know what the shroud that Penelope was weaving for her father-in-law, Laertes, looked like. Only few depictions on vases actually show her in front of a loom, the most famous being the skyphos from Chiusi, an Attic red-figure vase dated to ca. 430 BCE. Here a decorated fabric is in progress, rolled up on the upper beam of a warp-weighted loom standing upright behind her and her son Telemachus. The German scholar Hugo Blümner thought that the complicated ornamented borders and horizontal stripe with winged figures could not have been meant to be woven, because it would have been impossible to do it on such a simple loom, and assumed that it was meant to be embroidery combined with weaving. (Blümner 1912, 158). Today we know that embroidery was not normally used in ancient textile production, but the notion of the simplicity of the weaving tool and of the work that is possible to achieve with it has hardly changed.

Penelope is mentioned more than 50 times in the *Odyssey* with the epithet *periphron* denoting the circumspection and considerateness she displays in weaving.

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**Charun and Vanth in the necropolis of Bolsena**

by Simona Rafanelli and Enrico Pellegrini

In recent years, thanks to the excavation of Poggio Moscini at Bolsena, much of the material from the excavations of the French School in the 1960s was collected in the storerooms of the Soprintendenza. Some of this material was included in the catalogue of an exhibit devoted to the two centers of Orvieto and Bolsena; the exhibit was curated by Enrico Pellegrini and Giuseppe Della Fina in 2013, and presented in several venues, including the Museum of Villa Giulia.

Most interesting was a group of painted terracotta frieze plaques decorated with relief heads and plant motifs. The pieces, mostly from the antiquarian collection of Signorelli, have been known for the past century, and constitute today one of the many unresolved cases in the archaeological record, mainly because of the high degree of uncertainty surrounding their exact origin, provenance and even their authenticity, which has often been doubted.

The first of these plaques, decorated with two heads of the Etruscan demon Charun (Colini 1935, type A), was bought in 1916 in Rome from the antique dealer Signorelli by Joseph Angelo Colini and given as a gift to the Etruscan Museum of Villa Giulia (see photo below). In 1930, Messerschmidt had recorded that “a number of terracotta plaques” from the Signorelli collection had entered the antiquities market, including plaques decorated with heads of the female demon Vanth (photo below, upper right), and others with palmettes and lotus flowers (Colini, types E and F). Out of the many that were evidently circulating in the art market, a large group went to the Antiquarium of the Capitoline Museums, others to the Museum of Villa Giulia, joining those purchased in 1916 by Colini’s father, and two ended up at the Vatican... The total: thirteen plaques with Charun heads; five with palms and lotus buds; nine with Vanth heads; eight with small palms, lotuses and spirals.

The transfer of the group from the National Etruscan Museum of Villa Giulia to the archaeological area of Poggio Moscini allowed an examination of some examples, and led to some conclusions regarding their type and history, provenance, and authenticity. The four types of plaques now examined would appear to be, as stated in the publication of Antonio Maria Colini of 1935, a homogeneous whole dating from the fourth century BC, which lead back to a single production center, in his view to be identified with Bolsena... If one accepts that they come from Bolsena, they could be attributed to the architectural decoration of the temple excavated by Bloch in the sacred area of the necropolis. As Pellegrini points out, “the cult area of Poggio Pesce is the only building whose dimensions and date would support this group of decorative plaques.”

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At Philadelphia’s Shyne Jewelers, immaculately clean display cases show off gold and diamond adornments. Sales representative Alex Hernandez brings out a box stuffed with paper envelopes, and starts unpacking the contents of each one. When he finishes, “grillz” – decorative caps for teeth – mounted on the green-blue molds of his customers’ teeth, gleam on the glass.

Some of them are plain gold. Some have diamond accents. “Or we could do fully diamond in a pave setting,” Hernandez says, holding a full top front studded with jewels. This model, with 4.5 karats of diamonds set in gold, goes for $3,500.

“The whole grillz phenomenon is just a repetition of Etruscan dental ornamentation,” said Marshall Becker, professor emeritus at West Chester University. He and a scholar at the University of Pennsylvania Museum, Jean Turfa, have been looking at what you could call the first grillz in the historic record.

Researchers Marshall Becker and Jean Turfa have been studying Etruscan dental decoration, what could be considered an ancient precursor to grillz.

“They’re very simple. It’s a thin, gold band about a quarter, a half centimeter wide roughly and in the center of it will be the replacement tooth,” Turfa explained. She said upper class Etruscan women, who lived about 2,500 years ago in Italy, wore them. Usually they’d remove their front teeth, file the roots down, insert them into the gold bands, and the bands would go around other teeth. These women were kind of renegades.

“It being Etruscans, their women had a much freer life than any of the surrounding cultures, the Roman, the Greeks. They were horrified at Etruscan women because they literally drove their own chariots, owned factories, used their maiden names. And it was an affront to other societies apparently,” Turfa said.

Becker said when he started seeing grillz appear, he began to collect clippings about it in a file. “At the time I thought it was just one or two oddballs that thought of something interesting that the Etruscans had done,” Becker said.

“But it’s sort of the new aristocracy,” Turfa added.

So who is the new aristocracy investing in mouth décor? Hernandez said his clientele includes “a lot of athletes, a lot of celebrities, some rappers, singers, to your normal everyday folks.”

The two silver Etruscan coins from Roselle belong to the 3rd century BC. They were recovered within a few meters from one another, and offer an important testimony of the circulation of Etruscan coins in the ager rusellanus. There have been very few Etruscan specimens recovered in Roselle.

The two new silver coins present the profile of a male head with a hat and a “V” sign behind his head to indicate the value of 5 units; the reverse is smooth.

Above, The two 5-unit Etruscan silver coins from Roselle. Right, Roselle, areas of reconnaissance on the slopes of the south hill. Below, 5-unit coin from Populonia in Florence Museum.

Very few of the Etruscan dental decorations survive, so it’s been hard to really tease out their history. But Turfa thinks this was cosmetic, not medical tooth work.

“We’ve looked to ethnographic parallels for some of this,” Turfa said. “And even today in the world and in the middle ages in Asia people deliberately removed teeth as part of a ritual for coming of age or getting married or for mourning for an important family member or individual.” Grillz are just the latest iteration of our human penchant for mouth décor.

In short, the two coins from Roselle are of great interest, because they have a secure provenance, and because their examination has allowed us to recognize a probable new type. Though circumstances call for some caution in attributing this issue to Populonia, for the moment we can indicate a possible attribution to this mint. Only two other Etruscan silver coins of this type are known, (one shown at left) both come from the Populonia mint and are preserved in the National Archaeological Museum in Florence. (Photos by Opaxir)
Italy: Priceless trove of 600 Roman statues lay hidden in basement for 40 years
by Umberto Bacchi

A legendary collection of ancient marbles that has been locked away from public sight is to go on display for the first time in decades. The Torlonia collection, which comprises 620 statues and sculptures, has been described as the world’s most important private collection of classical art – but almost no one has been able to admire it since it was buried in the basement of the namesake aristocratic family in Rome in the 1970s.

The precious items, including marbles, bronzes and alabasters dating back to the 5th century BC, were amassed by Giovanni Torlonia in the 19th century. Torlonia, a skilful financier, became an influential figure within the Roman upper classes thanks to his banking activities that won him a fortune and an aristocratic title bestowed on his family by Pope Pius VI.

Also an avid art collector, he used defaults on loans to grab invaluable works from some of Italy’s most decadent nobles. Other pieces were retrieved during excavations of the family’s estates in the central Italian towns of Vulci and Cerveteri.

The family has long resisted government attempts to return the artworks to the public. The current administration finally managed to persuade them by proposing a shared public-private management deal, said Alessandro Poma Murialdo, the administrator of the Torlonia Foundation. A first batch of 60 to 90 marbles is now set to be brought to light in 2017 for a public exhibition in Rome followed by an overseas tour.

An exceptional Etruscan female portrait from Vulci, not seen for years, described above in English version of the 1889 catalog from the then existing Torlonia Museum. Below, one of many Roman marble statues, Odysseus hiding under a ram to escape the cave of Polyphemus.

Chiusi: new tombs discovered at Necropolis of Poggio Renzo
Archeotoscana

Last winter an aerial survey over the well known necropolis of Poggio Renzo by members of the Gruppo Archeologico della Città di Chiusi, who since the 1970s have worked in close cooperation with the Archaeological Superintendency of Tuscany, triggered a series of investigations. The flight of pilot Roberto Rocchi and some members of the group allowed them to report to the authorities that a large cavity had opened in the ground at Poggio Renzo. The Superintendency, together with the Carabinieri for Cultural Heritage Protection Unit of the Florence and Chiusi Police, proceeded to the area for a preliminary inspection in order to ascertain the nature of the discovery.

Upon confirming the presence of an Etruscan tomb, partially filled in with dirt because of the recent collapse of portions of the tomb chamber, an investigation began. The subsequent excavations carried out by volunteers of the Gruppo Archeologico under the direc-
Human-Mask Mugs: Egyptian Models for Etruscan (and Roman) Craftsmanship

by Friederike Blubenheimer-Erhart and Daniele Federico Maras

Atti PARA 2016

Human mask cups are a group of vessels known from about fifty specimens in bucchero and Etrusco-Corinthian pottery, spread through southern Etruria and Latium during the late Orientalizing Period. The model of the vascular form to be found in so-called “Bes vases,” produced in Egypt in the Late period, continues an earlier tradition. The diffusion of models and Egyptian iconography is a consequence of the renewed contact with the Mediterranean cultures, Hellenic and non-Hellenic, which characterizes the XXVI Saite Dynasty. Workshops producing human mask cups have been identified in Caere for bucchero and at Veii for the painted pottery, as part of the Etruscan-Corinthian Rosoni cycle group. The cups belong to a series of plastic vessels configured to Egyptianizing tradition, including bal-samarium-shaped monkeys, rams and deer. In some of these cases it seems possible to exclude a Greek mediation, as also in the case of some rare hanging human head or Achelous vessels which depend directly upon orientalizing Cypriot models.

Human-mask mugs are a peculiar form of vase of the Late Orientalizing

and Early Archaic Periods, spanning the last decades of the 7th to the mid-6th centuries BCE. They are known from about 20 examples in bucchero and 30 more in painted pottery, the latter belonging to the last phase of the Etrusco-Corinthian pottery production.

The vessels under discussion are small mugs with globular body, flaring lip and foot, and a single vertical handle—except for a couple of bucchero examples, which have two handles—whose modest dimensions range from 5 to 12 cm in height. A relief human face is modelled onto the front opposite the handle. It is characterized by bulging eyes, curvy ridged eyebrows forming a T with the joint straight nose, a small protruding mouth, and sometimes a small beard; when present, ears are highly stylized. At times, further decorations such as graffiti are added to bucchero examples, and painted water-birds and geometric patterns are added to the painted versions. The unusual plastic decoration was deduced from Egyptian models and, more precisely, specific plastic clay vessels decorated with the face of the god Bes — the so-called Bes vases—deriving from an earlier tradi-

tion of the New Kingdom and continuing well beyond the Late Period. As a matter of fact, as we will see, Etruscan pottery productions following Egyptian and, in some other cases, Cypriot or Levantine models were a special feature of the last phase of the Orientalizing and early decades of the Archaic Periods.

These productions spread in Southern Etruria and Latium thanks to the initiative of a few workshops of Vulci, Caere and especially Veii. In this framework, human-mask mugs fit well into the frequent practice of acquisition and appropriation of East Mediterranean models and prototypes by the Etruscans during the Orientalizing Period, which still continued in the early Archaic Period. Additionally, since they are direct imitations of the Egyptian model, received, as it seems, without mediation of the usual Corinthian and East-Greek channels, human-mask mugs and other related productions shed new light on the cultural network that spreads from the coasts of Egypt, Cyprus and the Levant to Italy and beyond, including, but not being limited to Greek trade vectors.

Incidentally, the Egyptian connection of human-mask mugs provides a clue for the understanding of a similar production of face-pots taking place from the 2nd and 1st centuries BCE in the Roman context, as the latter possibly originated in the renewed Egyptian fashion of the late Republican Period.

include contributions by Maggiani and Rex Wallace on the inscription, by Gretchen Meyers and Ann Steiner on female agency at the sanctuary, by Michael Thomas on the Archaic temple in which the stele was interred, by Phil Perkins on the acropolis in the 6th century, and by yours truly on the religious and ritual context.

One of the most interesting questions is how to document and present the inscription itself. The challenge is that the inscriptions are not very deep, sometimes abraded, at times even possibly deliberately obliterated. There is also the three dimensional aspect of inscriptions that are placed on the faceted edges of the stone. The three-dimensional physicality of the inscription would be difficult to convey with drawings, photographs, or a simple transcription, and there is the added challenge that drawings are by their nature interpretative. For these reasons the stele has been document-
**Ancient Sundial Shaped Like Ham Was Roman Pocket Watch**

A new 3-D model of a portable sundial found near Pompeii is helping researchers understand how to operate the “pork clock.”

by Traci Watson
National Geographic

While excavating an ancient Roman villa buried in volcanic ash, 18th-century workers found an unusual lump of metal small enough to fit in a coffee mug. Cleaning it revealed something both historically important and hilarious: one of the world’s oldest known examples of a portable sundial, which was made in the shape of an Italian ham.

Now the “pork clock” ticks once more. Recently re-created through 3-D printing, a high-fidelity model of the sundial is helping researchers address questions about how it was used and the information it conveyed. The model confirms, for instance, that using the whimsical timepiece required a certain amount of finesse, says Wesleyan University’s Christopher Parslow, a professor of classical studies and Roman archaeology who made the 3-D reconstruction. All the same, “it does represent a knowledge of how the sun works, and it can be used to tell time.”

**Telling Tale**

The pork clock was excavated in the 1760s from the ruins of the Villa dei Papiri, a grand country house in the Roman town of Herculaneum. Like nearby Pompeii, Herculaneum was destroyed by the catastrophic eruption of Mount Vesuvius in AD 79.

