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.

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.

Innovative Technologies reveal the inscription on the Stele di Vicchio
by P. Gregory Warden

The Stele di Vicchio is beginning to reveal its secrets. Now securely identified as a sacred text, it is the third longest after the Liber Linteus and the Capua Tile, and the earliest of the three, securely dated to the end of the 6th century BCE. It is also the only one of the three with a precise archaeological context, since it was placed in the foundations of the late Archaic temple at the sanctuary of Poggio Colla (Vicchio di Mugello, Firenze). Preliminary accounts of the archaeo- continued on page 17

continued on page 17

continued on page 6

continued on page 41

continued on page 41

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.
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

---

*ETRUSCAN NEWS*

Editorial Board, Issue #19, January 2017

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

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

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

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

Layout-Design Editor
Gary Enea
etruscannews@yahoo.com

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

Distribution of *Etruscan News* is made possible through the generosity of NYU’s Center for Ancient Studies.
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 Mastrolaurentii [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 "Caupona." 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 Pompei scavi so it is super convenient.

Baci e tanto amore,
Anna Pizzorusso
Fanum, continued from page 5

ARCHAEOCATS


POETRY

CROSSING THE TUSCAN MAREMMA (1888)
Giosue Carducci

Sweet country side whose impress I retain
In my wild ways and my disdainful song,
My breast where love and hate ne'er slumber long,
How leaps my heart beholding thee again:
I see familiar forms of hill and plain
With eyes uncertain, as I trace the throng
Of magic visions that to youth belong,
If they should glow with smiles or gloom with pain.
O vain was what I loved and vain my dream,
Ever I ran, but never reached the goal.
To-morrow I shall fall; but far-off gleam
The hills above the mists that round them roll;
Thy verdant plain where morning showers beam
With laughter, speaking peace unto my soul.

Translated by Emily A. Tribe

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 banquet of the living are held in honor of the manes of those Etruscans who were buried there so long ago.

L-R, Larissa Bonfante, Max Legni, Adriana Emiliozzi, Maria Cataldi. (Photos by Opaxir)

Fanum, continued from page 5

decorated with mosaics in opus sectile and painted plaster of the highest quality, has a tetrastyle atrium with impluvium, a large aula, and an oecus. The nearby baths are divided into two distinct systems: the first, from the beginning of the Augustan age, has all the canonical rooms joined in a linear way from north to south; while the second, built in the 2nd c. AD, has the rooms laid out in a circular pattern. Precious mosaics (Fig.5) cover the floors of the rooms; their decoration includes the depiction of a battle between Scylla and sea monsters in the Hadrianic period frigidarium. (Photos by Opaxir)
News from the Fanum Voltumnae
by Simonetta Stopponi

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 atial (“of the moth-

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 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 is 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 hippoc; 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).

Sceptre 2, from tomb 8, shows a horseman leading a bird-like creature. Only this half of the sceptre was found.
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 Italiae, “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)

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 identifiable 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 discus 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
The Restoration of the Frescoes in the Tomb of the Shields

FAI

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 north-west 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.

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 Aptrnai, represented coincidentally these cornyces are carved on the base of Trajan’s Column in Rome, three meters above the street of the forum. “Caesar speaks of it in De Bello Gallico, and the writings of Diodorus Siculus let us imagine the havoc they could create,” he adds. They had to love them in Tintignac — those seven cornyces, broken religiously into pieces, buried and destined to remain silent forever. “It’s a terrible ritual to destroy one’s instrument,” concludes Kenny, the first person to have had the honor of playing the cornyx 2,000 later, where they were buried. “Whether you are a Celt or Jimi Hendrix, if you have a heart this breaks it instantly.”

The European Music Archaeology Project (EMAP) in association with the University of Huddersfield has brought these ancient sounds back to life in ancient music research project, which will release a series of recordings on Delphian Records. The cornyces will get their own record, as will the earliest known Scottish bagpipe music, prehistoric bone flutes, ancient Scandinavian instruments, the Etruscan lituus and cornyx (reconstructed according to the representations in the Tomb of the Reliefs at Cerveteri) and more.

New Voices for 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 breath 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 cornyx 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 ritualistically destroyed. “According to the reliefs on the column of Trajan, the sounds of the cornyx served to engage in warfare,” explains
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

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.

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

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.

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 toposol, we can imagine that the pre-Roman phase is well preserved underneath.

Vulci 3000
by Maurizio Forte

A 3D model of the Vulci Plateau.
GPR survey in 2015. Immediately after the removal of the topsoil, we noticed the presence of a large number of masonry structures, characterized by different building techniques and therefore ascribable to different construction phases. A fair number of brick and pottery shards are referable to the obliteration phase which includes several retrieval pits. This evidence reflects a prolonged use of the site as a material extraction area. The finding of a coin dating back to emperor Constantius II (337–361 AD)—whose issuance is dated from 353–354 AD—provides a valid terminus post quem for the entire context unit.

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 vitatum) 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 toposol, we can imagine that the pre-Roman phase is well preserved underneath.
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 1, 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 stone 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.

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 ceramic material, with numerous specimens of pitchers of a fairly consistent fabric labeled for convenience in processing as urceus-ware (or URC-ware). Some of the vessels are nearly complete, but an enormous task lies ahead in sorting the sherds and reconstructing individual pots. Some of the pitchers and other vessel fragments featured combed and wavy patterns typical of Late Antique pottery dating to the 3rd and 4th century CE. Radiocarbon dating of organic material from these levels supported the chronology.

