Who is the “Etruscan traveler”?
by Daniele F. Maras,
Superintendency of Archaeology, Fine Arts and Landscape, Province of Viterbo and Southern Etruria

The return to Italy of a precious fragment of a painted terracotta slab from Caere (shown at right), is now on display in Venice in an exhibition comparing ancient and modern art; a lost masterpiece returns to the public and opens the way to intriguing hypotheses on the subject it depicts.

New York, June 16, 2020: the international auction house Christie’s was selling a fragment of an Etruscan slab of painted terracotta, of the type produced in Cerveteri between the 6th and 5th centuries BC. The decoration depicts a young man in profile, painted in vivid colors, with long red hair braided and gathered in an elaborate hairstyle with a brimmed headdress and a sinuous cane, which characterize him as a traveler.

The object came from the collection of Hanita Edelman (1915-2019) and Aaron Dechter (1918-2000) and had been put up for sale after the death of the two elderly American collectors. Previously, it had been purchased by them at the same auction house in 1997, with the anonymous provenance “property of a gentleman.” Given the importance of the find, the Ministry of Culture immediately took action to follow the story and check if there were the right conditions to initiate an international rogatory for its repatriation.

At this point, thanks to a fortunate series of circumstances, the Luigi Rovati Foundation of Monza became interested in the object for sale; it contacted the Superintendency for Southern Etruria and proposed to buy the painted fragment and sell it to the State, with the aim of completing the known series of figured plaques (see Etruscan News vol.21) of the same type already present in Italian collections. The Foundation thus fulfilled one of its institutional goals, promoting and making a national archaeological heritage accessible to all, and the Ministry could quickly recover for public use a cultural asset that had ended up abroad.

Thus began the novel odyssey of the “Etruscan traveler,” as the young man depicted on the plaque was nicknamed. He took the road... continued on page 4

Etruscan forge found in Orvieto.
by Francesco Pacelli

In March 2020, in the necropolis of Cannicella-Fontana del Leone, close to the south side of Orvieto’s tufaceous mass, an Etruscan forge, probably of the Hellenistic period, was discovered during a work-site survey. The pozzolanic soils degraded by the erosion of the tuff cliff offer erratic boulders and building materials for the construction of tombs, whose chronological horizon goes from the third quarter of the 7th to the mid 3rd century BC. continued on page 10
Dear Editors:

Two years after her death, the “Days in Memory of Maria Cataldi” were held in Rome and Tarquinia by the Friends of the Painted Tombs of Tarquinia Association. Mariolina, as she was known by all, was president of the Association after she had retired as director of the Necropolis and of the National Archaeological Museum, a position which she had held for nearly thirty years. Many colleagues and scholars presented also reflections and studies on individual painted tombs and on wall painting generally, as well as news of recent excavations in Tarquinia and its territory.

In the Curia Iulia in the Roman Forum, the Director Alfonso Russo opened the first day of the meeting with the reading of a text by Mario Torelli on the iconography of the paintings in the tomb of the Blue Demons, the exceptional discovery of 1985, excavated by Maria Cataldi with Gloria and Rodolfo Carmagnola. In the text Torelli focuses on the theme of hunting, only recently revealed in all its grandeur on the entrance wall of the tomb by the innovative multispectral technique.

Paola Pelagatti spoke on the numerous excavations conducted by Mariolina in the Monterozzi necropolis and on her commitment to conservation of the painted tombs, as well as on her work in the reorganization of the National Archaeological Museum. Also on the first day colleagues and scholars drew attention to Maria Cataldi’s early research in Latium Vetus. The excavations and research in the inhabited area and in the necropolis of the Latin city of Ficana were thus presented with necessary updates, along with new data on Castel di Decima and from the necropolis of Ostia dell’Osa in ancient Gabii.

The second day of the meeting took place at the Odeion of the University of Rome “Sapienza.” Scholars reported on excavations and research promoted by Mariolina in various necropoleis of the early Iron Age around La Civita, such as that of Poggio Cretoncini with its inhabited area, or the Monterozzi hill, the necropolis near Villa Falgari, the monumental Orientalizing Period tumuli of the Doganaccia, and the Archaic period tomb of the Panthers. Other scholars offered reflections on different aspects of tomb painting, including a new interpretation the Tomb of the Augurs, and interesting observations on the pictorial style of the Classical Period.

The third day’s activities took place in the Council Chamber of Tarquinia and was by moderated by Daniele Maras. Francesco Boitani, Presidente dell’Associazion Amici delle Tombe Dipinte di Tarquinia

Dear Editors:

I am Stefano Spiganti, the assistant of the archaeological excavations at the Necropolis of the Vallone di San Lorenzo in Montecchio in Umbria, Italy. On this occasion I wanted to thank you for your precious collaboration in disseminating information about our excavation through your newsletter Etruscan News. In 2021 we received a lot of applications thanks to the articles in your magazine. That excavation campaign we unfortunately had to postpone due to Covid-19. Attached I send you the announcement of the next excavation campaign, to be held in the summer of 2022, and kindly ask if it is possible to disseminate it through your online channels. (Editors note: see page 38)

Kind regards,
Stefano Spiganti
Montecchio, Umbria, Italy

Dear Editors:

Enjoying the wonderful pranzo and the company at ristorante Casalette Mengarelli, Parco di Vulci, during the conference “Vulci. Work in progress.”

Saluti e “Prost!”, Stephan Steingräber

Left to right, Stephan Steingräber, Wolfgang David, Massimo Legni, Alfonso Russo, Simona Carosi, Carlo Casi, Francesco di Gennaro, Andreas Steiner enjoy lunch at Vulci and exchange publications.
Dear Editors:

I, the one in pink, am the Mayor of Seggiano, a small village on the slopes of Monte Amiata in Tuscany. The Etruscans lived here and now Etruscan News has also arrived! We have very important sites like Potentino and a possible temple on the Poggio delle Bandite that we would like to excavate with the help of Prof. Gregory Warden (on my left in the photo). A warm greeting to all the readers.

Daniele Rossi
Mayor of Seggiano (borgo del olio)

Dear Editors:

We want to thank Etruscan News for the wonderful article on our excavation of the amphitheater here in Volterra. The project has now taken on a new dimension and we hope that over the next few years to realize its completion.

Auguri from Volterra,
Elena Sorge
Enrico Giuffrè

Dear Editors:

From left, Alessandro Ferrari and Trilli, Daniele Rossi, Luciano Galena, Greg Warden, Opaxir.

How often can one unexpectedly come face to face with a carved wooden Villanovan throne? I was visiting Emilia Romagna and decided to stop in Verucchio (some 18 km from Rimini) to visit the Malatesta Castle (Rocca Malatestina 12-16 c. AD). Upon seeing a sign for the archaeological museum, I wandered in and was astounded by the wealth of Villanovan artifacts on display. They are from, in, and around Verucchio, with the earliest examples dating from the end of the 10th century BC. The archaeological finds show that the settlement achieved a high level of wealth and power due to its strategic location near the Adriatic and its connections to Etruria and Rome via the Marecchia River.

The origins of this population are still being sorted out, as well as the idea that Verucchio was an “Etruscan colony,” a sort of outpost of Villanovan culture north of the Apennines. However, discoveries of some 600 tombs are shedding light on this population. By the strange fortune of being waterlogged, these tombs have revealed the largest concentration of perishable furniture, wooden objects and textiles in Iron Age Europe—all in a good state of preservation. These artifacts are being carefully preserved and studied to better understand this culture. A crisis in the 7th century BC led to a rapid abandonment of the area. It was resettled many times, but never with the same wealth and power.