Early scholars were quick to realize

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**Eating with the ancient Etruscans**

What they ate three thousand years ago is revealed by the remains found in the excavations of Via Ripa Medici, Orvieto

by Claudio Bizzarri

The excavation of the cavity in via Ripa Medici, the strange chamber in the shape of a truncated pyramid, filled in the mid-5th century BC with a lot of archaeological material, has now begun to yield botanical and zooarcheological remains of what our Etruscan ancestors brought to their tables.

Working with the US team at St. Anselm College (under Prof. David Trentacoste, examined more than 2,700 fragments of animal bones found at cavity 254. The picture that emerges is of extreme interest. For the most part (ca. 96%), of these animals were farm-breed livestock and comprised: pig, sheep and/or goat, and a few fragments of cattle. The pork and sheep bones were from young animals intended for slaughter, while the cattle were adult animals.

Since the bones show numerous signs of further processing, it could be argued that the animals had been brought to the plateau more to make knife handles or decorative elements of bone rather than as a food source.

There are only a few examples of game: badger, hare, wild boar, deer and perhaps a fox. The avian remains are interesting: chicken, dove, jackdaw, starling and owl. There do not seem to be remains of pigeons, and this detail helps confirm the dating of our columbaria tombs to the Mediaeval period.

A fragment of a chicken thighbone yielded bone marrow, which was analyzed by the C14 technique and dated to the mid 6th century BC. It is some of the first evidence in Etruria of hens bred for the production of eggs; this is suggested by the results of the analyzed sample indicating “old age,” due to the presence of characteristic calcium deposits useful for the formation of eggshells. (It seems that our ancestors already knew the saying “old chicken makes good soup.”)

The bones of wild doves, second in frequency only to the poultry, indicate a marked interest in the consumption of these animals. This has interesting implications for our modern culinary tradition, which now may be extended back many centuries, to the delight of a well-known local restauranteur linked to this dish.

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**Status Symbol**

Once Parslow mastered the clock, which tends to sway in the wind, he could read off the hour. Parslow is now tinkering with the tail’s length and sharpness in new versions of the model to improve its fidelity to the original. In theory, the clock’s design allows for telling the time to the half hour, or even the quarter hour. But “the scale of the whole thing is so small, and it is so difficult to hold steady, that such accuracy is likely the theoretical ideal rather than the reality,” says Parslow, who presented his first round of results in early January at a meeting of the Archaeological Institute of America and the Society for Classical Studies. The object seems impractical, but Romans didn’t need to know the time of day down to the minute. Also, the clock might have been more of a status item, Jones says, like “modern, expensive Swiss watches. You don’t just own them to tell time. You own them to show that you own them.”

So why the shape of a prosciutto, the Italian version of a leg of ham? Parslow isn’t sure, but he notes that the pig is a symbol in Epicurean philosophy, which emphasized living for the day. And most of the texts found at the Villa dei Papiri are related to Epicurean philosophy, says Kenneth Lapatin, curator of antiquities at the J. Paul Getty Museum. “There was a lot of humor among the Epicureans,” Lapatin says, so perhaps the shape is a macabre joke: “Enjoy your life while you’ve got it, because you’re going to end up like a ham.”

The pork sundial is on display at the Institute for the Study of the Ancient World in New York through April 23.

See article Time and Cosmos page 25.
Roman chariot model reveals trick of the racing trade
January 14, 2017
The History Blog

A study of a bronze model of a Roman racing chariot dating to the 1st-2nd c. AD has revealed new information on how the vehicles were built. The model, recovered from the Tiber in the 1890s, is now in the collection of the British Museum. It is a biga, a two-horse chariot, although one of the original horse figures is missing, as is the charioteer.

The piece is a petite 10 inches long and eight inches high, but its significance is as oversized as the model is small. While the remains of close to 300 ancient Etruscan and Italian war and ceremonial chariots have been discovered in funerary contexts, no racing chariots from Republican or Imperial Rome have ever been found. Written descriptions and visual representations are all we have to go on to understand how they were constructed. Most of the chariots depicted in monumental art are triumphal chariots which were used in solemn processions and bore only a superficial resemblance (ie, number of wheels, long axle) to the racing chariot.

Racing chariots are depicted in carved reliefs, frescoes and mosaics of circus race scenes. The little Tiber model, with its precision details and proportions, is the greatest source of information we have about the Roman racing chariot. It was a luxury item, the kind of toy chariot that only the very wealthy could afford. (Nero was fond of toy chariots, according to Suetonius, although his were ivory.) The wheels, now fixed, turned on the axle so it could be vigorously vroom-vroomed by its owner.

Its creator certainly knew a great deal about chariot construction. It has a long, straight axle, small wheels to help keep the base stable around tight corners, a small body, low to the ground, just big enough to hit one man snugly. The yoke pole has a decorative ram’s head at the end of it. The front of the car wasn’t the solid, highly decorated panel reaching Charlton Heston’s armpits as seen in big screen versions of Roman chariot races. The car was basically a frame, bent pieces of wood lashed together. The front had a piece of leather or fabric tied to the frame, while the floor was woven straps which provided a little much-needed springiness for the charioteer.

Close examination of the model in the new study found that the right wheel, and only the right wheel, had a thin iron rim surrounding the wood.

“The basic wheels were always of wood, animal hide glue, and rawhide strips (at critical joints) that tighten upon drying, like clamps,” explained author Bela Sandor, professor emeritus of engineering physics at the University of Wisconsin at Madison. “Any iron tire for racing would have been a very thin strip of iron on the outside of the wooden rim, best when heat-shrunk on the wood, to consolidate the whole wheel. Adding the strip of iron to the right wheel improved a charioteer’s chances of winning a race to roughly 80 percent, according to a study published in the latest issue of the Journal of Roman Archaeology.

Since it was easier to guide the horses into left-turning bends, most races ran anti-clockwise. “Indeed, the right side tire works best in oval-shaped arenas if the turning is always leftward,” Sandor said. Sandor explained that some of the Romans strengthened the right wheels only because all chariots leaned to the right and overloaded just the right wheels during the left turns. “This makes total sense to everybody who understands the dynamics of a turning vehicle. It’s a common sensation to people riding in a fast-turning vehicle; standing and lurching sideways in a turning bus is a good example,” Sandor said.

The right-side iron tire didn’t necessarily make the chariot move faster. Its job was reinforcement, to keep the wheel under highest pressure from collapse and thus prevent disaster on the track. The right wheel failed far more than the left so it needed the metallic boost. The left wheel didn’t need the added support and the additional weight of a second iron rim would have slowed down chariot enough to make a victory in the circus all but impossible.

“A racing chariot with an iron tire on the right wheel only was the best compromise in terms of safety, durability and winning probability,” Sandor said. “As the finest available representation of a Roman racing chariot, the Tiber model gives us a glimpse into the Romans’ probabilistic thinking for winning races and bets.”

During 2016 some paleobotanical remains were also analyzed, among which were recovered seeds and as yet unidentified remains of cereals, legumes, husks, kernels, and wild herbs associated with numerous fragments of charred wood. More research on this plant material will continue in 2017.

Important for the continuation of the entire excavation will be the support of Germany’s prestigious Gerda Henkel Foundation, always with the contacts orchestrated by Prof. David George.

These data enlighten us on the diet of ancient Etruscan Orvieto, with implications for breeding and slaughtering techniques and thus economic production. It is always appealing to tie this archaeological research with the contemporary world, a look back, that pushes us forward, without forgetting.

There is an additional element that helps us to feel even closer to our ancestors and to paint a better picture of the home environment in which they lived and cooked: the remains of a domestic cat, which is one of the oldest examples of this animal in Etruria. We call it the Via Ripa Medici Cat, a true archaeocat.

Is that you, Krankru cat? Seen here in Orvieto’s tomba Golini.

Speaking of cats... on the catwalk at London fashion week, designer Mary Katrantzou’s ancient Greek Pop-Art frocks for Spring 2017.
The Etruscans (and friends) in St. Petersburg, Russia
by P. Gregory Warden

The collections of the State Hermitage Museum in St. Petersburg are legendary, but no small part of this great museum is dedicated to antiquity and to the Etruscans. Only a small part of those collections have traveled outside Russia, most notably in 2009 when a marvelous selection of Etruscan objects from the Hermitage was exhibited at the Museo dell’Accademia Etrusca in Cortona. I had the pleasure of visiting the Hermitage in October. Unfortunately the curators of the 2009 Cortona exhibition were at a conference and unavailable, but I was warmly greeted by Dr. Evgeny Fedorov, thanks to an introduction from the Stroganoff Foundation in the U.S. I had the opportunity to peruse the classical collections, Etruscan or otherwise. The Mediterranean collections are not strictly segregated by region, and Greek and Etruscan objects blend together and flow into later classical and Roman. Labels are kept to a minimum, and there is little background material or explanation; this holds true whether one is looking at Spanish painting, Decorative Arts, or Etruscan antiques. It is a manner of display that assumes a knowledgeable visitor, thus in this sense in the grand tradition of the great European museums.

The Etruscan objects, only a small part of the museum’s holdings, are displayed in old-fashioned wooden cases (photos) that are ensconced in sumptuous spaces, for instance a grand colonnaded hallway frescoed with classicizing motifs. The setting rather dwarfs the objects, and not everything is easy to see, but one of the parts of the display is that some of the larger Greek vases sit on pedestals and can be viewed in the flesh, unprotected by glass or modern cases. It may be a rather frightening prospect if one thinks about the safety of the vases (they are firmly anchored, however), but it is a wonderfully old-fashioned experience of connecting to classical art without screens of glass or suspicious guards. Indeed there were no guards in sight, but hardly a visitor as well. Other parts of the museum were far more crowded, and anyone who came through the galleries hardly gave the Etruscans or Greeks a glance, as they were presumably on their way to glitzier encounters.

As grand as the Hermitage may be, the classical world is celebrated elsewhere on a lavish scale in St. Petersburg. The Stroganoff Palace, for instance, displayed a wonderful array of neo-classical objects in the Empire Style, but the piece de resistance in many ways is Pavlovsk Palace, now a state museum, built for the short-lived Emperor Paul I and his wife and eventual widow, the Empress Maria. It is a Palladian delight that has been lovingly restored by generations of curators since its near destruction by the Germans in 1944. I was hosted, again thanks to an introduction from the Stroganoff Foundation, by the energetic and passionate Chief Curator, Alexey Gudanov, who has devoted a large part of his career to the restoration of the palace. It was a great treat to see the newly restored library where a beautiful exhibition of miniature portraits was just being taken down. The palace is filled with classical art that was brought to St. Petersburg for the Empress Maria as well as art in the classical style, testa-

New Etruscan Museum to open in Milan
Featuring Impasto and Bucchero vases from the Cottier-Angeli collection

On Christmas 2018 Milan will have the gift of a new museum. The historic Palazzo Bocconi-Rizzoli-Carraro, on Corso Venezia 52, will reopen to the public. It will host an impressive collection of Etruscan artifacts recently purchased from a Swiss merchant and returned to Italy by the Rovati family—descendants of Luigi Rovati, founder of the pharmaceutical company Rottapharm. “The donation of the C.A. collection is a great philanthropic action,” explains Soprintendente Antonella Rinaldi. This is an extraordi-

Model and renderings of the museum feature underground galleries. The museum, which will occupy about 1,500 square meters, will consist of three floors. The entrance will be dedicated to the reception area, with ticket office, cafeteria and bookshop. The part of the collection dedicated to the funerary material will be exhibited in high-tech underground spaces. On the first floor, other continued on page 28

Bucchero aryballos of a ram, from the C-A collection.
National Archaeological Museum of Vulci Reopens

On June 29, 2016, the completely renovated National Archaeological Museum of Vulci was once again reopened to the public.

The museum, housed in the monumental Castello della Badia, which dates from the first half of the 9th century, was established in 1975, and quickly enabled an effective control of the archaeological territory to be carried out against the illegal tombaroli who for years had preyed on this important necropolis of Lazio’s Maremma. In 1999, with the signing of the Convention between State and Local Authorities, another milestone was reached, when the Archaeological Nature Park of Vulci was created, one of the first areas of this kind in all of Italy.

Today the Museum in the Castello della Badia has a new look, and serves as a museum for the archaeological territory, as well as a welcoming goal for a variety of audiences, from children to seniors, families, school groups and the disabled — all this without sacrificing the needs of specialists in the field. The museum retraces the centuries of Vulci’s history, and reflects different aspects of its earliest history.

Replica of a tomb rebuilt as it was found in the necropolis.

The museum’s ten rooms also exhibit the lives of the Etruscans who lived there and were buried in its necropolis. Represented was a cross-section of graves for the dead and buildings for the living, from the 9th-century urn field burials to the lavish burial chambers of the princeps of the Orientalizing period; and from the reconstructed sea port of Regisvilla to the craftsmen’s workshops of the 4th century BC. The galleries are now resplendent with bright colors, and as a museum for the archaeological territory, as well as a welcoming goal for a variety of audiences, from children to seniors, families, school groups and the disabled — all this without sacrificing the needs of specialists in the field. The museum retraces the centuries of Vulci’s history, and reflects different aspects of its earliest history.

Castello della Badia, Vulci.

Replica of a tomb rebuilt as it was found in the necropolis.

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Display shows trade goods of the port. (Photos by Francesca Pontani)

The new museum boasts a totally renewed infrastructure reclaimed from an abandoned school building, and is the result of a modern architectural design that employs spatial solutions for a museum display that is viewer-friendly, and enhances the significance of the many intriguing artifacts. (Photos MAC)

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The Aequi, Their Weapons and Treasures

The Aequi were an Italic tribe on a stretch of the Apennine Mountains east of Latium in central Italy. Ancient historians mention their wars with Rome; geographers barely mention them. Virgil described them in the Aeneid as “always armed, even when plowing their fields,” and dedicated to robbery, looting and hunting in the woods. Proud warriors of the mountains, defeated by the Romans in 304 BC, they were confined to the cramped and difficult terrain of the Salto Valley, in the area of Cicolano. And indeed it is in Corvaro di Borgorose, in the province of Rieti, that the Cicolano Archaeological Museum (MAC) was inaugurated, December 17, 2016.