One quite unusual vessel, however, may date to Etruscan times. Found in ca. 40 fragments, some of which were embedded in the clay lining of the bottom of the well, the vessel as reconstructed in a drawing by students Taylor Cwikla and Paul Hobgood measured approximately 44 cm in height. The 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.
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.

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.

Male burial found on the beach at Baratti with both legs bound.

Details of the iron leg shackles. (Photos by Giorgio Baratti)

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 gruesome remains in a monumental sacred area of Tarquinia.

“Many individuals, including children, a woman and a foreign man, were decapitated, dismembered and/or physically abused,” leading Etruscan scholar Nancy Thomson de Grummond, professor of classics at Florida State University, told Seeker.

According to Baratti, further research is needed to understand the shackled burial. Analysis, including DNA, might reveal more about the 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.

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 artifacts 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.

Image 227x478 to 390x615

Laser scanning is a process that involves recording 3D data of a real world structures – the devices scan their surfaces and visual properties rapidly, creating point clouds that can then be processed to create accurate 3D models of the structures. Photogrammetry on the other hand involves obtaining precise 3D measurements from two or more photographs taken with drones or hand-held devices; even a smartphone can do the job. These techniques each have their strengths and weaknesses, but they both allow experts to capture the city’s landmarks in outstanding details. The resulting 3D models constitute valuable documentation of the city as it stands today, making it possible to track changes that may happen in the future.

“For a feature like the Etruscan arch, laser scanning is most accurate. It gives us millions and millions of measurements along the surface of the irregular stones. We have been using photogrammetry to create photo-realistic textured surface-models of objects down to very small archaeological artefacts,” details Tristan Randall, strategic project executive with Autodesk Inc.

Documenting Volterra and experiencing it

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

(Photos above by Autodesk and Case Technologies)

Stoian uses a laser scanner to obtain a point cloud of the Roman theater of Volterra.
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.”

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 Blümmer 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. (Blümmer 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 *periphrón* denoting the circumspection and considerateness she displays in weaving.

Reconstruction of the loom.

Yet we know that Penelope and other weavers in antiquity were capable of executing extremely complex patterns on their warp-weighted looms.

On the occasion of the exhibition “Penelope reconstructed” in the museum for plaster casts of classical sculptures in Munich, Museum für Abgüsse Klassischer Bildwerke München, a loom was assembled to give a notion of Penelope’s huge loom and of the weave. The warp-weighted loom made by Andreas Willmy is not a reconstruction, but a functional tool. None of the depictions of ancient looms on vases is suitable as a blueprint for a loom reconstruction, and we know nothing about the raw material or the kind of joints.

The warp-weighted loom is a very flexible device. It is possible to detach and rearrange the weights at any time, to change the direction of the warp, to change the heddles and the rhythm of warp-lifts, and to combine different types of weave. This was crucial especially for the structure of the fabric illustrated on the Chiusi vase, where the weft threads of the short and narrow starting band are also the warp threads of the figured band, but in respect to the whole weave, they run again in weft direction. Such a combination of different bands within one weave is unusual today, though we find it applied in ancient textiles, for example in the coat from Thorsberg. These combinations of bands may also explain literary epigrams wherever several girls weave hems for a fabric, probably starting borders, or vertical continuations on the selvedge. The loom currently on display in the museum in Munich carries a double-weave in progress, framed by a small tablet woven border that runs around all three sides of the weave and also frames the figured band on top. It is currently on display in the Museum for Plaster Casts in Munich and will be part of the exhibition Divine Design in the State Collections of Antiquities in Munich from April 2017.

The PENELOPE Project

Our aim is to integrate ancient weaving into the history of science and technology, especially digital technology. The project encompasses the investigation of ancient sources as well as practices and technological principles of ancient weaving. We set up a PENELOPE laboratory where we detect the models and topologies of weaves and develop codes to make them virtually explorable.

www.penelope.hypotheses.org/1
Grillz have always been a big deal, from the Etruscans to Meek Mill
(Adapted from The Pulse Newsworks.org, by Irina Zhorov)

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 unboxing 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 up a gold top 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.

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.

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.”

Two new Etruscan coins from Roselle
by Massimo De Benetti

In December 2014, the Soprintendenza Archeologica di Toscana carried out surface surveys within the city of Roselle, in an area east of the Forum, on the slopes of the south hill. The survey has permitted the recovery of metallic objects in surface layers of humus, a context altered by the agricultural work that has affected the area in the past. In total 14 readable coins were found, to be added to 14 other specimens from other areas of the city. Even in the absence of any information provided by stratigraphic contexts, the coins collected offer new user data for the study of the circulation of coins in the territory.