The best preserved throne was found in the Lippi 89/1972 tomb (8th-7th c. BC). (Fig.1) It has a cylindrical base and curved backrest carved from a single tree trunk. Thrones have painted or carved decorations with applied bronze studs. These thrones exhibit the power and prestige of the owner. In the lower part, carts carry a man and a woman to a central area, possibly a sanctuary, where the priestesses are performing sacred rituals, watched by two armed warriors. On the top, another priestess is flanked by two large looms where two women are weaving cloth, perhaps for sacred vestments. On the exterior, there are two houses with women in front; they are possibly grinding grain. Figures of animals, rivers and lakes decorate the remaining area.

From the 8th-mid 7th century BC, Verucchio was a major trading post for Baltic amber. In fact, it manufactured fine beads and jewelry which were sold internationally. This fibula (Fig.2) is made of bronze with inlays of amber. Examples of this fibula were found in Turkey, Greece and in many parts of Italy, evidence of the extent of Verucchio's trading influence.

This woolen semicircular mantle (Fig.3), made locally from sheep's wool and dyed with natural materials, was woven with a "diagonal" technique and has a "tablet" woven edge trim. It was found in the Tomb of the Thrones (Lippi 89/1972). There is evidence that amber buttons were used to decorate it. The quality of the wool and sophistication of the weaving techniques and applied decorative elements indicate that it was possibly used for ceremonial purposes. Similar mantles, deposited in tombs of the aristocrats, indicated their social status and wealth. This textile patrimony of nearly intact clothing is unique in European Iron Age history.

Elena Sorge, Enrico Sabatini, Enrico Giuffrè reading and discussing all the latest excavation news.

Dear Editors:

Arms, including helmets (above), swords and shields of magnificent artistry and form were found in many tombs.

Best wishes,
Ann Pizzorusso, Naples

Letter to our Readers

Dear Readers, Volume 24 is the second issue that we have assembled without our dear Larissa Bonfante, and the second issue without a fixed printing deadline. The snows of New Hampshire are a far cry from Larissa’s Upper East Side apartment, our former editing room, and the pandemic has changed many aspects of both publishing and scholarly discourse.

To address these myriad changing needs, we have enlisted three new editors to join our already stellar Editorial Board. Tony Tuck, well known to you as Director of the Poggio Civitate excavations and Chairman of Classics at UMass Amherst, will seek out creative articles with punch and broad scholarly appeal. Richard De Puma, Professor Emeritus at the U. of Iowa will employ his sharp eye for quality, as he is doing in his current research into Etruscan fakes and forgeries. A new position, Managing Editor, was opened toward smoothing out problems with subscriptions, distribution, and other knotty issues. To our delight, Ann Thomas Wilkins has agreed to take this on. She is Professor of Classics at Duquesne, partly retired and now teaching in their program in Rome. We welcome them all.

It is striking how the pandemic has affected the nature of this issue’s contents. No 2021 American projects abroad are represented here. Italian field work seems largely organized through the superintendencies using local volunteer labor. Museum reorganizations, revaluations of collections in storage, repatriation of artifacts from foreign collections—all these are on the rise. Lectures, conferences, symposia, and other in-person gatherings are beginning to creep back after a year of quarantine but remain either entirely virtual or hybrid in format. Even our Archaeocats feature reflects the depths of the pandemic’s disruption.

With our new Editorial Board in place and the pandemic on the wane (for the moment), we expect that our 25th volume – Think of that! — will be a celebration. We welcome comments and suggestions from our readers on all aspects of the future of Etruscan News. We wish you all again (as we did last year) a successful and “normalized” 2022.

Jane Whitehead
Gary Enea

Page 3
During the pandemic, our editor-in-chief’s cat, Homer, has been particularly creative. He licks portraits of his mistress into his milk bowl. The juxtaposition of his pre-pandemic image from 2020 with the mid-pandemic image of 2021 illustrates Homer’s keen powers of observation and his sensitivity to the human state of mind.

**Fig.1.** Portrait of Jane, pre-pandemic, 2020.  
**Fig. 2.** Portrait of Jane, mid-pandemic, 2021.  
**Fig.3.** Homer Schreiber-Whitehead receiving artistic inspiration.

Alluromancy (from the Greek αἴλουρος, meaning “cat”), also known as felidomancy, is a form of theriomancy. It is divination using cats’ movements or jumps to predict future events, especially the weather. (see Etruscan News vol.23 page 10 on divination with chickens). Homer practices his own proprietary brand of “galactomancy” (divination using milk) to divine the future. It is an ancient practice which has been used by felines from pre-dynastic Egyptian temple cats (at right above) to Greek cats (at right below) and passed on among felines generation to generation down to Homer.

**Head of a Maiden**

I wait, wait in the district attorney’s evidence locker, 
the city’s underworld for looted, smuggled, seized antiquities.  
I was stolen, trafficked by addicts hooked 
by the high of my beauty, collectors coveting 
the private gaze, time’s appreciation.

Crated and padlocked in darkness, 
I wait, wait for the curator’s gloved hand 
gently brush my face under bright light 
to magnify, authenticate, and name me: 
“Head of a Maiden, fourth century B.C., Etruscan terra cotta.”

Peering out from under a crown of curls 
I plead, plead to tell my story of 
abuse and abduction, theft and separation, 
loss and confinement, desire for reunification 
with the rest of my body, my heritage, my kin.

I wait, wait like Persephone in winter’s cold storage 
for a mother’s love to steal away my grief, 
negotiate with the city-state mapped 
over my ancient homeland 
for repair, repatriation, return to fecund light.

Fingerprints of the artisan who made me, 
swirls impressed, fired in clay, 
intimate that in art and story you too, may endure 
the push and pull, the thief of time.

**POETRY**

**CAROLINE GILES BANKS** for Sapiens

“Traveler” continued from page 1.

...home and crossed the ocean again, despite the limits and slowdowns imposed by the pandemic, which took longer than expected, but allowed him to return to Italy. 

Back at the Superintendency, a study of the fragment began, undertaken by Leonardo Bochicchio, Rossella Zaccagnini and the author of this article, some of the archaeologists who have mainly dealt with the Caeretan plaques in recent years. They worked with two exhibitions at the Castle of Santa Severa (2018) and at the Centrale Montemartini in Rome (2019-2020), in which hundreds of new fragments belonging to this class of finds were presented to the public for the first time.

Later, the “traveler” departed again, this time for a much shorter journey, and landed at the restoration laboratory of the Kavaklik consortium, where he was entrusted to the expert hands of Antonio Giglio, a specialist in the conservation of painted plaques.

**The terracotta paintings**

As mentioned above, painted terracotta plaques with figured decoration similar to the one just returned to Italy were produced and widespread in Caere between about the middle of the 6th and the first half of the 5th century BC. Presumably it was, at least originally, a durable substitute for the wooden plaques that in all probability protected and covered the pisé or unfired brick walls of the most important public and private buildings.

Just as the wooden plaques could host even large and complex painted decorations, of which no trace has come down to us, the more solid terracotta plaques became a privileged support for both geometric and figurative decorations, and had the undeniable advantage of being much more resistant to wear and bad weather, while maintaining a freedom of execution comparable to that of large panel painting.