This new museum, which will be managed by the Mountain Community Salto Cicolano, in collaboration with the municipality of Borgorose, finally brings an identity to an area strewn with archaeological evidence. The centerpiece of the exhibition space is a large central room dedicated to the monumental tumulus in the plain of Corvaro di Borgorose, which has yielded 368 pre-Roman and Roman tombs, highlighting different chronological phases.

This room, thanks to the impressive amount of material and the quality of the many objects that accompanied the dead to the afterlife, demonstrates the customs and funerary practices of the ancient Equicoli (the Roman name of the people living in the territory of the Aequi). A space has been set aside for the studies that are being carried out on fabrics and metallic funerary objects by specialists at the CNR’s Institute for Technologies Applied to Cultural Heritage.

The museum’s ten rooms also exhibit material from the sanctuaries and towns that document the occupation of this territory after the Roman conquest. There are materials found in the ancient town of Nersae (Pescorocchiano) and in the Cliternia spa complex, today Capradosso (Petrella Salto), as well as finds from the Villa Rustica of Torano (Borgorose) whose excavation by a group from the University of Rochester (NY) is still ongoing.

The new museum boasts a totally renewed infrastructure reclaimed from an abandoned school building, and is the result of a modern architectural design that employs spatial solutions for a museum display that is viewer-friendly, and enhances the significance of the many intriguing artifacts. (Photos MAC)

Ciclopa at Corvaro di Borgorose.

Votive mask, bronze fibula, glass alabastron in pasta vitrea.
The Museo dell’Agro Veientano in Formello
by Jefke van Kampen

On December 2, 2016, the new museum display of the Museo dell’Agro Veientano dedicated to the Etruscan and first Roman age in Veii and its territory has finally opened to the public, in the presence of Superintendent Alfonsina Russo, members of the scientific committee, among whom were Gilda Bartoloni, authorities of the municipality, Metropolitan Area of Rome and Regio Lazio. These institutions all contributed to the financing of the restoration of the palace and the new museum display.

The civic museum in Formello is dedicated to a larger territory than that within the boundaries of the actual municipality of Formello, whose name refers to the land of the Etruscan town of Veii, later covered more or less by the diocese of Civita Castellana, and included in the regional Parco di Veio. Two more rooms, to be opened in 2017, are dedicated to the Roman imperial Age and to post-classical times respectively. The museum is housed in a historical building, Palazzo Chigi, with phases dating from the 13th to 17th century. On this occasion the Palazzo’s recently restored frescoes were also presented to the public; they were commissioned by the Orsini and Chigi families, and date from the end of the 14th to the 17th century.

Working on the new museum display took almost 15 years. The museum display was designed by Jefke van Kampen, director of the museum since November 2000, and Studio O/M architetti; it involved companies People & Projects, Leaf & Co s.r.l. and Consorzio Stabile Glossa from Naples. A first intervention on the Chigi Palace was signed by architect Andrea Bruno, author of the new Civic Tower, with its Corten revetment slabs, which now characterizes the skyline of Formello.

The museum display distinguishes itself by its showcases in shapes inspired by their contents (by the hand of Antonio Mascia and Aldo Olivo), Italian and English explanatory texts with various “keys of interpretation,” and multimedia contents, which will be updated at various times. An example of the latter is “Etruscanning,” the virtual reconstruction of the Monte Michele tomb 5, funded with European cooperation, and the popular exhibit, “Talking Heads,” with figures from the Campetti votive deposit in various tracks involving “sound & light,” dedicated to religion, history and other aspects of the deposit. The preliminary version of this project was on show in “Etruscans@Expo” in Milan (see Etruscan News 18).

The materials on display include many “old friends,” studied by generations of scholars but so far never seen “in real life,” coming from contexts like Veii-North-West Gate, Casale Pian Roseto and Tomba Campana. Huge voids were filled: e.g. the context of the famous “Olpe Chigi,” on show in Villa Giulia (on which the logo of the Museum is inspired); the tumulus of Monte Aguzzo (Tumulo Chigi), now finally on display many years after its discovery in 1882, and a choice of past excavations in the cemeteries of Quattro Fontanili and Grotta Gramiccia.

The museum is already the “showcase” of new excavations carried out by the University La Sapienza of Rome and the archaeological service. Permanent exhibits show contexts of Piazza d’Armi and Veii-Campetti excavated within the framework of the “Progetto Veio.” A choice of materials is shown from the excavations of the former Archaeological Service of Rome, in Malagrotta-Pantan del Grano and Via Trionfale-Poggio Verde. Another splendid piece from Veii, the incised kantharos of Via d’Avack with a navigation scene, was on display to the public for the first time, in a temporary exhibition in the museum’s Sala Ward-Perkins. In September 2016 a new Museum territorial System was created, headed by Formello, called MANEAT (Musei di Arte Natura Etnografia Archeologia del Territorio); or rather, in Latin, “let it remain.” The network includes both civic and private museums in Calcata, Campagnano di Roma, Capena, Formello, Mazzano Romano, Rome, Sutri and Trevignano Romano. So all preconditions have been created for a new phase of valorizzazione or appreciation of the territory: we are awaiting your visit, North of Rome!

www.comune.formello.rm.it
www.terrediveio.eu

Room 3, Stanza delle Grottesche, the showcase for the Tumulo Chigi materials, inspired in shape by the left cella in the tomb. On the left side, other cases display material from various sites of the Agro Veientano territory.
NEWS FROM THE SECTIONS

Etruskische Sozialgeschichte Revisited
Historisch-Kulturwissenschaftliche Fakultät
Vienna University
June 8-10, 2016

June 8, 2016
Giovannangelo Camporeale, Città, esercito e religione nei primi secoli della civiltà etrusca.
Andrea Babbi, Revisiting single stories. Transcultural attitudes in the Middle-Tyrrhenian region during the advanced 8th c. BC.
Claudio Negrini, Celebrazione del potere e autorappresentazione delle aristocrazie etrusco-padane dall’età del ferro all’orientalizzante.
Simona Rafanelli, Circoli di pietra a Vetulonia.
Luca Cappuccini, Casi di riutilizzo di tombe a tumulo a Vetulonia e nel territorio: discendenti o novae gentes?
Jean Gran-Aymerich, Il bucchero e la società etrusca: origine, produzione, diffusione, uso e ricezione.
Rex Wallace, Inscriptions on quotidian ceramics at Poggio Civitate: evidence for social structure.

June 9, 2016
Luca Cerchiai, Lo sviluppo dell’immagine opitlca nell’Etruria arcaica.
Tina Mitterlechner, Die Beischriften zu den Akteuren der Küchenszenen in der Tomba Golini I: ein Diskussionsbeitrag.
Giovanni Colonna, Tracee nell’onomastica e nel costume dello statuto sociale arcaico del pastore nell’Italia antica.
Dominique Briquel, Am Rande der Gesellschaft: Räuber bei den Etruskern und ihren Nachbarn.

June 10, 2016
Enrico Benelli, Strategie familiari e strategie sociali nel mondo etrusco. Il contributo dell’epigrafia.
Enrico Benelli, Etruriens Unterprivilegierte im Spiegel sprachwissenschaftlicher Analyse von Anthroponymie und Namenformularen.
Mario Torelli, Intorno alla servitus etrusca.
Adriano Maggiani, Sullo statuto del lautni etrusco tra l’età arcaica e il tardo ellenismo.

Workshop
Monumental Rock Tomb of Grotte Scalina (Viterbo)
Etruscan Tomb, Christian cult
École Normale Supérieure, Paris
December 15, 2016

Vincent Jolivet, Maria Pia Donato, Introduction: le contexte topographique et historique.
Edwie Lovergne, Le complexe funéraire de Grotte Scalina: nouvelles données.
Frédérique Marchand-Beaulieu, Restitutions photogrammétriques en 2D et 3D.
Paola Catalano, Giordana Amicucci, I dati antropologici.
Guilhem Chapelin, Une hypothèse de restitution des volumes taillés.

Mario Torelli is enjoying the serenade, as Petra Amann, conference hostess, exits right.

Adriano Maggiani, lecturing on the lautni, commands the crowd.

Stephan Steingräber and Petra Amann share Viennese refreshments with their colleagues.

Dominique Briquel enjoys a coffee break in lovely company.

Mario Torelli thanks the audience for their attention to his talk.

Maria Pia Donato, Mourn in christien sur la route de Rome.
Luca Cappuccini, Giovanni Francesco Tinti a Monte Giovi: un eccentrico erudito del XVI sec. tra le vestigia etrusche.

Cristiano Memmi, In frettania a Roma: nemoti, pellegrini, mercanti. Le diverse vite dei luoghi etruschi.
EXHIBITS

An Exhibition in Four Museums
Marsiliana d’Albegna:
dagli Etruschi a
Tommaso Corsini
July 23, 2016 - April 30, 2017

Surveys and excavations have shed new light on the history of the Etruscan town of Marsiliana, which, thanks to the work of Prince Corsini, was made famous for the sensational discovery made in the early twentieth century. In the spring of 1908 Tommaso Corsini, Prince of Sismano, found the first traces of a great Etruscan necropolis, with tombs in stone circles, mound and pit graves. That discovery marks the beginning of an important archeological and cultural season, which is today brought to the attention of the public by an exhibition that winds through the towns of Grosseto, Scansano, Manciano and the same Marsiliana. Starting from Marsiliana, Sala del Frantoio, it will be presented at Manciano, in the Museo di Preistoria e Protostoria della Valle del Fio, at Scansano, in the Museo Archeologico della Vite e del Vino, and Corsini and his daughter in 1914. Grosseto, at the Museo Archeologico e d’Arte della Maremma until April 2017. The gold Corsini fibula, 675-650 BC., found at Marsiliana in 1908.

Winckelmann, Firenze e gli Etruschi
Il Padre dell’Archeologia in Toscana
Archaeological Museum, Florence
May 26, 2016 - January 30, 2017
by Andrea Gáldy, Electrum magazine

In 1755, Johann Joachim Winckelmann (b. Stendal, Germany 1717- d. Trieste, Italy 1768) arrived in Rome for a life-changing visit that would also influence ancient art history and the history of archaeology to this day. Through the intensive study of ancient works of art, Winckelmann (right in a portrait by Raphael Mengs after 1755) discovered the importance of Greek art and of its influence on Roman, Renaissance and Neoclassical art. He published his Thoughts on the Etruscan art, history and language had been encouraged at the court and in the academies of Cosimo I de’ Medici and his descendants since the 16th century. The Medici collections of Etruscan

Winckelmann’s masterpiece, Geschichte der Kunst des Altertums (The History of Art in Antiquity) published in 1764.

The exhibition was born from the need to present the results during several years of the project, Character, settlement, and funerary architecture in Marsiliana (Manciano, GR), begun in 2002 by of the Department of Historical and Cultural heritage of the University of Siena, in collaboration with the Archaeological Superintendency of Tuscany. The results have brought to light important materials from early Etruscan history illustrating the late Bronze Age, Iron Age, Orientalizing, and Archaic phases. Each of the four museums will have a different focus, from Grosseto, which will feature Orientalizing materials from the main cemetery, to Marsiliana, which will illustrate the history of the Corsini estate and the remarkable Prince Tommaso Corsini, whose gallery in Rome with its wealth of antiquities and paintings is known to many of us. Further info: www.museidimaremma.it see also: Archeo Dec. 2016

Imitation of Greek Works (1755) as well as his History of Ancient Art (Geschichte der Kunst, 1764) and a range of historical essays on single works of art. Thereby he managed to establish an approach to ancient art history that was structured by an idea of linear progress, perhaps not dissimilar to that of Giorgio Vasari a couple of centuries earlier.

What is perhaps less known and may even come as something of a surprise is the fact that Winckelmann also spent some time in Florence from September 1758 to April 1759 where he studied the antiquities once collected by the Medici and by other leading families of the city. In Florence, next to Greek and Roman antiquities, the works of the Etruscan had long played a considerable role in the collections of the ducal family, and the study of continued on page 28

Below from left, copies of Dempster’s De Etruria Regali, Etruscan bronze from the Medici collection, the "Ballerina," a Roman marble from the Riccardi collection, Stosch gems seen on the back wall, an “Etruscan” style porcelain service from Naples. (Photos by Greg Warden)
The oldest known example of a portable sundial is in the shape of a ham. The Ham of Herculaneum, which dates to the end of the 1st century, was discovered in 1755 in the Villa dei Papiri, a site destroyed in the eruption of Mount Vesuvius. The tiny bronze device shaped like a hunk of meat on a hook is one of the more curious survivors of the widespread culture of timekeeping in the Greek and Roman world.

Despite its enduring influence on our contemporary calendar and our general perception of time, ancient timekeeping hasn’t been widely explored in exhibitions. Time and Cosmos in Greco-Roman Antiquity, now at New York University’s Institute for the Study of the Ancient World (ISAW), brings together over 100 artifacts from museums around the world, many of them infrequently on public view. Like previous ISAW exhibitions about textiles in late antiquity, Greco-Roman cartography, and the Mesopotamian influence on late antiquity, Greco-Roman cartography, and the Mesopotamian influence on modernism, Time and Cosmos highlights an overlooked view of the ancient world and emphasizes its relation to the present.

You could spend hours in the two-room Time and Cosmos learning how old sundials and calendars worked, ideas that are fleshed out in the accompanying catalogue. Many of these principles are still familiar thanks to their endurance in Christian Europe, such as the division of day and night into 12 hours each, something the Greeks adapted from the Egyptians. Meanwhile, the Roman calendar system that was instituted by Julius Caesar in 45 BCE informed the Gregorian calendar that’s still in use.