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. The two new silver coins 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. Their weights are 1.55 and 1.25 g respectively, with dimensions of 14 mm and 13 mm (see photo above). The smaller coin features on the obverse a clear countermark in the form of a crescent shape stamped on the cheek. Their identification as 5-unit coins with the head of Turms from the Populonia mint would seem almost immediate, but a comparison with others of the Populonia mint recently published by Italo Vecchi in his exhaustive corpus of Etruscan coinage (EC I) shows that this idea merits further reflection. First of all, the representation of the male portrait differs from those of Turms commonly known, which are characterized by the presence of a winged petasus. In the two specimens from Roselle the hats have a pyramidal shape, are devoid of wings, and end with small crescent shapes, very clearly to be seen on the countermarked example (cat. 3). The depiction also presents drapery at the base of the neck that is absent in other strikes. Even the style is different. In addition to the particular rendering of the headgear, the portrait is characterized by the execution of the ear with a single line extending along the cheek terminating below the chin. It seems therefore to be a strike with elements of a distinctive styling. A careful non-destructive analysis will provide more information.

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 Opaix)
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.

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 direction of archaeologist, Maria Angela Turchetti, led to the discovery of five burials. The cavity in the ground led into a previously unknown large chamber tomb, c. 5th century BC, with three rooms and still visible painted borders.

The large three-chambered tomb.

A skeleton found in the dromos. Urn in niche wall of the dromos.

Found in the immediate area surrounding this tomb were two fossa type burials, which seemed to be undisturbed and contained complete inhumations accompanied by multiple ceramic finds. One curious find was an anomalous individual skeleton found in the dromos to the main chamber tomb; he lacked any grave goods and was crouched in a strange position against the wall. The new finds were surprising because this a well documented and often visited necropolis. A wealth of new data has been revealed through a multidisciplinary approach, with the involvement of various research institutes and specialists in the field. (Photos by Opaol, GAC-Chiuci)

Tomb 3, fossa burial of a female accompanied by an abundant amount of goods and pottery.
Human-Mask Mugs:  
Egyptian Models for  
Etruscan (and Roman)  
Craftsmanship
by Friederike Bubenheimer-Erhart  
and Daniele Federico Maras  
Atti PARI 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 balsamarium-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

Steile, continued from page 1

logical context and the nature of the inscriptions have just been published by this author and by Adriano Maggiani in the November issue of Etruscan Studies (volume 19,2: 2016). Maggiani has translated a section of the inscription that refers to both Tinia and Uni, suggesting that at least one part of the sanctuary was connected to Uni. This evidence accords well with extensive evidence for female agency at the site, an underground fissure that was treated ritually, and the well-known bucchero birth scene that has been published by Phil Perkins.

At this point only one part of the inscription has been read. The 250 kilogram sandstone stele is fragile and its surfaces are worn and sometimes abraded. It has been cleaned and is undergoing laborious conservation in the laboratories of the Soprintendenza Archeologica, thanks to the generous support of the Superintendent, Dr.

Calculating the mass and weight.
Andrea Pessina, and to the Archaeological Inspector, Dr. Susanna Sarti. The conservation process has been rigorously documented in all of its stages, and the stele has undergone photogrammetry and 3-D Laser scanning. A hologram of the stele has been created by Gary Enea & Massimo Legni and is on display in the exhibit Scrittura e}

The final holographic imaging. Below, experiments to highlight the inscription on the stone.

Culto al Santuario di Poggio Colla at the Palazzo Panciatichi in Florence (August 27-December 31). A full monographic publication is planned that will 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 incisions 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 A 3D model of the “pork clock” sundial shows the time as 9 AM. that the unprepossessing object was a sundial, though some experts argued that it was modeled after a water jug rather than a ham. The object was the pocket watch of its day. Fixed sundials were everywhere in ancient Greece and Rome, but only 25 other portable sundials from antiquity are known, says Alexander Jones, a historian of ancient science at New York University’s Institute for the Study of the Ancient World, who was not involved in Parslow’s experiments. It’s not clear exactly when the Herculaneum clock was made, but it is either the oldest or second oldest surviving portable sundial, Jones says.

After Parslow was asked about the pork clock, he was inspired to build a 3-D model. He took dozens of photos of the timepiece at its home institution, Italy’s National Archaeological Museum of Naples. A 3-D printer at his university churned out the model—in plastic rather than the original silver-coated bronze—in a matter of hours.

Like the original, Parslow’s model bears a dial, in the form of a slightly distorted grid, on one side. The vertical lines are marked for the months of the year. The horizontal lines indicate the number of hours past sunrise or before sunset. The original clock is missing its gnomon, the part of a sundial that casts a shadow, but an 18th-century museum curator described it having one in the shape of a pig’s tail, so Parslow re-created that, too. Parslow then experimented with the sundial outdoors.

The clock is hung from a string so that the sun falls on its left side, allowing the attached pig’s tail to cast a shadow across the grid. The user aligns the clock so that the tip of the tail’s shadow falls on the vertical line for the current month. Finally, the user counts the number of horizontal lines from the top horizontal line to the horizontal line closest to the tip of the shadow. That indicates the number of hours after sunrise or before sunset.

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.

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 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. continued next page
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 fit 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 strips 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 be 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.”
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 minimum, and there is little background material or explanation; this holds true whether one is looking at Spanish painting, Decorative Arts, or Etruscan antiquities. 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 best 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 glitziest 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 pièce de résistance 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, (above) 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-

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.

The renovation of the historic palazzo, whose roof garden is protected by the Belle Arti, was entrusted to the architect Mario Cucinella. “The upper part of the building will be restored” explains Cucinella, “and maintain in part changes made in the 70s by Luigi Perego; while underground, where the museum will be developed, we were inspired by the stone tumuli reminiscent of the Etruscan tombs. This space will allow visitors to enter the Etruscan world as part of the exhibition.”