The Etruscan plaques mostly had standard sizes of between 120-130 cm. in height and 50-60 cm. in width and were placed side by side to compose elaborate scenes with many characters or, more rarely, treated as single paintings, which depicted separate enclosed scenes.

More than 400 specimens are known today, for the most part known from single fragments, but in some cases largely or entirely preserved. The subjects of the painted scenes, when they are recognizable, refer mainly to mythological themes, but also to music and dance, athletic games and armed combat. Strangely, banquet and ceremonial funeral scenes are completely missing, although they are among the favorite themes of contemporary Etruscan tomb painting.

It is therefore in this panorama that the “Etruscan traveler” fits, finally returning to Italy to meet his other sister plaques, after he had been unearthed and then sent abroad at an unspecified moment of the last century, perhaps the result of clandestine excavations.

**The recovery of the Etruscan painted plaques**

Etruscan wall painting on painted terracotta plaques is consistently documented only in Cerveteri and for a relatively short period between the mid-6th and mid-5th centuries BC. In the 19th century, a discovery in the necropolis of Banditaccia uncovered the Boccanera plaques and the Campana plaques, both of which later wind up respectively in the British Museum and the Louvre. They demonstrated the quality and value of this form of artistic expression, to... continued on page 6
The “Return” of the warrior
by Valentino Nizzo

An Etruscan inscription, cold engraved on the inside of the neck roll of an Italic helmet, has remained hidden for over 90 years. The helmet’s form, with a throat and cast bronze discs, can be related - for enthusiasts - to the “type A” of the H. Pflug classification and to the “type III” of the “Etrusco-Thracian” series by JM Paddock in 1993.

Discovery
On June 2, 1931 a small tomb (55), which had contained the helmet for about 2300 years, came to light, well aligned with other similar tombs in the necropolis “dell’Osteria” in Vulci. The excavation was carried out by a wealthy businessman, Ugo Ferraguti, a passionate archaeologist, and at the time honorary inspector of Vulci and Canino. A century had passed since the first season of discoveries, which in 1828 had made the name of Vulci famous among European antiquarians. Very little of what had been recovered, however, had survived the dispersion, causing serious damage to the knowledge of the ancient city. Aware of this, Ferraguti aimed to donate the fruit of his research to the State and to ensure that the data were scientifically flawless.

The discoveries were extraordinary, both for the importance of the materials and for the quality of the data acquired, methodically noted by Mengarelli in his notebooks with the aim of assembling an exemplary publication. His multiple work commitments and the premature death of his patron prevented that dream from being realized but did not prevent the most significant contexts from being immediately exhibited, as they still are today in the Villa Giulia’s Vulcian galleries.

In January 2019, as part of a project aimed at creating 3D digital models of some of the weapons in the Villa Giulia, the helmet of tomb (55) finally revealed the secret it had hitherto jealously contained.

Distribution of the “Negau” type helmet
The fame of Vulcan metallurgists and the role perhaps played by the city in the production of the most characteristic Etruscan helmets, the so-called “Negau” type — widespread between the end of the 6th and the beginning of the 4th century and documented in the famous “Warrior’s tomb” (no. 47) of the same necropolis — have led some to hypothesize that the “throat” typology was developed locally, as an evolution from a previous type. The distribution of throat helmets extends also to the Adriatic - from Piceno to Apulia - and occasionally Iberia (cf. the wreck of Les Sorres near Barcelona). Examples of the type prevail in Vulci and, above all, Perugia. Their possible relationships with the Italo-Celtic button helmets of the so-called “Montefortino” type, however, are not yet clear. The latter, more or less simultaneously, because of their simpler manufacture and greater functionality, began to assert themselves throughout the peninsula, and came to be regularly adopted by the Roman Republican army from the end of the 4th century.

Abstract of the helmet
-**harn ste.**

The homogenization of production and the simultaneous disappearance of hybrid transitional forms such as the Negau type is all effects of the climate of strong conflict triggered by the descent of the Celts and culminating in the famous sack of Rome in 390 BC by Brenno. This situation had generated, since the mid-5th century, a progressive evolution in military organization. Armies no longer consisted of armed “gangs” loyal to a patron, but were institutionalized and professionalized through the massive use of mercenaries. From the beginning of the 4th century, the mobility of warriors was well documented, not only by the presence of weapons in funerary and sanctuary contexts but also by the rare onomastic formulas engraved on some of them.

The phenomenon has more ancient roots, as evidenced by the exceptional deposit of about 150 helmets of the Negau type found in 1905 on the acropolis of Veveltonia. At least 59 specimens were distinguished by the Etruscan noble haspna, indicating the family that may have provided arms for a private army around the middle of the 5th century. In the 4th and 3rd centuries, however, formulas prevail that seem to directly recall the holder of the helmet, without indicating whether the name was that of its first owner or of someone who had come into possession of it as a gift or war booty.

Names “related to” or “derived from” toponyms or ethnonyms constitute another peculiarity of the military world, characterized, as we have seen, by a great “mobility” connected both to the craft of war and to the circulation of weapons. Weapons acquired in battle could also lend themselves even more to being reused and exhibited. The “biography” of objects loaded with symbolic meanings such as these, the very metaphor of the warrior and his deeds, increased the objects’ importance. At the same time, it enhanced the association between the helmet and the wearer, and justified the affixing of onomastic formulas, indicators of possession, of the helmet when they are not immediately visible and, thus, potentially “votive.”

The inscription
This new inscription from Vulci is a case in point and allows us to recover an unpublished page of the biography of a warrior who lived around the middle of the 4th century BC. The inscription is written right to left and is placed along the edge inside the neck roll. The seven letters that compose it are interrupted at a rivet, without overlapping. This suggests that the incision took into account the obstacle and can therefore constitute a single word: **harn ste.**

The palaeographic characteristics are consistent with both the place of discovery and the dating of the support and constitute a good example of the so-called “capital” orthographic variety, which has its epicenter of diffusion in the Tarquinian and Vulcentana area starting from the 4th century. The “hidden” location, in an area that could have been at least partially covered by the padding, seems to reinforce the idea that it was therefore made on the occasion of the manufacture of the helmet.

The termination -ste is not very common, and its main attestations have been traced back to a foreign matrix adapted to the local language; such is the case in the Greek names Orestes, Adrastos, Pegasos and Ulysses, which became in Etruscan, respectively, urste, atrste, pakste, udstste.

In Etruscan onomastics, on the other hand, the suffix -te /-0e is much more common, typical of “ethnic gentiles” and/or adjectives derived from toponyms; these include cleus(i) -te/cleus-te, *vel(a)tri-te, *hurta-te, manbva-te, velji-te, kavva-te etc., which lead, respectively, to Chiusi, Volterra, Horta, Mantua, Vulci and Gabii. If such were the case, one could hypothesize a connection between the aristocracy and a toponym of the type *harna*, of which, however, there is no evidence. One might consider, however, the Oppidum Aharnam mentioned by Livy (X, 25.4) as the site of the praetor Appius’s camp shortly before the battle of Sentinum in 295 BC. Regardless of whether or not Aharnam can be identified with Arna and Civitella d’Arna near Perugia, the presence of the aspired intervocalic (recurring in Umbrian-Latin toponyms such as Nahars) could actually indicate some affinity with *harna*, given also the absolute peculiarity of the toponym, considered a hapax of probable Etruscan origin.