Yet beyond the technical details – from shadows cast on carved lines to the complicated Antikythera mechanism (not on view but explored in video) - the exhibition excels at demonstrating the importance of time in everyday life. “It became part of the everyday visual vocabulary,” curator Alexander Jones, who’s also a professor of history of the exact sciences in antiquity and interim director of the ISAW, explained at the preview. He pointed out a 140-160 CE marble frieze from a Roman sarcophagus with two putti (cherubs) attempting to interfere with a sundial, perhaps to reverse the chronology that has taken a life. Another wall features a display of coins from various eras, with astrological symbols like celestial spheres - which placed Earth at the center of the cosmos - used to indicate the emperor’s authority. And a Greek paragpegma calendar from 100 BCE aligns stellar phenomena with weather predictions; it is pocked with holes for pegs to mark the date. See article “pork clock” page 18.
Review of Exhibition
Emma Hamilton:
Seduction and Celebrity
The Betrayal of Nelson’s Mistress
National Maritime Museum, London
Until 17 April 2017
by Jonathan Jones,
The Guardian

Of all the men who loved Emma Hamilton, the artist George Romney is the one whose passion has endured. Her husband, the vulcanologist, classicist and art collector Sir William Hamilton, found himself spurned when she fell madly in love with Horatio Nelson. And her heroic lover never grew old with her as he hoped. Nelson died on HMS Victory after winning the Battle of Trafalgar in 1805. His grey pigtail, which he asked his friends to send her as he lay dying, is in this exhibition.

That left Romney to pick up the pieces. The relationship between this Lancashire-born painter and the woman who — as this vivid and fascinating exhibition reveals through a rich mix of images, objects and documents — made it out of the brothels of 18th-century London to become an iconic beauty of Europe, was not physical. At least, not in a conventional sense. Romney expressed his passion for Hamilton through art, painting her again and again in multitudinous poses and costumes. She acts out a dazzling variety of roles in her heroic lover’s absence. No one in her time could resist Emma Hamilton, nor will you.


Romney’s Emma as Circe, 1782.

It is possible that the future Lady Hamilton developed the talent for striking poses as an erotic dancer at a Georgian venue called the Temple of Health. Her aristocratic lover Charles Greville later introduced her to Romney, in whose paintings she demonstrates her range of theatrical mannerisms, from lamentation to triumph.

When Greville married, he sent his young mistress to stay with his widowed uncle, William Hamilton, British envoy at the court of Naples. Emma was being given to the older man as a mistress — exchanged between aristocrats like a luxury object. William Hamilton, after all, was one of Europe’s leading connoisseurs of art. His palace in Naples was a veritable museum. He collected Greek and Roman vases (the Portland Vase and many other classical treasures passed through his hands), excavated at Pompeii and Paestum, explored the mysteries of Vesuvius, and wrote a book about the geology of the Bay of Naples. He also admired Emma, and — to society’s shock — married her.

A triple portrait he commissioned shows her as scholar, musician and actress. Lady Hamilton, learning about the classical world in detail from her husband’s books and collections — the frontispiece of an archaeology book published in 1791 shows her elegantly supervising a dig at Paestum — refined the poses she’d done for Romney into a sequence of neoclassical tableaux she called her “Attitudes.”

The curators describe Emma Hamilton as a performance artist, and her Attitudes are re-created in a video in which classical women like Medea and Agrippina enact eloquent silent gestures. In classical art, a gesture can speak without words. It’s a strange, powerful journey into the aesthetics of another age. The Attitudes entertained courts and opera houses and made her a European icon. Elisabeth Louise Vigée le Brun painted her as a “reclining bacchante” in a sensual portrait that enfames this exhibition. Thomas Rowlandson was ruder. In his soft-porn caricature print she poses nude, naturally, before a squinting William Hamilton. The seriously jaundiced James Gillray goes further in his cruel caricature, Hamilton’s fine figure becomes otorund, her poses clumsy.

The seriously jaundiced James Gillray's caricature of Emma.

The most moving and upsetting thing here is Nelson’s handwritten codicil to his will, scribbled just before he went into battle at Trafalgar. It asks that if he should die, the nation will give a generous pension to Hamilton. This last request of a national hero was ignored. Nelson’s mistress was excluded from his funeral and denied her inheritance. She was left to raise their secret daughter, Horatia, as best she could. Britain’s betrayal of Hamilton was nothing short of a national disgrace. The National Maritime Museum at last makes amends with an exhibition that is a case study in bringing history to life and restoring women to centre stage. No one in her time could resist Emma Hamilton, nor will you.


greatly enlarged the recognition of artistic contributions of ancient civilizations. Ancient art became essential for their sense of the future, both personally and politically.

“By placing masterworks by Picasso and Rivera alongside Greco-Roman, Etruscan, and — continued on page 27
The Ny Carlsberg Glyptotek has splendid permanent collections, Etruscan or otherwise, that are reason enough for a visit. This summer there was added incentive, “Crustumerium, Death and Afterlife at the Gates of Rome,” an exhibition (May 19-October 23, 2016) of remarkable quality in terms of both the material displayed and the innovative way in which it was displayed. Especially exemplary is that it was the result of cooperation and collaboration at an international level, involving institutions in Italy, the Netherlands, and Denmark. The institutions are of different types: a Soprintendenza, a university, and a museum. As expressed in one of several of the obligatory forewords to the excellent and readable catalogue: “…the exhibition…marks a new culturally sustainable curatorial and museum practice, which is fueled by … cooperation across nations and institutions.”

There was much to discover. Immediately on entering, for instance, was a remarkable stone funerary cippus (referred to as a capstone in the catalogue) in the form of a hut (see below left and right), imposing in size (about half a meter in diameter). Other highlights included the characteristic impasto ceramics for which Crustumerium has been known since many spectacular but illicit examples appeared on the art market before scientific excavation began at the site. Some of the material was beautifully displayed in reconstructed tomb contexts, with skeleton and surrounding objects. The labeling was informative and especially useful was a digital display that connected material context to chronology and context. The best surprise was at the back of the exhibit where a conservation lab was set up. Visitors could enter and watch the micro-excavation of a tomb section that had been block lifted and brought to Copenhagen. The conservator, Paulien Kaan who was carefully excavating the tomb, took the time to talk to all visitors, show X-rays of the tomb block, and discuss what was being excavated. It was archaeological outreach and pedagogy at its finest. (Photos, Greg Warden)


“Picasso continued, Iberian works, as well as Mesoamerican sculptures and ceramic figurines, the exhibition weaves together distant geographies and worlds to blur the frontiers of time and space,” said Diana Magaloni. “‘Picasso and Rivera’ views both artists as inventors of a new visual reality in the first decades of the 20th century. Diego Rivera brought the Pre-Columbian world to the forefront by showing that the art produced by these cultures was for the Americas what traditional Greek and Roman art was for Europe.”

This exhibition is presented in five thematic sections, highlighting the moments of interaction and divergence between the two artists: “The Academy,” “Cubism and Paris,” “Return to Order and Indigenismo,” “Rivera and Pre-Columbian Art,” and “Picasso and Mythology.”

The gallery dedicated to Picasso and Mythology explores how the artist shaped the foundations of 20th century art through formal experimentation with the art of the past, and created images that were at once deeply personal and universal. In Studio with Plaster Head (Atelier avec tête et bras de plâtre) (1925), for example, Picasso summarizes his views on the dialectic relationship between ancient Greek and Roman tradition with Western painting and the beginning of modernism. Modernism was often conceived as a total break with the past; however, Picasso perceived it as part of a continuum. By showing classical figuration in the artist’s studio, Picasso implies that it is the responsibility of the artist to create something new out of tradition. In this way, he presents an artistic lineage that extends from ancient Greece to Cubism.

The two book projects, as well as the initial plates of the Suite Vollard, share a distinctive, elegant, linear quality that has been compared to Greek and Etruscan vase painting. Scholar Lisa Florman has noted that Picasso’s approach also bears a close resemblance to that of Etruscan mirror engravings, which may have been a source of inspiration.
The presentation was a collaborative effort of the MVAP team (Greg Warden, Michael Thomas, Ann Steiner, Gretchen Meyers, and Jess Galloway), Susanna Sarti of the Soprintendenza, and Alessandro Nocentini. Notable from the exhibit, *Scrittura e Culto al Santuario di Poggio Colla*, or Text and Ritual at the Sanctuary of Poggio Colla, was the aforementioned hologram of the Vicchio stele as well as four recently excavated bronze figurines that were displayed for the first time. Two of these, including a very early (ca. 600 BC) female figure, came from the “Inscription Deposit,” published as “Remains of the Ritual at Poggio Colla,” in 2009: *Votives, Places, Rituals in Etruscan Religion. Studies in Honor of Jean MacIntosh Turfa* (M. Gleba and H. Becker, eds.). Also on display for the first time in Italy was the large inscribed statue base from the “Inscription Deposit.” The exhibition was rounded out by an exceptional Hellenizing head of a male figure found in the first year of excavation (*Etruscan Studies* 1998), an Archaic figure from the Courtyard Stips, and the now well-known bucchero fragment with the exceptional birth scene (*Etruscan News* vol.14). Preparing an exhibit for an August opening in Italy was a challenge. In addition to the team mentioned above, special thanks are due to Andrea Pessina, Greg Warden and Eugenio Giani cut the ribbon. Santoni, Stefano Sarri, Massimo Legnì, and Maria Chiara Bettini for generously giving their time to the project.

**Steles, continued from page 17**

Ed with photogrammetry and laser scanning by Alessandro Nocentini who has just completed his doctoral thesis for the Architecture Faculty of the University of Florence (under the direction of Barbara Aterini) on the stele and innovative methods for its publication. One goal is to publish the stele digitally so that researchers will be able to create their own 3-D printout of the object for first-hand study, an exciting prospect that is the result of close collaboration by the Soprintendenza, the University of Florence, and the Mugello Valley Archaeological Project (SMU, Franklin and Marshall College, the University of Pennsylvania Museum of Archaeology, the University of Texas, and the Open University).

**Milan, continued from page 20**

Parts of the collection will be exhibited in period rooms that retain the charm of the past; while the second floor will house a library, a conference room, and research laboratories for students. "The museum is a living thing,"— says Giovanna Rovati, Vice President of the Rovati foundation and life and soul of the project. “We have been working on this project for years, and we want it to be a lively place. Clearly, when one buys a collection of 700 vessels, it is not to keep them at home, but we also want the museum to become a venue for temporary exhibitions, and a reference point for restoration and research. It will be a place for the dissemination of culture.” The museum will be supervised and partnered with the City Council and will become part of the civic museum system for Milan.
Since its installation in the Abbaye Saint-André in Meymac, the Marius Vazeilles Museum of Archaeology and Patrimony has been fulfilling a mission of cultural development and enhancement of the rich archaeological patrimony of the Limousin region. Situated in the ancient 12th century Benedictine abbey at the heart of the historical center of Meymac, the Museum traces the history of human life and the landscape of the Haute-Corrèze and its inhabitants, from the ancient times to the present.

The museum every year organizes lecture series that attract a passionate public and welcomes prestigious visitors. For 2017, the Museum wishes to pursue its task of sharing and diffusion of archaeological knowledge by offering to a wide public an innovative exhibition organized around the prestigious Etruscan civilization, whose mysteries today are not yet fully explored. The municipal museums of the towns of Sarteano and Chianciano Terme will lend a number of exceptional objects that have only rarely left Tuscany.

**Exhibit**

**The Berlin Painter and His World: Athenian Vase-Painting in the Early 5th Century BC**

Princeton University Art Museum
March 4, 2017 - June 11, 2017

The *Berlin Painter* was the name given by Sir John Davidson Beazley (1885–1970) to an otherwise anonymous Athenian vase-painter, active in the first quarter of the 5th century BC, whose hand he recognized in nearly 300 complete and fragmentary vases in public and private collections around the world. Since Beazley’s first published identification of the Berlin Painter in 1911, the oeuvre of this still-anonymous Athenian draughtsman has grown to some 330 works. Esteem for his elegant, approachable style has never lessened.

This exhibition will feature 84 vessels and statuettes of the early 5th century BC, including 54 of the finest vases attributed to the Berlin Painter, representing a full range of subjects, sacred and profane. Collectively these works open a window into a world 2,500 years distant and remind us of the enduring importance of archaeology and of sustained visual analysis. After Princeton the exhibition will travel to the Toledo Museum of Art in Ohio from July 7 until Oct. 1, 2017. A fully illustrated catalogue will accompany the exhibition.

**Revealing the Mythical Heroon of Aeneas**

The ancient site of Lavinium and its Sanctuary of Thirteen Altars reopens to the public on January 7, 2017

(ANSA) Rome, January 5: The archaeological area of ancient Lavinium is set to open for the first time to the public on January 7, thanks to an agreement between the City of Pomezia, the Superintendent for the Archeology of Art and Landscape of Metropolitan Rome, the provinces of Viterbo and Southern Etruria, and private donors. The ancient city, located near the seaside village of Pratica di Mare just south of Rome, was mythically founded by exiles from Troy and was cited in the work of ancient Roman orator Symmachus, ancient Greek historian Timaeus, and ancient Greek poet Lycophron.

Visitors will be able to tour both the Lavinium Archaeological Museum as well as the archaeological site unearthed in 1955 and 1956 by Roman topographer Ferdinando Castagnoli, then-director of the University of Rome La Sapienza’s Institute of Topography, and Roman archaeologist Lucos Cozza. There the pair discovered an ancient burial mound 18 metres in diameter surrounded by more than 60 precious objects including vases, weapons, and items made of silver, bronze and iron, all dating to the 7th century BC.

The ruins revealed that the area reached its peak expansion in the 6th century BC. The burial mound, or “tumulus,” has come to be known as the Heroon of Aeneas, after research attributed it to the mythological legend of Aeneas, the Trojan hero of Virgil’s *Aeneid*. Today the Heroon of Aeneas, the Sanctuary of Lavinium and its thirteen altars is located inside the protected nature area owned by the Roman noble Borghese family.