Model and renderings of the museum feature underground galleries.
National Archaeological Museum of Vulci Reopens

On June 29, 2016, the completely renovated National Archaeological Museum of Vulci was once again opened 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 the lives of the Etruscans who lived there and were buried in its necropoleis. 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 the cases with watercolor illustrations create a warm museum experience. Two multimedia installations familiarize the public with the role of archaeologists in returning to the community the cultural identity of a territory, from excavation to restoration, leading to the recovery of its earliest history.

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

The museum’s ten rooms also exhibit 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)

The Aequi, Their Weapons and Treasures

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

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 Aequi, Their Weapons and Treasures

The New Archaeological Museum of Cicolano

Il Messaggero

The Aequi, Their Weapons and Treasures

The Aequi, Their Weapons and Treasures

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

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)

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

Tumulus 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. 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 Calcuta, 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-Tyrhenian 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-Aymérich, Il buccero e la società etrusca: origine, produzione, diffusione, uso e ricezione.
Rex Wallace, Inscriptions on quotidian ceramics at Poggio Civitate: evidence for social structure.
Daniele Maras, Aristocrazie etrusco-padane dall’età dell’Orientalizzante.
Rex Wallace, Le paradigme funerario etrusco.

June 9, 2016
Luca Cerchiai, L’Étrurie et le monde étrusque.
Giuseppe Sassatelli, Etruschi e Italici in Italia settentrionale: rapporti culturali e mobilità individuale.
Jean Hadas Lebel, Essere Greco in Etruria.

June 10, 2016
Enrico Benelli, Strategie familiari e strategie sociali nel mondo etrusco. Il contributo dell’epigrafia.
Enrico Benelli, Etruriani Unterprivilegierte im Spiegel sprachwissenschaftlicher Analyse von Anthroponymie und Namenformularen.
Mario Torelli, Intorno alla servitas etrusca.
Adriano Maggiani, Sullo statuto del launni etrusco tra l’età arcaica e il tardo ellenismo.
Giovanni Colonna, Tracce 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.
Marie-Laurence Haack, Corpo sociale, corpi votivi nell’Etruria ellenistica.

Spätzeit in Cerveteri: eine neue urbane Elite in hellenistischer Zeit.
Luciana Aigner-Foresti, Elite auf dem Land in hellenistischer Zeit.
Giulio Facchetti, Contatti interlinguistici e interculturali: il caso dei Pulena.
Gérard Capdeville, Die Ehepolitik der etruskischen Familien.
Vincent Jolivet, Rapporto tra classi sociali e planimetria in ambiente domestico e funerario etrusco.

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

Vincent Jolivet, Maria Pia Donato, Introduction: le contexte topographique et historique.
Edwige Lovergne, Le complexe funéraire de Grotte Scialina: nouvelles découvertes.
Frédérique Marchand-Beaulieu, Restitutions photogrammétriques en 2D et 3D.
Paola Catalano, Giordana Amicucci, I dati antropologici.
Guilhem Chapelin, Une hypothèse de restitution des volumes tailleés.
Vincent Jolivet, L’Étrurie et le monde macédonien.
Laura Ambrosini, Varcare la soglia: la monumentalità funeraria in età ellenistica.
Dominique Briquel, Le paradigme funéraire étrusque.
Elisabetta De Minicis, La Tuscia rupestre tra Antichità, Medioevo e mondo.
Carlo Tedeschi, Gaetano Curzi, Il medioevo di una tomba etrusca. Graffiti templari a Tarquinia.
Julie Labregère, La redécouverte des Étrusques au Moyen-Âge et à la Renaissance.
Luca Pesante, Eremiti, pellegrini, mercanti. Le diverse vite dei luoghi etruschi.
Maria Pia Donato, Mourir en chrétien sur la route de Rome.
Luca Cappuccini, Giovanni Francesco Tinti a Monte Giovi: un eccentrico erudito del XVI sec. tra le vestigia etrusche.
Daniela Giosuè, A Roma in fretta e senza incontrare gli Etruschi. La Tuscia Viterbese nei testi di alcuni viaggiatori d’oltralpe dei secoli XVI-XVIII.
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 Manciano, 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 Föra, 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 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 Principe Tommaso Corsini, whose gallery in Rome with its wealth of antiquities and paintings is known to many of us.


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)
Time and Cosmos in Greco-Roman Antiquity
The Institute for the Study of the Ancient World
15 East 84th Street, Manhattan
Through April 23, 2017
by Allison Meier

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 Greco-Roman art, this exhibition seeks to shine a light on a still-understudied area of antiquity.

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.