Biography of the helmet
The clues collected so far therefore allow us to reconstruct the hypothetical stages in the biography of the helmet of tomb 55: it was produced in the Perugia area shortly before the middle of the 4th century; it came into the possession of a soldier, characterized by an Etruscan noble name, *harn(u)ste, perhaps derived from the Umbrian toponym *(A)harna(s). Its owner was defeated in war or moved as a mercenary to Vulci, and the helmet continued its trajectory, ending around the middle of the century in the tomb of a warrior, who was evidently proud of his military exploits and was perfectly integrated into the community to which the helmet belongs.

Even if it is no longer possible to establish whether Harmsst was his family or that of a rival killed on an unknown battlefield, the public, who in the future will admire the Vulcenta helmet, will remember not only the cold order number of a tomb but also something more intimate and personal: a name and some shreds of the possible history of those who once possessed it and entrusted their lives to it.
which numerous fragments were added over time, and which today are on display in Italian and foreign museums. In 1965 the census of known specimens in a monograph by Francesco Roncalli included 52 plaques.

At the beginning of 2016, the Carabinieri of the Cultural Heritage Protection Unit recovered a large quantity of finds illegally stolen from Italy in Geneva, among which, together with Greek vases and Roman statues, there was an extraordinary series of Etruscan terracottas, including fragments of architectural and polychrome wall plaques. Almost simultaneously, the cultural diplomatic efforts of the Ministry of Culture led to the signing of an important international cooperation agreement with the Ny Carlsberg Glyptotek of Copenhagen, which allowed the return to Italy of a further series of fragments of painted plaques. Finally, in 2017, some other fragments were found, intermittently, during a regular excavation in loc. Manganello, Cerveteri.

The study, technical analyses and restorations conducted by the Superintendency for Southern Etruria have already led to the two major exhibitions mentioned above, where the public was able to admire these retrieved works of art and appreciate the results of the research.

But the story of the plaques does not end here: it is known, in fact, that other specimens were found in the course of clandestine excavations over the past century and ended up abroad on the illicit market. The Superintendency and the police are in constant collaboration to actively pursue the search and recovery of lost antiquities.

Even if by now, in all these cases, the original archaeological contexts are irrecoverable, the happy ending of the story of the “Etruscan traveler” is today a good omen for the future of the painted plaques.

A young man with aristocratic features

To find out more about the identity of the young man depicted on the surviving fragment of the plaque, it is necessary to start again from the data available to us and analyze the possible comparisons in the iconographies of the same era, since we are not able to count on the help of the original archaeological context, now irretrievably lost.

The young man in profile looks down to the left, with a thoughtful attitude. His long red hair is gathered in sturdy braids that fall over his shoulders and back and frame his forehead and temples with an elaborate series of spiral curls. As far as can be seen from the preserved part, the young man is shirtless.

A tiny grey brimmed hat is placed on the top of his head: the so-called petasus, typical of wayfarers and travelers; it is held by a thin lace that hangs under the figure’s chin. A long orange stick rests on the right shoulder, the top of which is forked, with one end longer than the other.

The features of the face are partly altered by a modern intervention of integrative “restoration,” but in the shape of the arched eyebrow and the grainy eye painted in a few quick brushstrokes, one recognizes the manner of the most recent Caeretan plaque production workshop, at work in the first half of the 5th century BC, which from a characteristic common to many specimens has been called the “Group of the Contoured Lips.”

In particular, a drunken Silenus, discovered in the sanctuary of the Manganello, and some young banqueters, depicted on a group of plates from the Ny Carlsberg Glyptotek in Copenhagen, have traits similar to the “Traveler” They were repatriated in 2016 following an international cooperation agreement.

Young people in a wayfarer’s dress, with petasus and stick, are often depicted on relief steiae and vases painted on a white background (leythoi) in Athenian funerary contexts contemporary with our plaque; these allude to the moment of departure for the last journey to the afterlife. But despite the idealized resemblance to the red-haired young man, it seems difficult to justify a funerary reference for a painted slab intended to decorate a building in the city. Nor is it likely that it is a genre representation, given that all the other known plates present narrative or ceremonial subjects.

The journey of the heroes

Therefore, the mythological hypothesis remains to be explored: what are the myths in which a young hero in traveling gear can appear?

Despite the petasus, it would seem that the god Hermes is to be excluded, on the one hand due to the absence of wings on the headdress, and on the other, because the long and tortuous stick does not resemble the caduceus, the main attribute of the god in Greece as well as in Etruria.

Many are the heroes of the myth who in a moment of their history have faced a journey. The obvious starting point is Odysseus, who, however, is usually represented with petasus and stick when he masquerades as an old wayfarer in order to enter incognito into the court of Ithaca, which is occupied by the suitors. This role is certainly unsuitable for the young man with the rich hair painted on our plate.

Other possible candidates, sometimes depicted as travelers in the iconography of Attic ceramics, are Theseus, in his triumphal return to Athens; Bellerophon, on his way to defeat the Chimera; Jason, who left for Colchis; possibly even Perseus, before he received the helmet of Hades as a gift that gave invisibility. Each of them has some chance of corresponding to the aristocratic “Etruscan traveler,” although the static and thoughtful pose does not appear entirely compatible with a warrior hero. Thus it is worth considering one last hypothesis, which has a fascination in itself and in fact could prove to be appropriate.

In ancient iconography, travel clothing is especially typical of a mythical character who went into voluntary exile after the oracle of Delphi had predicted that he would kill his father and marry his mother. It is Oedipus, the controversial and tormented Theban hero sung by the tragic poets.

Among the salient moments in the story of Oedipus, (Fig.1.) the ancient artists selected almost exclusively his encounter with the Sphinx: the winged monster with the body of a lion and the bust of a woman, who infested Thebes and posed to everyone the famous enigma of the walking animal with four legs in the morning, two at noon and three in the evening. As is known, the hero was the only one who understood the answer (man in childhood, mature age and old age), and thus freed the city from the scourge of the monster and consequently was acclaimed king.

Greek vase paintings and reliefs since the Archaic era depict Oedipus in traveling clothes, with the petasus on his head, or more often on his shoulders, while he thinks about the answer to give to the Sphinx, as a rule perched on a column.

In most of the representations, (Figs. 2, 3) the hero is standing and addresses himself directly to the monster who, due to the limits of the figurative field, has small dimensions and is often found lower than Oedipus. The latter’s gaze, therefore, in these scenes is pointed downwards, as is the case of the “Etruscan traveler,” who could therefore conceal the identity of the most unfortunate of the Greek heroes, haunted by fate with no chance of escape.
The Colossus of Rhodes
“Relives” in Civitavecchia

The image of one of the seven wonders of antiquity resurfaces from the storerooms of the National Archaeological Museum of Civitavecchia.

by Lara Anniboletti

The reopening to the public of the National Archaeological Museum of Civitavecchia, a cultural institute of the Ministry belonging to the Regional Directorate of Museums of Lazio, was the occasion for a general review of the galleries and museum deposits. This work, coordinated by director Lara Anniboletti and archaeologist Alessandro Mandolesi, held a surprise for archaeologists and staff. While surveying the storerooms, they rediscovered three important fragments of Greek marble inside a crate containing numerous stone fragments. Almost forgotten, they belong to one of the most beautiful and valuable statues in the museum.