Superintendent Alfonsina Russo said visitors can see the 13 altars built out of tufa that were once red and were built between the 6th and the 4th century BC, as well as a ceremonial building and the remains of two kilns that produced votive objects. “They form an archaic sanctuary that brings visitors back into the atmosphere and religious practices of a remote age shortly after the founding of Rome,” she said. “Recent excavations have revealed a fourteenth altar, which is now restored and included in the new visitor’s route.”
**Is there a goddess under your gas station?**

by Clement Pistilli

*La Repubblica 1/19/17*

After being buried for two thousand years, a statue of Diana the Huntress emerges from ancient Roman baths found under a gas station in Terracina. This significant archaeological find was discovered by chance during excavations to replace the petrol tanks needed at an Agip service station on Via Roma, the main city street. Terracina, a famous seaside resort, in Roman times acquired considerable importance with the opening of the Via Appia from Rome to Capua.

In this same area, in 2000, archaeologists from the Superintendency found a statue of Jupiter Anxur, inside what had appeared to be the frigidarium of a Roman bath. Now Diana the Huntress, whose head was also later recovered, has confirmed the historical value of these baths in this area and they are now being fully investigated. The statue of the goddess of the hunt was found in the hot room, or caldarium, which dates to the 1st-2nd century AD. This bath complex with luxurious multi-colored marble pavements, structures and inscriptions from the Imperial age has the Superintendency paying close attention.

For some time Terracina’s city administration, headed by Mayor Nicholas Procaccini, has been trying to promote the Roman archaeological heritage of the city. Diana’s discovery has only strengthened their commitment.

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**Top, the gas station (arrows show find spot). Diana emerges from the caldarium (right) with its exotic colored marble benches.**

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**Recovered first, the torso (right) then the head, then the base. She stood in the center of the caldarium, wearing a mantle, her dog by her side.**

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**Isabel Russinova as Tanaquilla. in the shoes of the heroine, plays the wife of the Greek Lucumo, better known by his Roman name, Tarquinius Priscus, that is, Tarquin the First. He became the fifth king of Rome, fulfilling the prophecy of his wife, and made Rome a great city. The text, taken from the book by Russinova, *Reinas, storie di grandi donne*, Curcio Edizioni, 2016, brings to us the figure of this seductive Etruscan woman, Tanaquil, who is educated, intelligent, ambitious and skillful in reading the bird signs sent by the gods — a woman who, dedicated to her husband and choosing to live in his shadow, skillfully directs the course of events that will determine the fortune of Rome as the Eternal City.**

The show has the sponsorship of the Accademia Tiberina, the National Etruscan Museum of Villa Giulia in Rome, the National Etruscan Museum Guarnacci of Volterra, and was performed at the International Festival of the Roman Theatre Volterra and MACT.

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**Tanaquil, Etruscan Queen of Rome**

**At the Teatro Arcobaleno in Rome until January 22, 2017**

by Barbara Carmiglioli

*Contrappunti Info*

*Tanaquilla* is the story of the fascinating Etruscan queen presented to the public at the Teatro Arcobaleno from January 13 to 22, over two weekends, on Fridays, Saturdays and Sundays. The monologue by Isabel Russinova, directed by Rodolfo Martinelli Carrara, tells of the skill and determination with which the Etruscan Tanaquil, who lived in the seventh century BC, brought her husband to the throne and influenced the beginnings of Rome. Isabel Russinova, whose head was also later recovered, has confirmed the historical value of these baths in this area and they are now being fully investigated. The statue of the goddess of the hunt was found in the hot room, or caldarium, which dates to the 1st-2nd century AD. This bath complex with luxurious multi-colored marble pavements, structures and inscriptions from the Imperial age has the Superintendency paying close attention.

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**Stephanie Budin and Jean MacIntosh Turfa, eds. Women in Antiquity. Real Women Across the Ancient World. London and New York, Routledge.**

This multi-author book clocks in at 1074 pages, and covers Mesopotamia, Egypt, the Hittites, Cyprus, the Levant and Carthage, the Aegean: Bronze Age and Historical, Etruria and the Italian archipelago, Rome, and the Edges. The book is thus geographically organized and roughly chronological, as noted in the editors’ brief but informative introduction setting out their goals. These have to do with widening the range of what is meant by “Antiquity,” from the usual narrow field of Greek and Roman to the Mediterranean and the East; and casting a bright light on the real women of these regions, as distinct from the “literary characters, fictional constructs invented by men mostly for other men.” Of course this means relying on sources other than texts: archaeology, iconography, scientific studies. So in the section on Etruria, Enrico Benelli writes on female slaves and slave owners on the basis of epigraphy; Daunian women’s costume and actions are commemorated in stone; the study of textiles informs Margarita Gleba’s contribution, and takes up a good three and a half inches in the index (9 cm); the face of Seanti Hanunia Tlesnasa is reconstructed by means of a 3D model; and an analysis of a skeletal sample at the Penn Museum, shows the prevalence of violence against women at Hasanlu. The book is full of information and surprises about real women, and therefore about children and real men in antiquity, seen from a perspective that avoids reliance on texts, and that opens remarkable new vistas on people of antiquity, who were at once so different, and yet so similar to us. (LB)
Il ruolo dei santuari
O.de Cazanove, Luoghi di culto e pratiche votive tra Ager Tarquiniensis e Ager Volsiniensis: il caso dei bambini in fasce.
A.Maggiani, Monte Landro. Un santuario di confine.
S.Rafaneli, Monumenti funerari e luoghi di culto nelle necropoli di Bolsena.
D. F. Maras, Santuari, fortezze e confini: il contributo dell’epigrafia.
P.Tamburini, Elementi di continuità (e discontinuità) nella diaspora volisinesi.
Insediamenti fortificati e difesa del territorio
P.Fontaine, Da Veio a Vulci: conquista romana e fortificazioni etrusche. Per un bilancio archeologico e poliarchetico.
L.M. Calò, Fortificazioni greche nell’occidente ellenistico.
Capoluoghi, centri subaltrini e confini
E.Lovergne, Architettura funeraria e società: le tombe a “cassone” di tipo Musarna tra la fine del IV e l’inizio del III sec. a.C. Nuovi dati dal territorio tarquiniese.
L.M. Michetti, Tra Etruschi e Falisci. I centri settenziali dell’Agro falisco nel IV e III sec. a.C.
Pulcinelli, Archeologia di una frontiera: l’area cinima tra Volsinii, Tarquinia e l’Agro falisco.
E.Benelli, Metropoli e territorio in Etruria Meridionale: il contributo dell’epigrafia.
Vulci e il suo territorio
P.Pellegrini, Dalla media valle del Fiastra alla Val di Lago: un aggiornamento.
O.Cerasuolo, Rufalco e la valle dell’Olpea.
M.Firmati, La fortificazione di Ghiaccio Forte: controllo del territorio e delle vie di comunicazione sul confine settentrionale di Vulci.
A.Zifferero, La frontiera nord-occidentale di Vulci: distribuzione e funzione dei santuari tra Albequina ed Ombrone.

The Orientalizing cultures in the Mediterranean, 8th-6th c. BC
Origins, cultural contacts and local developments: the case of Italy
Rome, January 19-21, 2017

January 19
Deutsches Archäologisches Institut
Stéphane Bourdin, Ortwin Dally, Alessandro Naso, Christopher Smith, Introduction-Cultural regions.
Francesco Rubat Borel, La cultura di Golasecca tra Orientalizzante e Hallstatt occidentale: periferia o intersezione di due aree culturali.
Giovanna Gambacurta, Mariangela Ruta, Dinamiche dell’Orientalizzante nel Veneto.
Stefano Santocchini Gerg, L’orientalizzante in Etruria padana e i suoi rapporti con l’Etruria settentrionale.
Tommaso Sabbatini, Osservazioni sull’articolazione cronologica dei contesti orientalizzanti piceni nelle Marche.
Joachim Weidig, Elementi cronologici per l’epoca orientalizzante nell’Appennino centrale.

January 20
British School at Rome
Camilla Colombi, Vetulonia in età orientalizzante. Necropoli e società.
Andrea Zifferero, Matteo Milletti, Elena Rossi, Silvia Pallecchi, Le necropoli di Marsiliana d’Albequina: architettura, rituale funerario e cultura materiale.
Maurizio Sannibale, L’Etruria e il Mediterraneo visti dalla tomba Regolini-Galassi.
Andrea Babb, Early Orientalizing Middle-Tyrrhenian “warrior” tombs.
M. Cristina Biella, Quale “orientalizzante” in agro falisco?
Phil Perkins, The Poggio Colla stele and its Orientalizing context in northern Etruria.
Francesca Fulminante, Orientalization in Latium: recent research and perspectives.

Carmine Pellegrino, Notazioni sull’Orientalizzante in Campania: processi sociali, cultura materiale, dinamiche territoriali.
Francesca Mermati, Orientalità dalla Valle del Sarno tra età del Ferro e Orientalizzante.
Andrea C. Montanaro, Processi culturali e circolazione dei beni di prestigio nelle Puglie preromana. Le influenze dell’orientalizzante tirrenico.
Rocco Mitro, Influenze dell’orientalizzante tirrenico in Basilicata. I vasi bronzi come indicatori di status sociale.

January 21
École française de Rome
Catrin Marzoli, Federica Wiel Marin, The cult place of the second Iron Age at Settequerce (BZ).
Vincenzo Bellelli, Askoi fittili e dintorni.
Enrico Benelli, Scrittura e cultura epigrafica nell’Etruria orientalizzante.
Giulia Rocco, Il mondo delle essenze vegetali tra Oriente e Occidente: valori simbolici e rivisitazioni in chiave “ornamentale.”
Andrea Zifferero, La produzione ed il consumo del vino in Italia centrale nel periodo orientalizzante: metodi di analisi e prospettive di ricerca.
Stéphane Verger, La recomposition des thèmes orientaux dans les programmes iconographiques nord-italiques et hallstattiens (c.630-c.540 avant J.-C.).
Corinna Riva, From Orientalizing violence to the violence of Hellenisation: from encounter to codification.
Laura Ambrosini, *Souvenirs dall’Etruria per il Grand Tour.*
Susanna Sarti, *Desegnare gli Etruschi tra arte e tutela.*
Giuseppe Sassatelli, *Falsi in etruscologia: colluzionismo, campanilismi e identità cittadine.*
Paolo Mauri, *Lettere agli Etruschi.*
Stefano Bruni, *Gli Etruschi e il palcoscenico: appunti su alcuni drammi e melodrammi.*
Maurizio Harari, *Vaghe stelle a Volterra. I due fratelli etruschi di Luchino Visconti.*
Francesco Roncalli, *Friedrich Nietzsche, la Grecia e gli Etruschi.*
Guido Barlozzetti (Critico cinematografico), *L’ambiguo thriller degli Etruschi.*
Vincenzo Belfelli, Andrea Ercolani, *La civiltà etrusca nelle vignette filateliche.*
Alessandra Caravale, Paola Moscati, Alessandra Piergrosi, *Il recupero degli Etruschi tra media e web.*
Giuseppe Pucci, *Gli Etruschi nei fumetti.*
Adriano Maggiani, *Io sono etrusco.*
Marino Marini e l’arte etrusca.
Elena Calandra, *Massimo Campigli e la folgorazione per l’arte etrusca.*
Gianluca Tagliamonte, *Gli Etruschi e la Pop-Art italiana.*

**3rd International Conference on Ancient Roads: Ancient Amber Routes**

**The Ancient Commercial Roads**

**Republic of San Marino**

April 14-15, 2016

The Republic of San Marino, located at the cross roads near the Alpine passes where the north-south traffic connected Europe and the Mediterranean, organized an ambitious series of conferences appropriately focusing on ancient roads. This year’s meeting featured an international group of scholars, and included a number of contributions on Italy, and others of particular interest for our readers. The amber coming down from the north by way of the Eastern Alpine route stimulated the two-way trade with the Celtic towns of central Europe, and the growth of settlements like Frattesina with its glass factory in the 11th century and Verucchio in the 8th. The amber moved westward to the wealthy Etruscan cities on the Tyrrhenian and south along the Adriatic, resulting in the surprising flowering of workshops of carved amber amulets in inland Basilicata.

**Program**

**Milton Núñez,** *Northward amber paths 4000-2000 BC – Back to the origins.*

**Graciela Gestoso Singer,** *Amber Exchange in the Late Bronze Age Levant in Cross-cultural Perspective.*

**Larissa Bonfante,** *From the Baltic through the Alps: Stops on the Amber Roads in Italy.* (To be published).

**Nuccia Negroni Cataracchio,** Veronica Gallo, *The Kakovatos type spacer-bead as a long-distance exchange marker.*

**Andrea Celestino Demetrius Waarsenburg,** *The “Tomb of the Priestess” from Satricum.*

**Maria Luisa Nava,** *Amber representations on Daunian stelae.*

**Montanaro,** *Not only amber. Parures and luxury objects from the graves of indigenous “princes” of Southern Italy. Some examples.*

**Domenico A. M. Marino,** *An amber jewel from ancient Kroton.*

**Joan Todd,** *Baltic Amber and Arab Incense: Sacred Materials and the Open Road and Walled City in the Ancient Near East, Greece and Rome.*

**Sigita Baguzaite-Talackiene,** *Changes of amber tradition in West Alps area and social context in period of Roman influence (1-V cent. AD).*

**Guido Rosada,** *The regained discovery.*

**Mario Pagano,** *Maria Gloria Cerquetti, New studies on Roman engineering works on the via Flaminia in the Gola del Furlo area.*

**Joan Pinar Gil,** *Amber beads in Visigothic-period Hispania: some remarks on chronology, dissemination and use.*

**V.V. Sivkov,** E.S. Bubnova, *Sambian source of amber roads: start-up prospects for tourism.*
The Seventh Conference of Italian Archaeology was a successor to the previous meetings held in Lancaster (1977), Sheffield (1980), Cambridge (1984), London (1990), Oxford (1992), and Groningen (2003). The conference centered on the archaeology of Italy and its islands from prehistory through to the modern period. The primary theme of the conference was the archaeology of death, but there were a number of panels that considered recent developments to Italian archaeology. In addition a poster session took place which provided the opportunity for excavators to present site reports and other topics of interest. During the three days, over 150 delegates, scholars from 15 countries, presented papers of 20 minutes in duration on the archaeology of death that introduced new data and/or novel theoretical approaches. Some of the topics which contributors explored included not only the theme of funerary archaeology but also these other topics: ethnicit, gender, landscapes of death, theology but also these other topics: ethnicit, gender, landscapes of death, the...
Conference: Alcohol in the Ancient World
Penn Museum, Philadelphia, Pennsylvania,
Center for Ancient Studies
Graduate Conference
(Widener Lecture Hall)
February 24-25, 2017
Keynote Speaker: Dr. Patrick McGovern (Penn Museum)

Penn’s Center for Ancient Studies will present papers from graduate students who are engaged in the study of alcohol in the pre-modern world.