The Archaeological Museum of Naples pays tribute to its founder, King Charles VII, with a new exhibition
Carlo di Bourbone e la diffusione delle Antichità
December 14, 2016 - March 16, 2017

The Archaeological Museum of Naples dedicates the exhibition, “Carlo di Bourbone and the dissemination of Antiquities,” to an Enlightened ruler and “global communicator,” Charles of Bourbon, who directed the first early 18th-century excavations of Herculaneum and Pompeii. The exhibition, which celebrated the three hundred year anniversary of his birth, was curated by Valeria Sampaolo, with the collaboration of the Real Academy in Madrid and of Mexico City. In fact, the exhibit coincides with exhibits in Madrid and Mexico City, which house plaster casts and drawings of the wonders that the King wanted to disseminate and to transmit to the world: the study of classicism, without depriving the city of the original works of art. A selection of newly restored 200 precious copper plates of the Royal Printing (the museum holds 5,000 of them) forms the core of the exhibit, which includes 60 works, among them paintings, drawings, sculptures, tresses, and documents. These were presented as an example of communication in the 18th century, the international distribution of drawings and reproductions of ancient Pompeii and Herculaneum as a symbol of beauty and the culture of a kingdom.

When it was time to embark to Madrid, in 1759, King Charles of Bourbon, who had just ascended to the throne of Spain, took off the ring he had found under a pile of ruins at Pompeii. He was very attached to that ancient gem, which represented a theatrical mask. But the ruler chose to leave it in Naples, because, as he had ordered, no property and no treasure of the Two Sicilies could accompany him to Spain. Behind the simple act of leaving his beloved ring, there is the measure of a king, far-sighted and enlightened, but also a clear propaganda strategy, which would show the people the virtues of Charles as statesman and patron.

“The exhibit,” explains director Paolo Giulieri, “involves the cooperation of three cities linked to Carlo: Naples, Madrid and Mexico City.” The exhibition features displays of yesterday, with prints and patterns of Vesuvian finds, alongside those of today, with monitors, network conferencing and 3D reconstructions. The Spanish capital will showcase plaster casts of some of the works discovered at Herculaneum that Charles kept in his personal retreat before donating them to the Royal Academy of San Fernando. Mexico City responds, displaying numerous designs taken from other casts that the sovereign sent overseas to enlighten the population about the study of classic design.
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 a gallery of his paintings that sets this show alight. She gazes with sultry eyes and half-open red lips as the enchantress Circe from Homer’s Odyssey, sits with her hands artfully posed by a spinning wheel and her body veiled in white in Emma as The Spinstress, and dreams with eyes full of wonder as Miranda in The Tempest. Romney’s paintings of Hamilton are the masterpieces of a troubled, lonely man who was plainly obsessed with the young woman who gleefully tried on costumes and gestures in his studio…

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. Élisabeth Louise Vigée le Brun painted her as a “reclining bacchante” in a sensual portrait that enflames 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 orend, her poses clumsy.

Satirists got lots more opportunities to laugh at Hamilton and her husband when the gossip spread that she was having an affair with none other than Admiral Nelson, the naval hero of the Battle of the Nile… Gillray portrayed a plump Hamilton lamenting the fleet going to sea.

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 how their 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...
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 impasso 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)

Exhibition
Scrittura e Culto al Santuario di Poggio Colla
Text and Ritual at the Sanctuary of Poggio Colla,
Palazzo del Pegaso, Firenze
August 27-December 31, 2016
Museo Archeologico di Artimino
"Francesco Nicosia" Carmignano
March 25-August 25, 2017

The exhibit was undertaken with the support of the Consiglio Regionale della Toscana, and we are grateful to its President, Eugenio Giani, for his encouragement. It was a collaborative effort of the Mugello Valley Archaeological Project, the Architecture Faculty of the University of Florence, and the former Archaeological Superintendency. Now newly named, Soprintendenza Archeologia, Belle Arti e Paesaggio per la città metropolitana di Firenze e le province di Pistoia e Prato.

The stone statue base inscribed with the name of its donor.

Winckelmann, continued from page 24
antiquities were already famous (e.g. the Bronze Minerva and the Bronze Chimaera). Therefore, three hundred years after Winckelmann’s birth, the Archaeological Museum of Florence recently inaugurated an exhibition that examines the impact of the Etruscan tradition on the German antiquarian and art historian, who returned to this subject matter more than once and even dedicated an entire chapter to it in his History of Ancient Art. Winckelmann had come to Florence to catalogue the collection of cut stones amassed by the late Baron Philipp von Stosch. Through this occupation and through the contacts he was able to make with the learned antiquarian circles of Florence, he was able to study Etruscan art in the context of a typical Florentine “Etruscheria” and exchange ideas with an international cast of scholars and connoisseurs. In this post-Medici Florence, where the house of Habsburg-Lorraine was now in charge, ideas of the Enlightenment were gradually taking hold. The city had long become the goal of tourists from all over Europe. Winckelmann’s Geschichte der Kunst 1764 is still a seminal text for understanding Classical Reception in the 18th century.

The 100-plus objects on view in the Salone del Nicchio of the Archaeological Museum bring Winckelmann’s visit to Florence into focus. Among these are some of the major Etruscan works of art gathered in the Florentine collections long before the arrival of the German antiquarian, such as the Chimaera, the Minerva and the so-called “Idolino from Pesaro.” Other exhibits are closer to Winckelmann’s own activities in Florence, such as a complete set of plaster cast copies of the Gemme Stosch.

The exhibition thus brings together a rich array of Etruscan masterworks from the Medici and other Florentine collections, manuscripts and rare books, portraits and curiosa related to the scholarly and artistic engagement with the Etruscan culture in the 18th century. The catalogue, composed by Italian and German Etruscologists and specialists on J. J. Winckelmann, provides much-needed context regarding a period in Florentine history that was marked by political change, societal and scholarly progress and a great international exchange as part of the effects of the Grand Tour. In the case of Winckelmann’s visit to Florence, this context affected his antiquarian work and finally brought the Etruscan closer to the attention of the cognoscenti.