The protagonist of our “rediscovery” is a dynamic Apollo about 2 meters high and, standing near the Phidian Athena, fixes the gaze of museum visitors (Fig. 1). The statue, in the delicate youthful features of the head, in the spiraling movement of the bust and in the chiasitic relationship of the limbs, betrays the clear influence of the style of Lysippus, the favorite artist of Alexander the Great and one of the greatest sculptors of antiquity. Like the more famous and restored Apollo Belvedere of the Vatican Museums, the work is datable to the 1st-2nd century AD. The Apollo of Civitavecchia was originally wrongly considered a replica of a bronze by the sculptor Leochares. The statue, discovered in 1957 at Villa Simonetti, located within the ancient property of the large seaside villa of Ulpian, was found mutilated, with the fragments of the left leg, the right hand and the torch it held lying beside it (Fig. 2). These were not reintegrated into the subsequent restoration and ended up in the museum’s storerooms.

The study of the Apollo was undertaken by the recently deceased Professor Paolo Moreno, who, by analyzing the combination of ancient literary sources and monuments from archaeological collections, considered it none other than a replica of the Colossus of Rhodes.

The grandiose bronze statue dedicated to Sol-Helios, the island’s greatest divinity, was erected in 293 BC by Chares of Lindos, faithful pupil of Lysippus. It was a work of unprecedented height that reached almost 32 meters. It was raised to celebrate the liberation from the siege of Rhodes by Demetrius Poliorcetes, in the context of the wars fought between the heirs of Alexander the Great. The ancient sources recall the god holding a torch covered with gold to symbolize Phosphorus, that is, the planet Venus, visible at dawn at the moment in which it precedes the Sun. The naked colossus of Chares was demolished by the disastrous earthquake which it precedes the Sun. The Apollo-Helios of Civitavecchia with legs spread apart at the entrance to the port to serve as a reference for sailors with the brilliance of the torch. The erroneous stereotype of the Colossus of Rhodes with legs spread apart at the entrance to the basin was consolidated over time and repeated in modern etchings and paintings. It even became a modern souvenir for sale in Rhodes.

The solemn gestures of the Colossus have even been immortalized by the Statue of Liberty in New York. This work by F.-A. Bartholdi was donated by France and inaugurated in 1886 (Fig. 5). It was inspired by the famous monument of Rhodes, on the basis of the epigram preserved in the Palatine Anthology (VI, 171) that would have been carved on the base of the work. In addition to the arm raised with the torch, the Statue of Liberty shares with the Apollo-Helios of Civitavecchia another feature: the emphasis of the movement of the right leg carried backwards, a solution used to increase the ground surface area of a huge monument.

Philon of Byzantium, 3rd century BC Greek writer on technical subjects, who had seen the wonder of Chares in person, remembered it thus: “There is now a second Sun in the world.” We can see it today in its original form in an Italian museum.
presence of a large buried structure made of soil and stone. So as to better define the perimeter of the structure, high resolution geomagnetic surveys were carried out by L. Cerri; these highlighted the circular plan of the building, with at least one large central anomaly. Thus was confirmed the presence of a large tumulus, probably leveled by agricultural work.

The discovery was particularly important in a territory that, to date, has yielded rare clues of pre-Roman presence; it fills a documentary void.

**The Valley of the Princes project**

Once the high potential and significant implications of the site had been assessed from a scientific and educational point of view, a project was developed between the Superintendency and the municipal administrations of Urbania and Peglio, "The Valley of the Princes: the pre-Roman mounds of Urbania." The goal was to carry out field research with a public archaeology approach, involving direct dissemination of excavation results and field research with a public archaeology approach, involving direct dissemination of excavation results and the opening of the site to the public. In June, July and October of 2021, a first excavation campaign was launched to expose part of the Cantinaccia tumulus I (Fig.3) thanks also to the collaboration with the Degree course in Conservation and Restoration of the University of Bologna, Ravenna Campus.

**Tumulus I of Cantinaccia di Urbania**

The monumental structure, probably built in at least two phases, has an overall diameter of about 37 m. (Fig.4). The tumulus served as a cover for a large central chamber (over 25 square meters), built completely above ground. Its construction was probably of wood, and served as the fulcrum of the whole monument. The walls of the burial chamber, without dromos, are reinforced by juxtaposed medium-sized blocks; the chamber is then first surrounded by a band of river pebbles, and delimited by a drum of calcareous rock blocks, crowned by a sort of leveling course in large blocks around the core (Fig.5). This first structure, however, must have already originally had a cover of soil, of which a grayish silt fill is clearly visible in a section close to the leveling course; it is physically delimited by a furrow made with a plow, which defines the outer perimeter of the mound (about 20 m. in diameter).

A subsequent extension, up to a diameter of 37 m, is created by an imposing ring of reddish soil surrounded by a succession of gravels and soil (see Fig.4); these overlap the initial silt cover and are also delimited by a circular furrow made with the plow. The entire structure’s height above ground can be presumed to be about 3 meters.

The area has undergone extensive damage due to agricultural work, as evidenced by the leveling and by possible stripping activities, even in antiquity. These resulted in the destruction of the upper part of the tumulus.

The intrusion of various trenches, one of which struck the central burial chamber transversely, disturbed part of its contents.

A test trench of about 6 x 9 m. was opened along an old vineyard trench, which had cut the ancient structure in half. Our trench revealed the original structure and highlighted the surface preparations for the base of the tumulus.

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Also related to the metal tableware are some protomes depicting real or fantastic animals (Fig.11), with different iconographies and styles, some of which can be traced back to Chiusine-style influences, others to the Vetulonia area and others to the small sculptures of Verucchio.

Numerous fragments of ostrich eggs were also found in the wagon body and in its immediate vicinity; these probably had no engraved decoration and were part of a multi-material oinochoe. Further elements of great prestige are represented by fragments of ivory, either as covers for iron cores or in plates with nails and silver studs; interpretation is premature before restoration. The west side of the chamber yielded some large spear points of different types (Fig.12).

The body of the deceased has not been identified, but it should be noted that in an area along the south wall of the chamber were found ornamental elements (hooks, amber buttons) and a few bone fragments mixed with the collapsed stones. Histological analyses were started on the bone remains to clarify their human or animal nature. The burial in the central chamber, presumably a single male deposition, can be preliminarily dated to the first half or half of the 7th century BC.

The two bronze baltei (Fig.8), or equine collars which must have originally had a leather lining sewn on one side, are in excellent condition. Similar specimens in shape and material were found in Vulci, in the Tomb of the Silver Hands (Room B).

The phalerae are made with iron discs joined by a central pin with discs of smaller diameter in bronze; these follow a widely diffused typology.

Near the cart, between the chest and the equine harness, there was a large banquet service (Fig.9) consisting of impasto pottery, numerous iron skewers, and a series of badly fragmented bronze containers, found in the fill of the vineyard trench. The best-preserved ceramic finds have polished blackish surfaces decorated with grooves; these relate to similar productions known in Spoleto. Only at the end of the cleaning and restoration of the numerous fragments will it be possible to give a reliable classification.

In all probability, a service of bronze vases was placed in the area cut by the vineyard trench, but at the moment its presence is only deduced from the hundreds of fragments (Fig.10) now undergoing preliminary cleaning. At least one or more Ancona-type cistae are identifiable, with geometric dot decorations and animal-shaped repousséé, one or more lids with geometric decoration, a biconical vase with conical rivets around its widest circumference, a situla with a distinct neck, a basin, a cup and perhaps a jug.