Beer, wine, and other fermented beverages have played an important role in the social, political, economic, and religious lives of humans for thousands of years. The embedded nature of alcohol in human societies makes it a productive locus for research on a wide range of topics. Subjects include the role of alcohol in: Production technologies and techniques, Consumption practices and context, Visual and literary culture, Law, Medicine. The construction and negotiation of identity and gender, Trade and political economy and Ritual.

Research on the prohibition of alcohol in pre-modern societies will also be discussed. Who is prohibited and why? When and where do these prohibitions apply? What do they entail? How are they enforced and how are they circumvented?

info:cas.upenn@gmail.com

Call For Papers
Motherhood(s) and Monotheisms
University of Bologna

This edited volume is intended as a follow-up to Motherhood(s) and Polytheism... The construction of motherhood of the divinities has an influence on the concrete practices of motherhood (whether biological or social).

In an attempt to evidence the interdisciplinary potential between motherhood studies and the study of religions, and to think about new lines of research, the principal focus of this work will be placed not only on isolated analysis of feminine figures in various sacred texts (Virgin Mary, saints, Fatima daughter of the Prophet and mother of Hasan and Husayn, in primis), but the use of these figures in the study of ritual or cultual practices that have influenced the religious experience of women as mothers, especially the attitude of women towards the religiously codified norm of “good mother.” We also welcome contributions that consider the construction of motherhood in political religions or parareligions.

Proposals, no longer than 500 words, should be sent by January 31, 2017 to the following e-mail address: giulia.pedrucci@unibo.it. Selected contributors will be invited to hand in their final chapter before September 2017, with final formatting. The final contents of the chapters will be subject to peer-review. Acceptance into the volume depends on the originality, strength, and fit of the chapter within the volume. Proposals and chapters will be accepted in Italian, English, French, and Spanish. Please contact giulia.pedrucci@unibo.it for any further inquiry.

International Society of Art, Architecture, and Archaeology of Rome
Field School Signum Vortumni
The Tarquins and Rome

This is a project to unveil, on the slopes of Rome’s Palatine Hill, signs of Etruscan cultural and religious influence which gave rise to the birth of Roman civilization. It foresees the in-depth study of the Horrea Agrippiana complex and the adjacent area at the northwest slopes and base of the Palatine Hill. In addition to the various detailed research activities described below, the methodology calls for stratigraphic probes in specific areas of the site.

ISAR carried out the first excavation season between 17 October and 18 November, 2016, as part of a project aimed at clarifying, through stratigraphic surveys and probes, some of the many socio-topographic and archaeological aspects of one of ancient Rome’s most central regions and its monuments. Topics treated include the birth and development of the road system, the Via Nova and the Vicus Tuscus in particular, and the cult sites pertaining to the oldest layers of the city’s history, the quarter obliterated by the construction of the Horrea Agrippiana.

The project has a duration of 3 years, having started in summer 2016. Excavations will take place in summer and autumn and last a month and a half each, with detailed surveys of structures and architectural elements.

The Field School
Participation in the dig is open to all at no cost, limited by availability of positions.

During the excavation campaign didactic activity is planned, including lessons on stratigraphy, archeological reliefs, material and topography of the Central Archaeological Area. It may also be possible to participate in research projects and publications.

For information about participating in future seasons contact:
dora@isarome.org.
Call for Papers
International Conference
CNERU
Young Researchers: East-West Cultural Transfer in the Mediterranean Basin
April 4-5, 2017

Call for Papers (English):
https://www.uco.es/cneru/images/colloquia/CallForPapersEnglish.pdf
Call for Papers (Spanish):
https://www.uco.es/cneru/images/colloquia/CallForPapersSpanish.pdf

Cordoba Near Eastern Research Unit (CNERU) is organizing an international conference for Young Researchers. The conference aims at offering an opportunity for researchers interested in Near Eastern and Mediterranean studies of all historical periods to get together in one place.

Under the title “East-West. Cultural transfer in the Mediterranean Basin” we bring together young researchers with investigation and interests related to knowledge and the transfer of ideas (language, literature, art, philosophy, history, archaeology, etc.), focusing on the Mediterranean basin from antiquity to the present.

To reach as many people interested as possible, the conference uses the OCS (Open Conference System) platform, which will allow participants to present research to an international audience anywhere in the world. Researchers could also participate in the colloquium after the conference, without the need to be in there in person. For more information: https://www.uco.es/cneru/index.php/colloquia/2-uncategorised/41-i-cong

2017 Summer Program
The Art Historical Image in the Digital Age
American Academy in Rome
Deadline for application: February 10, 2017

The AAR will host a five-day, intensive course designed to equip scholars of art from any historical period with the basic skill necessary to excel in the digital humanities: digital image management, organization, and analysis. International students and early career scholars of art history, history, and visual culture are encouraged to apply.

LECTURES & SEMINARS

Thursday, April 21

Friday, April 22
Larissa Bonfante (New York University) and Francesco de Angelis (Columbia University). Delphine Tonglet (Metropolitan Museum of Art), “The Origins of the Etruscan Kantharos.”
Isabelle Algrain (Université Libre de Bruxelles), “The Origins of the Greek Kantharos: Shapes, Distribution, and Uses.”
Jean Gran-Aymerich (CNRS, Paris), “The Etruscan Kantharos in the Western Mediterranean.”

More Lectures
These are just a few of many interesting lectures presented during 2016:

Alessandro Naso, From Anatolia to Etruria and Beyond. New York, Columbia University, Department of Art History and Archaeology, November 1, 2016.


Accordia Lectures
2016 – 2017

2016
October 18
The past for the people: presenting the archaeology of Italy to the general public, Lucy Shipley, National University of Ireland, Galway.
November 8
Mater Matuta and related gods: exploring fertility cults and votive offerings in early Roman Italy, Maureen Carroll, University of Sheffield.
December 6
Accordia Anniversary Lecture
Sicily in transition: a new archaeological study of the island in the 6th to 13th centuries AD, Martin Carver, University of York; and Alessandra Molinari, University of Rome 2, Tor Vergata.

2017
January 24
Landscape as political negotiation, 6000 BC–AD 2016: a longue durée history of Southern Calabria, John Robb, University of Cambridge. Room G22/26 Senate House, Malet Street, London WC1
February 14
Fortifying the Adriatic: the castle and walls of Lecce, Paul Arthur, University of the Salento. Room 612, Gordon Square, London WC1
March 14
Toward a social landscape of the house: a comparison between southern Etruria and coastal Campania in the Early Iron Age, Beatriz Marin-Aguilera, University of Cambridge. Room G22/26 Senate House, Malet Street, London WC1
May 2
The Etruscan necropoleis of Caere (Cerveteri, Rome), 7th to 1st centuries BC: new perspectives, Maria Raffaella Ciucarelli, Soprintendenza Archeologia, Belle Arti e Paesaggio delle Marche. Room G6, Gordon Square, London WC1
ANNOUNCEMENTS

J. Paul Getty Museum Begins Reinstallation of Antiquities Collection at The Getty Villa

Beginning January 3, 2017, the process of reinstalling the antiquities collection at the Getty Villa will start, shifting from its current thematic organization to a largely chronological, art historical presentation. The reinstallation will be complete in spring 2018.

Once completed, the new display will allow visitors to follow the historical development of classical art, and understand the evolution of styles within and interactions between the Etruscan, Greek, and Roman cultures from the Bronze Age through the Late Roman Empire (ca. 3,000 BC – AD 600). This arrangement will allow the extraordinary artistic quality of the most important objects in the collection, such as the Statue of a Victorious Youth, to become more visually apparent in the context of other material of similar date and style.

The new installation will include a gallery dedicated to presenting the “Classical World in Context,” showcasing long-term loans, primarily from other museums, of objects from the Middle East and other cultures that engaged with ancient Greece and Italy.

With almost 3,000 square feet more gallery space, the new installation will feature a number of large and important objects that have been in storage for many years. Highlights include 1st century AD frescoes from the Villa of Numerius Popidius Florus at Boscoreale, many more large-scale Roman sculptures, including the Getty’s Statue of a Female Figure, which will have been reunited with its head, acquired by the Getty in June of this year, and a treasure of jewelry and silver from ancient Bactria (modern-day eastern Iran and Afghanistan).

The new installation will include a gallery dedicated to presenting the “Classical World in Context,” showcasing long-term loans, primarily from other museums, of objects from the Middle East and other cultures that engaged with ancient Greece and Italy.

This past year, 2016, saw the Center host the Conference in Rome on Anatolia and Etruria featured in this issue. It was jointly chaired by Lisa Pieraccini, the Center’s Project Director, and Elizabeth Baughan, Professor of Classics at the University of Richmond, Virginia. (Fig. 1 top) The Fifth Del Chiaro Lecture was given by Tom Rasmussen (University of Manchester), on Black Flowers: Bucchero and the Art and Archaeology of Etruscan Pottery, in the History of Art Department, April 28, 2016. (Fig. 2 top right) The year started at Berkeley, January 11, with an informal “Conversation on Etruscan Studies” between Mario Del Chiaro and Larissa Bonfante, (photo below) who reminisced about their professors and the early days of Etruscan studies in the US.


Crankcase Chimera and Lupa Carpartolina by Florentine sculptor Patrick Alò.
Fifty years of excavations at Poggio Civitate, in the municipality of Murlo, the most significant discovery Etruscan architecture, are recounted in the exhibition of images, “A Time Regained. The rediscovery of Murlo,” in the castle that belonged to the Bishops of Siena.

It is an extraordinary documentation of people and places, as well as the evolution of a society. As the mayor Fabiola Parenti says in the exhibition booklet, twenty-five years are “a short time in the face of a thousand-year history, but infinite in Murlo, because it marked a sea change. Since 1966, everything has changed. That was the year that coincides with the beginning of the excavations at Poggio Civitate, remains of a civilization buried for three thousand years. Ranuccio Bianchi Bandinelli and Dario Neri believed in the intuition of Professor Kyle Meredith Phillips, who brought the project to reality. Since then, the horizons have expanded to include investment in a museum, the growth of fame and tourism, and even the investigation into the blood groups of the modern inhabitants, in efforts to find DNA related to the Etruscans.”

The photos come from the University of Massachusetts Amherst (still digging the archaeological area) and Göran Söderberg, photographer of the early campaigns, which have been directed by scholars from various American universities in collaboration with Swedish archaeologists. (Even King Gustav of Sweden visited Murlo, as evidenced by the images in the exhibition.) Among the latter was Ingrid Edlund Berry, at the time very young, who discovered the first traces of the famous “chapel,” i.e. the acroterial group that occupied the roof of the palace of Poggio Civitate. She tells anecdotes that seem to refer to a distant world: “The professor advised us girls to wear a skirt and no pants, when we went to the nearby town of Vescovado, not to appear eccentric. In the circle, frequented by men, we could only enter accompanied by the mayor, Maurizio Morviducci.”

It was Morviducci, realizing the cultural and tourist potential of the discovery, who campaigned for the commune to purchase the building that later became the headquarters of the museum. In those days it was another time: “Electricity and running water,” observes Ingrid, “were still not in every home.” Every year, the excavations employed twenty workers. A family atmosphere was created between residents and archaeologists, friendships were formed. The quasi-mythical figure of Armida, “the cook and little mom,” is still fondly remembered. The human side and the social value definitely have priority in the beautiful images in the show Bluetsrusco.

From left, Jean Turfa, Mayor Fabiola Parenti, Ingrid Edlund Berry.

Writing the history of early Roman architecture is an ambitious project; whoever undertakes it will inevitably have to stand comparison with such eminent scholars as Axel Boëthius, John Bryan Ward-Perkins, Federico Castagnoli, Ranuccio Bianchi Bandinelli, Einar Gjerstad, Filippo Coarelli or Andrea Carandini. John North Hopkins has taken up that challenge. And he has admirably risen to the task. His narrative is based upon a chronological trajectory, leading from the 8th century through the Archaic period down to the Early Republic. These chapters are skillfully framed by a set of broader methodological questions, which are discussed at length both in the Introduction and the two concluding chapters. Hopkins starts with a brief but trenchant review of over 100 years of scholarship on early Rome (pp. 4-12).

Not only does he succeed in pinpointing the main bones of contention, but he also—even more impressively—avoids any ad hominem arguments in the process of discussing the patchy nature of the archaeological evidence, which strikingly contrasts with the wealth of occasionally far-flung interpretations. His map of Rome (p. 5) provides a welcome, up-to-date illustration of this conundrum by showing the limited scale of excavations on sites relevant to early Rome; this is enlightening for scholars and students alike.


A wonderful mixed chorus, featuring terracotta musicians from Mesopotamia, Cyprus, Greece, and southern Italy, and on Middle Moche period ritual pottery. Of particular interest to our readers will be Rebecca Miller Ammerman’s contribution, “Tympanon and Syrinx: A Musical Metaphor within the System of Ritual Practice and Belief at Metaponto;” and Daniele F. Maras, “Gods, Men, Turtles: Terracotta Lyre Players in Etruscan Votive Deposits.”