The hologram of the Vicchio stele fascinates a group of visitors.

Andrea Pessina, Greg Warden and Eugenio Giani cut the ribbon.

Santoni, Stefano Sarri, Massimo Legni, and Maria Chiara Bettini for generously giving their time to the project.

Steke, 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 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 Vazielles 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 the 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 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 Superintendency 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 Republica 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.

Tanaquill, Etruscan Queen of Rome
At the Teatro Arcobaleno in Rome until January 22, 2017
by Barbara Carmiglioli
Contrappunti Info

Tanaquailla 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, 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.


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 (9cm); the face of Seianti 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)
The conference was organized by Orlando Cerasuolo and Luca Pulcinelli.

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.Rafanelli, 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 volsciense.

Insediamenti fortificati e difesa del territorio
P.Fontaine, Da Veio a Vulci: conquista romana e fortificazioni etrusche. Per un bilancio archeologico e poliortecnico.
L.M. Caliò, Fortificazioni greche nell’occidente ellenistico.

Capoluoghi, centri subalterni 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 settentrionali dell’Agro falisco nel IV e III sec. a.C.
P.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
E.Pellegrini, Dalla media valle del Fiastra alla Val di Lago: un aggiornamento.
O.Cerasuolo, Rufalco e la valle dell’Olpeta.
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 Albegna ed Ombrone.
Laura Ambrosini, *Souvenirs dall’Etruria per il Grand Tour*.
Susanna Sarti, *Disegnare gli Etruschi tra arte e tutela*.
Giuseppe Sassatelli, *Falsi in etruscolologia tra collezionismo, campanilismi e identità cittadina*.
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 eurischi di Lucchino Visconti*.
Francesco Roncalli, *Friedrich Nietzsche, la Grecia e gli Etruschi*.
Guido Barlozzetti (Critico cinematografico), *L’ambiguo thriller degli Etruschi*.
Vincenzo Belli, Andrea Ercolani, *La civiltà eurisca nelle vignette filateliche*.
Alessandra Caravale, Paola Moscati, Alessandra Piergrossi, *Il recupero degli Etruschi tra media e web*.
Marina Micoczi, *Gli Etruschi nei manuali scolastici*.
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 eurisca*.
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 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 Balts area and social context in period of Roman influence (I-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.*
Seventh conference of Italian Archaeology
The Archaeology of Death
University of Ireland, Galway
April 16-18, 2016

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 in 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: ethnicity, gender, landscapes of death, the experience of death, personhood, marginalized burials, osteoarchaeological approaches, and ritual.

The link for the complete program and all abstracts (far too many too list) can be found online at https://www.academia.edu/24684740/Seventh_Conference_of_Italian_Archaeology_The_Archaeology_of_Death_Programme

Conference
Celebrazioni Etrusche
Il Patrimonio
Archeologico a Chiusi
August 28, 2016
Teatro Mascagni, Chiusi

Papers:
Giulio Paolucci, Giovanni Paolozzi e il patrimonio archeologico di Chiusi.
Maria Angela Turchetti, Reperti archeologici della Collezione Paolozzi nel Museo Nazionale Etrusco di Chiusi.
Mattia Bischeri, I materiali della Collezione Paolozzi di provenienza visentina.
Alessandra Minetti, La Tomba della Pania.
Giuseppe Venturini, Il Cinerario Paolozzi: note tecniche di restauro.

Guided tours:
Laboratorio Didattico sulla collezione Paolozzi, for children 6-12 years old
Museo Civico, “The Underground City.”
Cathedral Museum and Porsenna’s Labyrinth.
Museo Nazionale Etrusco di Chiusi.

Divination in the Ancient World
Annual Symposium of the Center for Ancient Studies
University of Pennsylvania
November 10–12, 2016

November 10
Plenary Talk: Philip Peek (Drew University), African Divination Systems: Twins, Silence, and Ways of Knowing.

November 11
Jean Turfa (Penn Museum), Etruscan Divination: Not Just Sheep Livers Anymore!
Benjamin Anderson (Cornell University), The Oracular Image: A Byzantine Invention?
Ulla Susanne Koch (University of Copenhagen), Divine Writing - Extispicy and Astrology in Mesopotamia.
Toke Knudsen (SUNY Oneonta), Signs Far and Near: Traditions of Divination in India.
Edward Shaughnessy (University of Chicago), Of Trees, a Son, and Kingship: Recovering the First Chinese Dream.
Robert Ritter (University of Chicago), Private Divination and Public Oracles in Ancient Egypt.
Isabel Cranz (University of Pennsylvania), Biblical Discourse on Divination: Deuteronomy and the Holiness Code as Case Study.
AnneMarie Luijendijk (Princeton University), Christian Lot Books and Oracle Tickets in Greek and Coptic from Egypt.
Rachel Parikh (Harvard Art Museums), ‘There is No Sword Like Dhu ’l Figar:’ Ali’s Weapon in Talismanic and Divinatory Practices of Islamic Arms and Armor.
John Pohl (UCLA), Thinking Outside the Book: Divination and Image Sorcery in Ancient Mexican Manuscripts.