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The burial of a curved iron broadsword, a machaira (Fig.14), was found a few tens of meters from tumulus 1, without connection to any other burials; it must also be attributed to the same chronological horizon as tomb 2. The object was positioned flat on a natural geological stratum, perhaps during a ceremony or ritual other than a funeral.

**Future Developments**

Tumulus I of Cantinaccia di Urbania finds its closest and most precise parallel -- both in its structure and in the material data of the grave goods -- in the tumulus burials found in Fabriano at the beginning of the 1900s and in the 1950s. The better state of conservation of the Fabriano grave goods and the rigorous stratigraphic approach of the Urbania archaeological survey combine to allow a more precise definition of cultural identity in the inner belt of the Ancona-Pesaro Apennines.

The Cantinaccia tumulus I is probably part of a larger undiscovered necropolis. It begins to fill the documentary void of pre-Roman presence in the Pesaro area.

Director: D. Voltolini – Soprintendenza ABAP ANPU. Excavation company: Tecne srl; site Foreman: C. Tassinari.
The forge was found at 250 meters as the crow flies from the Necropolis and Sanctuary of Cannicella, on the same topographic level that the Etruscans of Orvieto assigned to these sites. A terrace below the base of Orvieto’s cliffs accommodated the necropoleis, according to the different “regulatory plans” conceived by the Etruscans of Velzna during the various centuries of the city’s life.

In the 1990s, in the area of the forge, a clandestine excavation of a stone chamber tomb took place. The rich grave goods, ascribable to the end of the 7th - beginning of the 6th century BC, included two Etruscan-Corinthian oinochoai with globular bodies and incised geometric decoration related to the Vulci circle and an ovoid olpe with incised decoration from the Group of Intertwined Arches. Among the bucchero were high-footed goblets with truncated carinated bowls; kantharoi with overlapping ribbon handles and convex bodies, of Volsinian production; and a high-footed olleta with horizontal handles, also of Volsinian production. These evoke models found in southern Etruria from the last quarter of the seventh to the beginning of the sixth century B.C. Near the tomb, Archaic chamber burials of Volsinian construction, inspired by contemporary Caeretan architecture, were also found at the dawn of the 20th century.

It is precisely one of these tombs that "hosted" the Hellenistic-period forge by providing the original Archaic architecture as a base of support, and favoring the reuse of a tomb now in disuse. This practice could only have occurred following the historical break that saw the city succumb to Rome in 264 BC, the year in which the forced transfer of the survivors to the Bolsena lake district caused the abandonment of the city and consequently also that of its necropoleis. However, the diaspora from the tufaceous cliffs was not immediate, but allowed the Etruscan community that survived a time to live in Bolsena in a new urban context, and to continue to frequent the ancient spaces, especially the sanctuaries. Of these, Cannicella represented, with the dedication "To Theo," the sanctuary par excellence in which to inaugurate the spring equinox and the vital regeneration of these rural agricultural spaces. The forge therefore would have welcomed the visitors of the sanctuary for the production of ex-votos, since it was on the road that connected the rocky plateau on the south side to the hills occupied by the Hellenistic necropoleis of Golini, Pietra Campana, and the Hescanas tombs.

This route was still in vogue in the late Roman period up to the Byzantine period of the 6th century, since it was the shortest way to reach Bolsena in order to recolonize the cliffs of Orvieto and to form the first diocesan nuclei during the Greek-Gothic war. The passage from the Byzantine to the Longobard period produced the monastic complex of SS. Severo and Martirio in these areas. The creation of cassone (chest-form) burials by the Lombards occupied the original Etruscan burial spaces of Cannicella necropolis, as had already happened in the previous late Roman period with the presence of "cappuccine" tombs. In fact, one of the latter was found not far from the forge (Fig.2), on the same site, and confirms the migration of populations since the Tetrarchic period that later formed early Mediaeval Orvieto.

The forge (Fig.3) lies 4 m. below the current ground level and takes advantage of the Etruscan burial chamber of the Archaic period, which has been deprived of its funeral beds and their related supports. The closing slab was removed and the resulting space was closed with earth and blocks of the pseudo-vault recovered from the roofing elements. The whole room has a thick burnt layer that covers the surfaces of the blocks in opus quadratum with such uniformity as to suggest not a collapse caused by a fire, but a functional use to accommodate embers distributed throughout the entire chamber. Of the original burial chamber only the first row of the base blocks remains visible, arranged in a double row with a cavity in the center. In the usual Volsinian funerary examples this space is filled with earth, while in this case it is filled with a layer of clay mixed with a further layer of light gray pozzolanic sand. This "compound" reveals its refractory function, also enhanced by the use of tuff blocks as a heat break to protect the blacksmith.

The external curtain wall also has a further variant: (Fig.5) the presence of three holes made on the thicker quadrangular blocks. One of the holes is only through the first external curtain wall and not through the layer of clay. The second hole, internal to the structure, has a semicircular opening and extends in a truncated cone shape into the internal section of the block. It may have housed a wooden arm to support or balance a possible bellows.

The second hole passes through both curtain walls and the layer of clay and pozzolanic sand; it has a slope of 45° towards the combustion chamber and is made within a block of cylindrical tuff which presents, in the section inside the chamber, an ogival elevation to perhaps favor the percolation of some liquid; meanwhile, in the section outside the combustion chamber, it has a perfectly circular shape with evident traces of cuts and abrasions, most likely left by cutting blades, sharp edges and metal tools subjected to forging, or trolleys for the insertion of small objects still to be typed and modeled. The second cut could also suggest abrasions caused by movements of a possible bellows, and the conspicuous
slope of the hole was perhaps useful for stoking the base of the embers with the jet of air.

The last hole, visibly smaller, appeared in the tuff stone block adjacent to the circular hole. It only passes through the block that houses it, and presents a more quadrangular section, also useful perhaps for some sort of support for the bellows (Fig. 4).

Outside the curtain wall, in correspondence with the circular through-hole, a quadrangular base was found carved from a tuff monolith with a funnel-shaped upper surface. This carving suggests a function connected to modeling of small objects, and also to the pouring of liquid metal, as there are evident traces of bronze casting within some natural holes of the volcanic rock. The pouring is also suggested by the presence of a channel made with quadrangular tuff blocks that connect the hole with the funnel-shaped monolith; along the entire canal there are bronze and copper scraps of slag, the remnants of possible tempering. A circular gold ring without a bezel (Fig. 6) and a simple arched fibula (Fig. 7) were found in the hollows of the monolith. The activities related to the smelting of metals are further evidenced by the discovery at the foot of the tufaceous monolith of a carved travertine crucible, hulled on the top and dug with a hollow converging towards a drainage channel; inside it, traces of molten bronze are visible. The lack of abundant slag waste or residual pieces of unsmelted gangue or ferrous slurry set aside for secondary castings excludes the hypothesis of an industrial blast furnace of the Populonian model; it suggests instead a forge for ex voto or small glyptic elements. The refractoriness of its elements is demonstrated by the layer of clay and pozzolanic sand that runs along the entire perimeter of the room, taking advantage of the cavity of the ancient burial from the Archaic era.