In a previous volume, *La construction de l’étrusologie au début du XXe siècle* (Bordeaux, Ausonius Éditions, 2015), Haack and Miller presented the early history of Etruscology with examples from archaeology and linguistics… In the Introduction to the present volume, Haack comments on the peculiar but perhaps not unexpected fact that the dark cloud created by the Fascist and Nazi era affected the accounts of the achievements of Etruscology in the 1930s and during the Second World War. As an example she cites an article by Massimo Pallottino published in connection with the Second International Etruscan Congress in Florence, in 1985, where he omits the many major publications produced in the pre-war and war periods. Now that more time has passed, and the present generation of scholars ideally has less of a personal involvement in the political aspects of Etruscology, it is important to view both individual contributions and general research trends of the pre-war and war periods in their historical contexts, regardless of the sometimes painful memories that may arise.

[Ed. Note: Among the many excellent articles we might single out is Maurizio Harari on “Pallottino Africanista,” and Enrico Benelli on “La linguistica Etrusca in Italia: 1928-1942,” which tells the story of the classicist Francesco Pironti, whose article on the Etruscan language published in the Fascist newspaper elicited violent scholarly controversy. For Pironti, see *Etruscan News* 2003, and 2017, page 2.]


These are the Proceedings of a very successful international colloquium held at the École Française de Rome, March 2009. The meeting represented the final phase of a four-year project dealing with the way the relationship between the living and the dead could be understood through epigraphy. The Proceedings have already appeared online.

The Editor’s Introduction, “Les nécropoles, mirors des morts, reflets des vivants,” deftly places the subject in its theoretical context. There follow twenty stimulating contributions by as many authors.

The recorded discussions appended after each contribution allow the reader to share to an unusual extent the experience of attending the actual conference.


Reviewed by Andrzej Gillmeister, University of Zielona Góra, *BMCR* 2016.10.28.

This is a very good review of an excellent book. As the reviewer says, John Scheid, one of the most prominent contemporary scholars of ancient Roman religion, belongs to the French School: this work is dedicated to the memory of Jean-Pierre Vernant. (I once had the pleasure of sitting beside Scheid at dinner in New York, and talking about Georges Dumézil, of whom we both spoke with great affection. I told him that I had visited him once at his apartment in Paris, where the floor was covered with piles of books, and he had complained that he could no longer work because he could not find the books he needed. Scheid replied that in fact he had asked Dumézil what books he needed, and had gotten them for him at the library, so that he could work again). Inspiration from scholars of the French school is visible throughout Scheid’s work, for example in his structuralism.

The reviewer then continues: “In his foreword, the translator draws attention to a discussion currently taking place within Roman religious studies, which one might loosely describe as a debate over the utility of the model of polis-religion in contrast to other models centered on different sociological categories, such as the individual. Ando … places Scheid’s book within it—as a book written in the defence of the con-
cept of polis- or civic-religion... Scheid goes on to point out that criticism of the concept of polis-religion, which is particularly prominent in contemporary German and Anglo-Saxon scholarship, is rooted in the assumption that the model omits any concern for personal and emotional attitudes to divinity, and hence does not cover ancient religious experience in its entirety. He claims that this normative concern for individuals and emotions derives from a Christianizing phenomenology and is an inheritance from Hegelian-Romantic philosophy of religion. He also argues that enthusiasts of this approach do not appreciate that the emotional sphere within ancient religions was experienced differently, as it was of a communal nature, and associated with a different conception of divinity. (LB)


The editors of this latest multi-author volume on the Etruscans dedicated it to the editors’ teachers, the late David and Francesca Romana Ridgway and Richard D. De Puma, and they consciously chose the twenty-nine contributors to represent both well-established authors and “emerging” scholars from a younger generation.

The Introduction surveys some of the recent gallery renovation projects, museum exhibits, catalogues and other significant publications, as well as teaching appointments that give evidence of an ongoing interest in the Etruscans. It also gives a rundown of the book’s contents, organized into five parts: I, History; II, Geography, Urbanization, and Space; III, Evidence in Context; IV, Art, Society and Culture; and V, The Etruscan Legacy and Contemporary Issues. This format allows readers to “become familiar with the key themes, approaches, and issues that underlie the study of the Etruscans today,” while copious references, a Guide to Further Reading, and a Guide to Etruscan art in North American Museums makes it useful for further study. In other words, it covers the basics, and can be used as a textbook, but a textbook in which there is much original, and even surprising material.

My favorite in Part II is Simon Stoddart’s “Etruscan Italy. Physical Geography and Environment,” a detailed account of Etruscan geography, which helps to understand the Etruscan’s favored position, on the sea and in the features of its landscape, “within which were found the agricultural and mineralogical resources that underpinned two other of its important economic facts,” the human landscape, and the landscapes and harbors of cities.

Space does not allow me to list the chapters, which are all well-written, well-edited, and provide much useful information, but I can mention Philip Perkins’s succinct “Bucchero in Context,” Ingrid Krauskopf’s chronologically organized “Myth in Etruria;” and Alexandra Carpino’s “The Taste for Violence in Etruscan Art,” featuring, among others, the mirror with Menrva beating Akrathe with his own severed arm. (LB)

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Reviewed by Daniele F. Maras, BMCR 2014.04.39

Federico Santangelo has written a wonderful book on a difficult, crucial subject that has never been discussed in such depth in the past, although a great number of scholars have dealt with the interaction of religious issues and politics in the late Republican period. The excellent methodology and rich bibliography, accurate editing, and a reasonable price make this book well worth purchasing by historians of pre-Roman and Roman Italy.

Paola Perazzi, Gabriella Poggesi, Susanna Sarti, eds. L’ombra degli Etruschi. Simbolo di un popolo fra pianura e collina.

Page 39
addition, but was originally inscribed on the wax model from which the cire perdue was cast.

Part II (Chapters 6 and 7) deals with proprietary inscriptions, that is, those marking possession, either "speaking inscriptions," on which the object proclaims, "I belong to so-and-so," or those with the simple name of the owner. Finally, Part III collects other categories: Chapter 8, gift inscriptions; Chapter 9, contents; Chapter 10, inscribed mirrors; Chapter 11, a maker's mark and six technical signs; and Chapter 12, non-Etruscan inscriptions (Italic and Messapic). Useful Appendices include fake inscriptions and concordances, a rich bibliography, and a Lexical Index.

"D. Briquel s’est lancé dans une entreprise titanesque...." So reads one review (Roma Aeterna 2016. See also the review by Theresa Huntsman in Rasenna 2016). It was indeed a gigantic enterprise. It is also no small merit to have broken with the tradition of corpora of inscriptions, according to which the writing is stripped from its support, and to pay so much attention to its context, that is, the object on which it appears. This splendid volume allows everyone, scholar and amateur, epigraphist, archaeologist and art historian, to go through the galleries of the Louvre with a guide who opens up for us the untold riches of its collection of Etruscan epigraphy. We owe him an immense debt of gratitude. (LB)

Caere, A Great Etruscan City


After Massimo Pallottino founded the Istituto di Studi Etruschi e Italici, and his Etruscologia (1942, with new editions thereafter) made Etruscan scholarship international, Emeline Hill Richardson’s Etruscans (1964) set the stage for Etruscan studies in the United States. In 1974 Mario Del Chiaro’s Etruscan Red-Figure Vase-Painting at Caere concentrated on the particular city that is the subject of this volume. By then Luisa Banti had redirected the study of Etruscan culture by focusing on the special character of the individual cities, in Il mondo degli Etruschi (1960; second edition, and English translation by Erika Bizzarri, 1969). Herself a fiercely loyal Florentine, she compared the Etruscan landscape to that of medieval Tuscany, dotted with proudly independent cities, geographically close and sharing a language and a religion. As one of the contributors, I should not by rights be writing this review -- a longer one, by Francesco de Angelis, appears here. But we wanted to announce the publication of the volume, and the forthcoming series on The Cities of Etruria, with the editors of this volume as the series editors.

What was special about Caere, modern Cerveteri? Nearly everything. Forty-five kilometers from Rome, six kilometers from the sea, rich in minerals, with its three busy harbors connecting it to Greeks and Carthaginians and bringing materials and ideas that the city passed on inland to other Etruscan cities and elsewhere in Italy, Caere flourished in the Orientalizing period, its time of greatest glory. At that time it was one of the wealthiest cities in the Mediterranean, then and later the goal of adventurous immigrants. Caere’s innovations run like a leitmotif throughout the volume, many dealing with ceramics: a new narrative style of vase painting (61, 243), terracotta architectural decoration (128, 130), new ways of decorating local ceramics (166), bucchero (176-177), early pottery production and décor (241); and also the seven-stringed kithara (242), and the first appearance of two heroes, Achilles and Heracles (245). There is a long list of firsts, many involved with the innovation of writing: the first to be exposed to new technologies coming from the eastern Mediterranean (42), the primary source from which the alphabet spread to the rest of Italy (42); and of course the long-sought bilingual inscriptions on the gold tablets from Caere’s harbor, Pyrgi (45-46). This beautifully edited, produced and illustrated book brings us something of the excitement of this great port city in a momentous period of history, and of its history and art in later times, down to its absorption by its neighbor, Rome.

Review by Francesco de Angelis

This beautifully edited and produced volume is the first comprehensive English treatment of Caere, a city whose relevance within the landscape of both Etruria and, more generally, ancient Italy can hardly be overemphasized. This quality alone would be enough to recommend it to the attention of students and scholars. Even more importantly, however, this is the opening volume of a new series that aims to cover all urban centers that belonged to the so-called league of the twelve Etruscan cities. This idea is as brilliant as it is simple. Anybody who is familiar with Etruria knows very well that, along with a great number of common traits, the cities of this region were characterized by individual features and peculiarities, which must have contributed in a strong way to the rise and perpetuation of local identities. These specific characters played a crucial role in the social, economic, and cultural development of the cities throughout their history, and were among the prime factors of the richness and manifoldness of Etruscan culture; they also were a decisive cause of the Etruscans’ loss of political autonomy at the hand of the Romans. This situation, which resembles in many respects what we know from Greece, is of course duly acknowledged in every book on the Etruscans. Occasionally, it comes to the fore in a more prominent way: for example, in archaeological guidebooks of Etruria, which are by necessity organized topographically (one thinks of Mario Torelli’s “Guida Archeologica Laterza” of the region); or in exhibitions like the one on Veio, Cerveteri, Vulci (Villa Giulia, 2001), whose programmatic aim was to compare and contrast the main cities of southern Etruria—among which Caere. And of course one thinks of the books on Tarquinia and Volterra published by Stephan Steingräber for von Zabern, or the one on Chiusi edited by Anna Rastrelli. Before Nancy de Grummond and Lisa Pieraccini, however, nobody had thought to take advantage of the heuristic potential of this characteristic feature of Etruscan culture in a systematic fashion and plan to provide individual treatments of all major Etruscan centers. It is to be hoped that further volumes will follow suit soon.

It would be too long to review in detail all twenty-five chapters of the volume, which are authored by some of the most prominent experts of Caere,
from different countries and scholarly traditions—as well as different generations. Suffice it to say that, taken together and supported by the numerous helpful maps and illustrations, they manage to convey the most up-to-date information about the city and provide a vibrant and adequate picture of this vibrant Etruscan center, encompassing all its main characteristics. The chapters are grouped in six thematic sections: 1. “Historical Identity and Physical Setting”; 2. “Connections and Interactions Around the Mediterranean”; 3. “Cities of the Dead”; 4. “Religion and Civic Identity”; 5. “Art and Artisans”; 6. “Later Years”. Instead of trying to achieve an abstract homogeneity by covering every topic in the same, uniform way, the chapters reflect both the nature of the evidence and the current state of scholarship, thereby privileging some aspects over others. Generally speaking, it is the earlier phase of Caere’s history, until the end of the Archaic age, that receives the most sustained attention. Understandably so, given the prominence of the city in this period, when it invented bucchero, attracted talented artisans from the Greek East like Arisonthos and the Eagle Painter, and entertained intense relationships with the Carthaginians. Moreover, selected historical episodes and monuments obtain chapters of their own in the volume. This is the case, for example, of the infamous episode of the stoning of the Phokaian prisoners after the Battle of Alalia, around 535 BCE, which is analyzed in detail by Jean MacIntosh Turfa; or of the renowned terracotta “sarcophagi” with reclining couples, nicely presented by Nancy de Grummond. These “zoom-ins” are quite effective, and in fact one is left wishing for more. Readers looking for further famous monuments and artifacts, however, will not be disappointed, since often they feature in more than one chapter. The Regolini-Galassi Tomb, for example, is treated both by Lisa Pieraccini (whose chapter on funerary ritual, “Life at the Tomb”, makes for a stimulating read in combination with its counterpart “Life at Sanctuaries” by Nancy de Grummond.), Richard De Puma (in the chapter on gold and ivory), and Faya Causey (on amber), not to mention its mention in Stephan Steingräber’s chapter on tomb architecture.

Very aptly, the volume is dedicated to Mario Del Chiaro, undoubtedly the scholar who in the United States has most contributed to the advancement of the knowledge of Caere.

Maisie and Jasper Tuck at Amherst Books point to the shelf with their dad’s book, The Stone Circle. (Move over, Harry Potter!)

It came as quite a surprise to me when there arrived in my mailbox a new book from Anthony Tuck, the University of Massachusetts. Of course Tony’s work on Etruscan subjects is well known and always welcome in our profession, but this was a book with a difference: a fantasy novel for children! It turns out that he is a really talented and entertaining writer of fiction. The book is aimed at middle-schoolers and teens, but adults (like myself) will love this stuff.

In this book the protagonists are a couple of super-clever kids named Maisie and Jasper Tuck, twins who can access each other’s thoughts so that they can communicate without actually talking. They have a daunting mission, a destiny entrusted to them as Gemini, to halt the progress of the Dark Ones, terrifying ghoulish characters who plan to start a new cycle of evil and darkness in the world, beginning with the day of the Winter Solstice, the shortest day of the year. The twins can put a stop to it if they can reassemble the Crown of the Seasons before the fateful date, but they must travel literally to the four corners of the world to secure the precious stones that belong in the Crown.

Their fantastic adventures are launched from a cabin in the woods of New Hampshire, where they have been entrusted by their parents to the care of the eccentric and doddering Professor Winslop, who has guided the research of their parents and subtly groomed the children for their role as saviors of goodness and justice. The impractical old fellow alternately feeds their bellies from a can of Spam (“gelatin-covered pink meat”) and their minds from his marvelous store of knowledge of old myths, obscure languages and secrets of the universe.