November 12
Peter Struck (University of Pennsylvania), Divination and Intuition in Greek Antiquity.
Adam Smith (University of Pennsylvania), Divination in Early China.
Ann Guinan (Penn Museum, Consulting Scholar), Omens of the Past: What Modern Culture Can Tell Us about Ancient Divination.

“..."A Celebration of Magic: Ancient and Modern,” the Penn Museum had fortune-tellers, tarot card readers, and other diviners practicing their crafts throughout the day on November 12. (far left)
Call for Papers
International Workshop
Mirrors and Mirroring: From Antiquity to the Early Modern Period
October 6-7, 2017
University of Vienna
Deadline: 28 February 2017

Mirrors (or reflecting surfaces) and their symbolism in classical Antiquity have been investigated to a certain degree by scholars who work with representation, duplication and reflexivity. The figure of the mirror as means of reflection of the self (autoscopy), i.e. as means of perceiving, evaluating and knowing the self, or as reflection of the other, as well as in regard to their metaphorical use as agents of transformation, has also received some attention.

However, there has been less emphasis on mirrors as artifacts that function as means for conceptualizing reality in Antiquity, as well as on comparative analyses between ancient and modern uses. Our focus is on research areas that relate to the concept of mirrors as reflecting media and as material objects, on mirroring as a process of production or reproduction of the physical object (ancient theories of optics in general and of catoptics in particular), and on reflections as virtual images.

We invite proposals from the realms of art, literature, history, archaeology, philosophy and science. Contributions on visual process are welcome from both the lens of geometrical optics as well as from a philosophical point of view. We are also open to papers representing under-researched aspects of the figural usage of mirroring e.g. mise en abîme, textual repetitions etc.

Papers, which must be in English, will be 30 minutes long, followed by 15 minutes of discussion. Please send an abstract of 300 words by 28 February 2017 to both of the two organizers: Maria Gerolemou (gmaria@ucy.ac.cy), Lilia Diamantopoulou (lilia.diamantopoulou@univie.ac.at). We expect to reach a decision by the end of March.

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 Polytheisms... 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 cultural 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.

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.
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 their 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-congress

---

**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.

---

**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

---

**Lectures & Seminars**

**Workshop**

**The Cup of Dionysos**

A new paradigm for the kantharos

**April 22, 2016**

**Columbia University**

In April, a workshop on the kantharos—this most elegant of ancient vases for wine-drinking—was held at Columbia University. Co-organized by Larissa Bonfante, Francesco de Angelis, and Delphine Tonglet, the workshop focused on the shape of this vessel and investigated its origins, its developments both in the East and the West, its functions, and its connotations. Among the topics addressed were the advantages of an anthropological approach to ancient vases, the implications of the special relationship of the kantharos with Dionysos, its distribution and uses in different regions and areas around the Mediterranean, and functional and morphological comparanda from other cultures. Participants included scholars from leading New York institutions (Columbia, Metropolitan Museum, NYU), as well as from elsewhere in the States and abroad (Penn, Harvard, Bruxelles, CNRS Paris). The collegial and productive discussions culminated in a convivial reception at a nearby restaurant. The organizers plan to publish a volume including the papers delivered at the workshop, the remarks by the respondents, as well as additional chapters by scholars who could not attend.

---

**Thursday, April 21**


**Friday, April 22**


**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 Shipleys, 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 Leccce, 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 Ciuccarelli, Soprintendenza Archeologia, Belle Arti e Paesaggi delle Marche. Room G6, Gordon Square, London WC1
**ANNOUNCEMENTS**

**1916 - 2016**

One Hundred Years of the National Museum of Tarquinia

Its history and stories of the people who created it

"The Friends of the Painted Tombs of Tarquinia" are committed to supporting work on the painted tombs, informing the public about them, and safeguarding them, in cooperation with the Soprintendenza. This goal includes finding out more about the history of the museum, so closely related to the history of the tombs. Article 1 of the 1916 convention establishing the museum stipulates that it will house, aside from the two older collections, the Bruschi Collection and the Collezione Comunale, "all the finds from the excavations that the Ministero decides to assign to them."

In the course of time the Museum of Tarquinia was therefore gradually enriched with materials from the excavations conducted in the area of the Etruscan city and the necropolis, and today a visit to the painted tombs cannot be separated from the two older collections, the Bruschi Collection and the Collezione Comunale, "all the finds from the excavations that the Ministero decides to assign to them."

**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 reinstalla- tion 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).

Etruscan Events at the Del Chiaro Center for Ancient Italian Studies.

University of California, Berkeley

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.

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.”

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 comune 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 Bluetrusco.

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

Reviewed by Dominik Maschek, *Bryn Mawr Classical Review* 2016.10.30

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 skilfully 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.”


Reviewed by Ingrid Edlund-Berry, *Bryn Mawr Classical Review* 2017.01.42

In a previous volume, *La construction de l’étruscologie 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, miroirs 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 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 Menerva beating Akrathe with his own severed arm. (LB)

The book has been reviewed or announced is an indication of the interest evinced by the members of the Society for Classical Studies (SCS), formerly the American Philological Association (APA). Reviews have appeared so far in Classical World vol. 110, Fall 2016, 150-151 (Paul Properzio); BMCR 2016.08.13 (Donald Lateiner). And there will be many more… The volume includes the following chapters:

Kathleen M. Coleman, “Approaching the visual in Ancient Culture: Principles.”