A partially collapsed roof layer was also found in the chamber; it consisted of flat roof tiles and curved cover tiles. Among the ceramics found, for an ante quem dating, the fragment of a black gloss cup of Faliscan production, stamped with palmettes (Fig. 8) is datable to around the middle half of the 4th century BC. For the limit post quem: the fragment of a terra sigillata cup from the middle of the 1st c. AD. The ongoing restoration of the fibula, the gold ring and a fragment of a cup from the Sokra Group will be able to outline a more precise chronological picture of the use of the forge, which confirms the frequentation of the funerary and sacred spaces of the Cannicella during the Republican age by the same Volscian community that had created them during their stay in the Etruscan phase near Velzna.

Resumption of excavations in the Narce settlement area of Monte li Santi

by Cristiano Iaia, Università degli Studi di Torino

An archaeological mission of the University of Turin in September 2021 explored the hill of Monte li Santi (Mazzano Romano, RM), part of the pre-Roman center of Narce in the Ager Faliscus. Excavations were carried out on ministerial concession, under the supervision of the regional Soprintendenza. This undertaking is of particular significance since it resumes investigations in the Narce settlement after the late 19th-century topographical research for the Carta Archeologica d’Italia and about 50 years after the excavations of the British School at Rome.

The Monte li Santi hill is a veritable natural fortress surrounded on three sides by cliffs, except for the southernmost edge. The intervention has led to the opening of three excavation areas, starting from the more accessible southern side. On a natural terrace overlooking the Fosso della Mola di Magliano, a small trench high-
The necropolis of Fossa, an iconic site due to its tumuli and menhirs (Fig.1), is located in the L’Aquila basin, in Abruzzo, and constitutes a context of great scientific importance. It is in an exceptional state of preservation given the site’s closed context, sealed by the progressive floods of the Aterno river. The levels of the 2nd-1st centuries BC were much higher than those of the 8th-6th centuries BC, so much so that, when in the 2nd century the chamber tombs were constructed — these contained the marvelous bone beds, also a symbol of the necropolis (Fig.2) — the earlier tumuli were already completely buried.

The necropolis is located within the territory of the Cismontani Vestini, a people who lived between the 10th and the end of the 4th century BC in the northwestern part of Abruzzo. It is precisely this territory that influences and characterizes the mountain-pastoral culture, identifiable through its archaeological (and consequently social) attributes, which are especially visible in the grave goods. These populations identify themselves as warriors, through the presence of weapons, but also as clan communities that shared libations, as is seen in their vessels for drinking and skewers and andirons for cooking meat.

The 2020 archaeological campaign resumed work in the area excavated extensively in the early 1990s and again in 2010 (Fig.3). The area investigated in September 2021 (thanks to the three-year excavation concession requested and kindly financed by the municipality of Fossa and directed by Vincenzo d’Ercole) has returned new and important data on the use of the area. The international mission, with archaeologists from all over the world, investigated an area of 600 sq. m. facing the north side of the necropolis. The research has brought to light a level of occupation from the historical era never recorded in previous excavation campaigns. The stratigraphy reveals structures belonging to a small chamber together with bronze fragments from more ancient times (Fig.4). This structure is extremely important for understanding the frequency of use of the site and how it affected the structures of the Vestina Necropolis in ancient times.

In the rest of the excavation area, two levels were unearthed: the first, more recent, with fossa tombs from the 4th c. BC and the second with tumulus tombs of the 8th c. BC. Fourteen tombs from the 4th century turned out to be undisturbed contexts, with urns in small niches at the top of the burial floor. There are also bowls and various types of ornamental objects. The most interesting find, however, is a wooden coffin, consisting of a whole tree trunk carved out to create a place for the deposition of the deceased and his goods (Fig. 5). The excavated mound yielded a male burial dating to the end of the 8th c. BC, with grave goods consisting of a short iron sword (type Fossa 2) placed outside the sheath, a half-moon razor, and a bowl (found above the pelvis of the deceased), in which were fibulae and a comb, all in bronze, and amber beads and, at the body’s feet, a fragmentary olla (Fig. 6).

The investigations will resume in September 2022 with a new excavation campaign open to all archaeologists who want to register to excavate a site yet to be fully explored.
Extraordinary discoveries in Tarquinia: The Gemina Tomb and its contents

Sahap-VT-EM (Daniele F. Maras)

A splendid funerary context, having miraculously escaped modern tomb robbers, recounts the tale of ancient violators in the Tarquinian necropolis and sheds new light on the most ancient phase of the Orientalizing Period.

An emergency excavation campaign conducted by the Superintendency has brought to light a nucleus of ten Etruscan burials, datable between the Villanovan and Archaic Periods (8th-5th century BC), in the heart of the Monterozzi Necropolis, a few tens of meters from the Tomba dei Tori and from that of Auguri (Fig.1). Today, after the initial restoration procedures, some of the surprising discoveries that took place in one of the tomb contexts are finally revealed.

In the autumn of 2021, it had become necessary to secure a series of cavities that had opened due to an overzealous plowing operation on private land, where there was well known archaeological interest. Unfortunately, as is often inevitable in the case of burials so close to the surface and accessible from the road, all contexts were violated in the past; funerary objects had been removed, in some cases with devastating effects, such as the collapse of the vaults and walls.

Nevertheless, the archaeologists of the EOS ARC srl, tasked with the excavation, were lucky: one of the sepulchral complexes (in fact the one closest to the road, from which the investigations had begun), had been “visited,” but in the ancient past, by violators more interested in plundering precious metals than ceramics and other grave goods. This circumstance made it possible to recover dozens of vases and other objects and to recover information on the original context.

“The tomb (Fig.2) dates back to the first half of the 7th century BC,” explains Daniele Federico Maras, official of the Superintendency for the territory of Tarquinia. “It is of the gemino type, that is, made up of two independent chambers side by side, almost identical to each other and open to the south-west. This configuration is similar to that of many other tombs with open-air vestiules, accessible via a steep stairway carved into the bedrock (Fig.3). The roof of both chambers is of the fenditura or cleft type, with an ogival vault carved into the rock, sealed at the top by a series of nenfro slabs. Along the left wall of each there is a funerary bed, carved into the macco bedrock; in the case of the north chamber, the bed is decorated with feet carved in relief.”

Fig.4. (Above) ceramics shattered by early tomb robbers. Fig.6. (Below,left) A rare clay female mourning figure. Fig.7. (Below,right) An Etrusco-Geometric Oinochoe attributed to the Painter of the Palms, second quarter of the 7th c. BC.

Fig.5. Finely engraved bucchero sottile vases.

The doors were sealed with slabs of nenfro, broken into by the violators of the past to access the tombs, which were then carefully closed after the looting; this act demonstrates an unusual respect for the dead. Unfortunately, however, in the case of the north chamber, the force placed against the door slab by the robbers had undermined two roof blocks and had thus caused their collapse over time.

Sifting through the loose earth beneath the rubble of the Gemina Tomb, the archaeologists collected fragments of burnished impasto pots, some with engraved decorations or with applied shapes; several engraved bucchero vases, a rare clay statuette depicting a mourning woman; several engraved bucchero vases (Figs.5,6) and a group of Etrusco-Geometric painted ceramics, including pots by the Painter of the Palms (Figs.7,8); ancient Euboic cups of the “chevron” type; various elements of wood and iron; and fragments of a thin sheet of gold, evidently the residue of a precious gilding, which the ancient plunderers had stolen.

“All the material was found shattered,” comments Maras, “probably intentionally broken by clandestine excavators to look for treasures they imagined to be hidden inside the vases. Fortunately, however, the fragments were left on the ground and are now finally being restored, for the public to view.”