They do battle with the Chimera, Harpies, Grendel, and Beowulf into the bargain, and are treated kindly and helped along by the likes of Pegasus, Orithyia, and assorted non-classical characters, as well as certain inhabitants of Sanbornville, New Hampshire. They must be very careful in regard to the latter, however, because some of these seemingly ordinary folks have come under the control of the Dark side and have developed a shamanic system of communicating with these forces.

Tuck’s personal interests came out especially well in regard to the character of the deceased Norse king Chut, who inhabits his own barrow tomb in Orkney, chock full of all sorts of grave goods that he constantly frets will fall into the hands of archaeologists. The “barrow wight” is very sympathetic to Maisie and Jasper; he fixes delicious bacon for them and dispenses advice and crucial disguises.

Tony Tuck’s wide knowledge and understanding of ancient and world mythology is evident not only in the marvelous characters he adopts or invents, but in the larger grand mythological themes and devices that recur in the book. The Four Seasons and the Four Winds provide the structural framework for the whole narrative. The dualistic and cyclical battle between dark and light and ultimate victory of good over evil are centered in the micro-cosmos of the Stone Circle, but extend to the edges of the macro-cosmos. Symbols such as the Circle and the Crown and actions such as shape-shifting are well-nigh universal in mythology. The children themselves are figures who exemplify the structure of the career of the hero, unusual in their birth (as twins), experiencing exile from their parents and having a surrogate father, facing great adversaries (the Dark Ones), having helpers—both divine and not—as they carry out the imposed labors that lead to their triumph.

I could not help but observe that the Etruscans are never mentioned in this book. But I understand that Tuck has already begun a second novel.

Vulci, continued from page 1

Among these jewels were two Egyptian scarabs: the first in blue faience set in a silver pendant sheathed in gold foil; the second of ivory also encased in a gold leafed silver bezel. Amber and glass paste (pasta vitrea) necklaces, fibulae in gold and silver, bronze and silver pendants, and vases decorated with metal laminates complete the group.

The tomb was recognized by the Region of Lazio, which awarded its lucky discoverers with the prize of Archaeological Discovery of the Year.

Due to this discovery there was nothing to be done except to begin new research of this necropolis with an excavation campaign, coordinated as always by the Soprintendenza Archeologica; it was started in September 2016 and just concluded. The investigation encompassed the area immediately above the Tomb of the Golden Scarab, with an initial excavation zone of 100 square meters (10 x10 m), enlarged as needed to dig in various spots.

The next tomb discovered, Tomb 2, was found completely intact beneath the capstone of white limestone; it held an intact funerary urn containing the ashes of a female individual, along with a spindle whorl, a clear indication of her previous activities of spinning, and a set of 12 vessels, one with painted decoration geometric type of “red on white,” and five bronze fibulae a navicella, perhaps applied to the sumptuous garment which was laid over the urn. The group clearly dates to an early stage of the Orientalizing period, between the late 8th and early 7th centuries BC.

Among the outstanding tombs discovered from this period is that of a warrior; it is also a deep fossa type without...
appliances, from Bronze Age Mesopotamia and Egypt to modern Europe and the Americas. Included are many of the ancient literary sources that refer to dentistry - or the lack thereof - in Greece and Rome, as well as the archaeological evidence of ancient dental health. The book challenges many past works in exposing modern scholars’ fallacies about ancient dentistry, while presenting the incontrovertible evidence of the Etruscans’ seemingly modern attitudes to cosmetic dentistry.

Dr. Patty Baker, Classics and Anthropology, University of Kent, UK, comments, “This study is vitally important for our knowledge of the history of dentistry, especially for the Etruscan period. It is extensively researched and combines the subjects of biological anthropology, medical history and material cultural studies to provide a rounded approach to the history of dentistry. This book is a valuable contribution to scholarship on ancient perceptions of dental health and conceptions of beauty and is highly recommended for anyone interested in the medical humanities.”  

See article Etruscan Grillz; on page 15


The volume was presented at the Istituto Nazionale di Studi Romani, by Susanna Le Pera and Paolo Liverani, October 11, 2016.


The book was presented at the École Française, by Giovanni Colonna, Eve Gran-Aymerich, Laurent Haumesser, Rita Capioli, March 10, 2016.

Etruscan News from Germany
by Ellen Thiermann

The working group Etrusker & Italiker of the German Association of Archaeologists, the Deutscher Archäologenverband, connects German scholars interested in Etruscan and Italic archaeology (see Etruscan News 15, 2013, 21). Founded in 2010, the working group counts more than 80 members. These numbers show a growing interest in this field, especially among the new generations. A newsletter, a website (www.darv.de/arbeitsgemeinschaften/etrusker-italiker.de) and a Facebook page carry announcements of lectures, exhibitions or other news (www.facebook.com/etruskerunditaliker). In 2016, the 12th meeting, was held at the University of Hamburg. The 13th meeting, at the Freie Universität Berlin (January 28-29, 2017), will deal with the genesis of cities and settlements in pre-Roman Italy, and includes a visit of the exhibition on Apulian vases by Ursula Kästner, curator at the Antikensammlung Berlin. Contact Ellen Thiermann (ellen.thiermann@archaeologie.uzh.ch).

Enrico Pellegrini
1955-2016
by Pietro Tamburini

Enrico Pellegrini, a brilliant, dynamic Etruscan scholar, has left us. Born and raised in Pitigliano, an important rock art center of ancient Etruria, he received his doctorate in Etruscan Studies and Italic Antiquities in 1982 at the University of Rome “La Sapienza;” his teachers, among others, were Massimo Pallottino and Giovanni Colonna. Starting his career early at the Ministero per i Beni e le Attività Culturali, he served as Archaeological Inspector first in the Soprintendenza of Abruzzo, then the Museum of Prehistory and Ethnography Luigi Pigorini of Rome, and finally, from 2006, in Southern Etruria. In 2013 he became Director of the Archaeological Museums in Pitigliano.

He was a Corresponding Member of the National Institute of Etruscan and Italic Studies. His professional activity covered various sectors, from museum installations and exhibitions to training on archaeological method and education on behalf of the Archaeological Soprintendenza of Tuscany and Southern Etruria, to archaeological surveys and field work, in which he demonstrated his superb qualities as a field archaeologist.

He published significant contributions in many specialized articles and monographs, and edited important journals and series, such as the Bullettino di Paleoetnologia Italiana, Dizionario di Preistoria, Italia Preistorica, Il mondo dell’archeologia.

His most important work, starting from his thesis, is certainly La
Francesca Ridgway, I remember, had their favorite books. David and their blissfully contented as they wandered in international guests, all of whom looked Wayvell, who presided over an array of Etruschi 6), which is still today, after well over a quarter of a century, a cornerstone in the study of the earliest stages of Etruscan civilization.

Subsequently his scholarly interests centered mainly on the study of various aspects of proto-historical metallurgy, and on Etruscan settlements, necropoleis and territorial dynamics in southern Etruria between the Orientalizing and the Hellenistic periods. In 2008, as an official of the Archaeological Soprintendenza for Southern Etruria, he was put in charge of the administrative and scientific protection of several municipalities of the province of Lazio, initiating a fruitful season of archaeological investigations and studies on the western portion of the ancient territory of Volsinii. One November morning we met in Bolsena, in the town library, to discuss a document from the Ministero, to which agreed on a response. The next evening Enrico was gone, forever, leaving a human and scientific void that will be hard to fill.

**Geoffrey Waywell, 1944 - 2016**

by friends at King’s College

Those of us who had the good fortune to use the wonderful library of the Institute of Classical Archaeology remember its director, Geoffrey Waywell, who presided over an array of international guests, all of whom looked blissfully contented as they wandered in the forests of the stacks hunting down their favorite books. David and Francesca Ridgway, I remember, had an office there; the Institute was a meeting place, for old friends and new. (The following is from the King’s College obituary). In his 36 years at King’s College London, Professor Geoffrey Waywell, who died on 16 February 2016, was one of the prime movers in the development of the Department of Classics from a small but well regarded unit within the federal University of London into the highly ranked and third largest Classics Department in the UK that it is today. In particular he was responsible for making Art and Archaeology a central feature of Classics at King’s.

Geoffrey joined the Department in 1968 as Lecturer in Classical Archaeology. He was made Professor of Classical Archaeology in 1987, and acted as Head of Department in 1989-1993. As Chair of the BA Examination Board he piloted through the change from final-year examination to course-unit degree programmes. In 1996 he was appointed Director of the Institute of Classical Studies, then a half-time post, and while continuing to teach at King’s, stage-managed the move of the Institute and the Combined Library from Gordon Square to Senate House. He retired from the ICS and King’s in 2004, and was elected a Fellow of King’s College in that year.

Geoffrey published widely on classical sculpture and architecture. His first major project was to study the freestanding sculptures in the British Museum from the Mausoleum at Halicarnassus, one of the Seven Wonders of the Ancient World, of which he published the definitive catalogue in 1978. Another long-standing enthusiasm was collections of Greek and Roman statuary in English country houses, and in 1986 he published the standard catalogue of the important Lever and Hope collections. When the archive of Bernard Ashmole came to King’s, Geoffrey and his assistants devoted enormous effort to sorting and curating it; he also accepted Ashmole’s desk (still used by each Head of Department), and was amused to find and open its secret compartment. In 1989 he joined with John Wilkes in running excavations at the long neglected site of Roman and Byzantine Sparta, in particular its theatre, on behalf of the British School at Athens. These excavations continued to 1998 and are perhaps best known for the discovery in 1992 of the traces of an extraordinary mechanical system for wheeling in and out a raised stage: this allowed plays in both Greek and Roman style to be performed to the same auditorium.

In addition to his administration and research, Geoffrey was a very popular and busy teacher of undergraduates, and an indefatigable supervisor of countless PhD students, and visiting doctoral and post-doctoral scholars, many of whom are now in post in British and Greek universities and the Greek Archaeological Ephorates, and in Museums across Europe. He will be much missed by his former students, colleagues and friends.

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**Luciana Drago 1956-2016**

by Mariolina Cataldi and the Friends of the Painted Tombs of Tarquina

A member of the faculty of Etruscan and Italic Antiquities at La Sapienza University of Rome, she was working with Giovanni Colonna on the Museum’s copies of Etruscan tomb paintings, as well as, together with scholars of La Sapienza University of Rome and the Swedish Institute of Classical Studies at Rome, on copies of Etruscan tomb paintings made between the second half of the nineteenth century and the first decades of the twentieth century.

Her friends and colleagues, including those from the “Amici delle Tombe Dipinte di Tarquinia,” where she was one of the group’s mainstays, remember her with much affection and admiration, and lament their loss. Luciana was a brilliant scholar with broad interests, a dear friend and invaluable collaborator of the “Friends of the Painted Tombs of Tarquinia,” she had recently been dedicated to the study of Etruscan Painting and worked on association events with an enthusiasm that she would pass on to those who had the good fortune to work with her. A vitality and energy that accompanied her until the end. From today we will all be more alone.
a pit in the center. The contents included a number of valuable Etrusco-Geometric ceramics of various forms (two plates, two cups, a jug and a small crater). Of note also were two situlae and a red on white painted olla with geometric and animal friezes, some mixing vessels, an iron vase stand, two bronze fibulae and some silver beads; all these display the degree of well-being achieved in his life. The presence of an iron axe and of an anomalous bronze and iron lance helps us identify the deceased’s role as a warrior. The lance strangely consists of a beautifully crafted iron spear head, from which branches off a long spiral of bronze rings, completed by a small bronze sauroter (spear terminal). (photo page 1)

Particular among the fossa tombs, reminding us closely of that of the Golden Scarab, is the Tomb of the Crested Cinerary Urn, because placed inside was a monumental stone cista covered by a heavy stone slab. In addition to a short iron spear with spiraling bronze rings to the handle, roasting spits, and a double-headed iron vase stand with a few cups and bowls still hanging from its hooks, are some ceramics, among which we note the presence of a red on white painted olla of the Bisenzio Group. Remarkable also are a biconical bronze ash urn with a spherical lid surmounted by a crested bronze embossed helmet, and a bronze stamnos with an embossed lid.

The area is then occupied by some small chamber tombs, dating back to the second half of the 7th century BC. The next group of burials resume before the end of the 4th century and last until at least the 2nd century BC. They are part of this phase of numerous deep chamber tombs and niche tombs within a pit covered by roof tiles.

It is from this last phase the last and most recent discovery (Christmas Eve morning) was made. A prestigious Hellenistic (3rd-2nd cent. BC) burial, named the (Tomba della Trucatrice) “tomb of the makeup artist.” Here, in a trench tomb under a closure of large tiles, there were objects of a clearly feminine and extremely significant nature. Among the black glaze and achromatic ware (including a carinated lagynos for wine), appears a near intact set of embossed and engraved bronze vessels which include a mirror, a small cista, the foot of cista in the form of a harpy, a pan, a pyxis and a globular water flask still sealed with its top and chain, its content intact.

Lying nearby was a strange sort of thin sheet bronze cutter, probably for thread, which together with an underlying silver hook, perhaps an appliqué to the terminal of a spindle, reminds us of the spinning activities of the deceased. Nearby, the remains of a leather and silver case containing two of the three small tools still in place: a small spoon and a spatula in bronze. Objects were found clearly related to personal cosmetics, and which in all probability are linked to beads of colored powdered earth, cosmetics of the era, found in the tomb’s southwest corner.

The excavations were suspended 12/31/2016 and will resume next spring to allow time for restoration, analysis, and the study of over 35 excavated tomb groups: the results to be shown in a major exhibition in the summer of 2017. Thanks to Fondazione Vulci, park staff and excavation team for all their efforts.

[Other articles on Vulci are: Vulci 3000, Chariot from Tomb of the Silver Hands, p.10, Vulci museum, p.21].

(Photos Carlo Casi and Fondazione Vulci)