Luca Giuliani, “How did the Greeks translate Traditional Tales into Images?”

Katherine M.B. Dunbabin, “Image, Myth and Epic on Mosaics of the Late Roman West.”

Timothy M. O’Sullivan, “Aurati laquearia caeli: Roman Floor and Ceiling Decoration and the Philosophical Pose.”

Andrew Burnett and Dominic Oldman, “Roman Coins and the New World of Museums and Digital Images.


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.
This beautiful volume is much more than a catalogue of the Etruscan inscriptions in the Louvre Museum. Right from the start, the hundred-year history of the collection in the Introduction places it squarely in the history of Etruscan studies. The author has made use of a great deal of unpublished material from the archival research he has conducted in the Museum itself, as well as from unpublished notes of the visit in 1909 of O.A. Danielsson, some of whose rich archives were only recently published by Charlotte and Orjan Wikander (Review, AJA April 2006). Each object is provided with its own history, description and bibliography, and is lovingly illustrated with splendid photographs, as well as occasional old drawings recording a moment of its earlier history.

The organization is user friendly. Part I includes Hellenistic funerary inscriptions, which constitute the huge majority of the collection — 62 out of a total of 95 inscriptions. Provenances here are given by the type of material on which they occur, which is in each case typical of a particular city: Chapter 1, cinerary urns from Chiusi and Volterra; Chapter 2, sarcophagi from Chiusi; Chapter 3, funerary cippi (2, both male) from Caere; Chapter 4, cinerary amphorae from Caere. Instead Chapter 5 collects 17 instances of the inscription suthina (“for the grave,” from suthi, “the grave”), which appear on bronze or more rarely, silver objects, and Attic vases. The beautiful head of a women with the word branded on her forehead that appears on the cover of the book was indeed destined to be placed in the grave, since the word was not a later 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 enormous 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 Bizzarrri, 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 volume 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 Archeological 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 Steinäubiger 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 time period, when it invented buccherico, attracted talented artisans from the Greek East like Aristonothos 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.


by Nancy T. de Grummond

It came as quite a surprise to me when there arrived in my mailbox a new book by Anthony Tuck of 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.

The kids discover a circle of stones set up in the woods and from there soon master a technique for teleporting to the destinations where they will carry out their quests. Along the way they encounter an imaginative array of creatures, some friendly and some hostile, who provide the keys to their success. 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 Cnut, 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 microcosmos of the Stone Circle, but extend to the edges of the macrocosmos. 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 Tony 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 Grill; on page 15

---

**BOOK ANNOUNCEMENTS**


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.

---

**FORTHCOMING BOOKS**


The Etruscans and the History of Dentistry offers a study of the construction and use of gold dental appliances in ancient Etruscan culture, and their place within the framework of a general history of dentistry, with special emphasis on the development of dentistry, with special emphasis on anthropological 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 Grill; on page 15

---

**OBITUARIES**

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 *Bollettino di Paleoetnologia Italiana*, *Dizionario di Preistoria, Italia Preistorica*, *Il mondo dell’archeologia*.

His most important work, starting from his thesis, is certainly *La
Luciana Drago  
1956-2016  
by Mariolina Cataldi 
and the Friends of the  
Painted Tombs of Tarquinia

A member of the faculty of Etruscan and Italic Antiquities at La Sapienza University of Rome in the Department of Sciences of Antiquity, Luciana Drago taught students in Archaeological Sciences and Archaeology, and since 2007-2008, Methodologies of Archaeological Researches for students in Sciences and Technologies for the Conservation of Cultural Heritage. She was a member of the “Istituto di Studi Etruschi ed Italic” (2012), and served on the Scientific Committee of the journal “Archeologia Classica” since 2010. Much of her work dealt with cultural features of Southern Etruria and Latium between the Villanovan and late Archaic periods, including a book about Caere and its cemeteries, another about Latium, written together with other scholars, and articles in Proceedings of National and International Congresses about the Villanovan, Orientalizing and Archaic necropoleis of Veii, relations between Southern Etruria and Latium and their connections with Greece, Sardinia and Levantine peoples, the funerary and religious ideology of Etruria during the Early Iron Age, and the cultural, economic, ponderal and archaometric aspects of metals in the sanctuary of Pyrgi (with the Faculty of Engineering of Sapienza University of Rome, the Department of Earth Sciences of the University of Florence and the Institute of Conservation and Restoration). She directed excavations in the area of the Artemisio mountain in the eastern area of the Alban hills. Because the results of these investigations, published in Rendiconti della Pontificia Accademia di Archeologia 2002-2003 and Fasti on line 2004 and 2008, called for a more extensive publication, she collaborated with scholars interested in ancient Latium on Il Lazio dei Colli Albani ai Monti Lepini tra preistoria ed età moderna (2009), Il Lazio tra archeologia e storia, and Il Lazio tra tardo antico ed età moderna. She studied editorials on finds from the sacred area of SS. Stimmate a Velitiae, and was working on the publication of excavations in the necropolis of Ficana between 1975 and 1983. After publishing the Catalogue of Protohistoric Materials in the Museum of Etruscan and Italic Antiquities of 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 been recently 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 foliated 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 appliquéd 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)