The Superintendency, in fact, has arranged to leave the Gemina Tomb open at the conclusion of the excavation and plans to secure it with an adequate roof structure, allowing it to be available to visitors. In the meantime, the long conservation work on the finds continues, at the end of which it will be possible to finally return them to the people of Tarquinia and exhibit the entire funeral context to the public.
Gran Carro, Lago di Bolsena: A Submerged Settlement
by Barbara Barbaro

During 2021, research activities continued in the area of the submerged settlement of the Gran Carro of lake Bolsena. These were carried out by the Underwater Archaeology Service of the Superintendency in collaboration with the Underwater Archaeology Research Center (CRAS Aps), aiming at a better knowledge of the submerged archaeological complex for the purposes of protection and possible enhancement.

Discovered in 1959 a monumental elliptical complex, the so-called Aiola, formed by a large heap of shapeless stones without binders, with a width of 60 by 80 meters, had not yet been fully investigated or interpreted, after almost 60 years, until now. In ancient times this area was certainly dry, and the presence of hot springs that flow from several points of the heap of stones is attested even today. A trench 3 meters wide along the north side of the Aiola is finally giving the answers to the interpretation of the monumental complex.

The stones appear as a sort of lining of a mound which is mainly formed of layers of ash and charcoal alternating with layers of soil. The material from the early Iron Age (9th c. BC) is like that found in the area of the “pile dwelling,” but layers with material that can be certainly dated as Final Bronze Age (12th-10th c. BC) have also been identified.

Initial analysis suggests that this was a cult area, formed over time, probably from an older central nucleus, which gradually expanded with the nature of the rites performed. It provided for the lighting of fires in the upper part of the Aiola, where the surface is flat, and for the funeral offerings of food in the steepest parts on the sides of the mound.

These offerings were placed in biconical vessels, filled with seeds and burnt animal bones, and covered with bowls with recessed rims. These were then covered with stones in a ritual very similar to that attested in Villanovan cremation tombs. This type of ritual, performed outdoors, had never before been so clearly attested in other contemporary protohistoric contexts.

The upper part of the Aiola, where the rites probably took place, has a surface studded with pyres and fragments of vases. In particular, it has yielded a large quantity of metal objects, some fragmented: these include fibulae, rings, bronze pins, perhaps silver spoked wheels, and many finely decorated spindle whorls, which recall the female world.

Among the objects found from an early Iron Age level emerged a bust of a cast bronze figurine, which is exceptional among the scarce parallels of protohistoric figurative sculptures of Etruria. The bodily pose of this character is unclear; he holds a fluted headdress in his hands at the end of his slender arms, and two circular objects whose connection with the lateral expansions of the headdress is still uncertain. The face and especially the rendering of the eyes are very similar to some Sardinian bronzes, with iconographic references also to the Greek Geometric. The great importance of the discovery, however, lies in its uniqueness, and the uniqueness of its state of preservation, within the panorama of Villanovan figurative sculptures from the protohistoric settlements of middle-Tyrrhenian central Italy.

The operations were directed by Dr. Barbara Barbaro (MiBACT underwater archaeologist officer) and by Egidio Severi (underwater archaeologist technical assistant), in close collaboration with the specialized divers of the CRAS Aps Association.

On the lakeshore, near the site, a new research and excavation center will be built where SABAP will carry out new studies in collaboration with international institutions, associations and universities.
Aiming High for the Future of Veii
by Laura M. Michetti, M.Cristina Biella, F. Materazzi
Sapienza Università di Roma

Veii, with its 490-acre settlement, was one of the largest Etruscan cities, located only 16 km. from Rome. An understanding of Veii is crucial for penetrating the historical dynamics of the relationships between Archaic and Republican Rome and the Etruscans and, more generally, of the lower Tiber Valley.

Veii has been widely investigated throughout the centuries, since at least the 17th c. A new comprehensive picture of the research carried out in the city was published in 2019, in the Veii volume of the Etruscan Cities and Communities of the Etruscans series, Texas University Press (ed. J. Tabolli).

The Sapienza Università di Roma has a long tradition of studies at Veii, dating back to the beginning of the 20th century. In the years 2018-2020 a renewed campaign of field research has taken place under the direction of Laura M. Michetti, the deputy direction of M. Cristina Biella, and the coordination on the field of Barbara Belelli Marchesini. This research intends to provide a comprehensive reconsideration of the ancient city, with the adoption of a multiscale approach.

Since November 2021, investigations on a macroscale level have also continued under the supervision of the Soprintendenza through a PhD research project by Filippo Materazzi, financed with a scholarship by JP Droni (www.jpdroni.it). The project (2022-2024), foresees a systematic and repeated multispectral and thermal remote sensing survey using drones. The entire plateau of Veii and the neighboring portion of the territory will be covered (Fig.1). New data will be integrated with the documentation of past both published and unpublished investigations (literature and archives).

A crucial aspect of this new research project will be the development of the technique itself, whose use is still underestimated in the archaeological field. It consists in the investigation of land covered by vegetation and in the acquisition of several images with a multispectral camera and a thermal camera to analyze the spectral response of vegetation and soil with the aim to identify crop marks and soil marks, potentially caused by buried archaeological evidence (Fig.2). The maps produced will then be managed in a large GIS project consisting of composite multilevel cartography, in which all kinds of acquired data can be compared and studied.

A first step has already been made at Veii: in the years 2017-2021 around 80% of the plateau and a small portion of the necropoleis were preliminarily investigated by Filippo Materazzi himself and a selected area has also been analyzed through a GPR survey by Lorenzo Lambiase (Geoter s.r.l.). The systematic joint application of these techniques has already demonstrated the potential of the approach.

The multispectral remote sensing, in particular, led to a substantial increase in the previously known data in the Campetti area (Fig.3). A provisional report of the 2017 campaign has been recently published in the Journal of Archaeological Science: Reports (F. Materazzi, M. Pacifici, “Archaeological crop marks detection through drone multispectral remote sensing and vegetation indices: a new approach tested on the Italian pre-Roman city of Veii,” 2022).

In 2022 we expect to publish also the results of the so-called sector 25 (Fig.4) has shed new light on the productive techniques of bucchero and Etrusco-Corinthian wares in the 7th – 6th c. BC, thanks to the discovery of several thousand misfired bucchero sherds and of an extremely interesting test sherd for a decoration in the form of a gorgoneion (Fig.5) alongside thousands of fragments of kiln tools. In this respect a collaboration has been established with the Department of Chemistry, Materials and Chemical Engineering “Giulio Natta” at the Politecnico di Milano, as represented by Letizia Cecarelli, and chemical and mineralogical analyses on the bucchero production technology have been initiated.

Furthermore, new data for the detailed knowledge of the ancient city will be brought by the systematic and complete analysis of the materials from Veii presently stored in the Villa Giulia Museum depots, thanks to a project strongly supported by Director Valentino Nizzo and carried out by the Department of Science of Antiquities of the Sapienza Università di Roma with the participation of students and young researchers.

A final and fundamental element of the research, connected to the spread of the Etruscan city, is the joint initiative with Fabrizio Toppetti’s equipe of architects in the Department of Architecture and Design of the Sapienza Università di Roma. Thanks to a two-year research grant provided by the Sapienza Università di Roma, a new project is now in progress on the relationship between landscape and archaeology, between physical space and memory, between evidence of the present and the deposit of the signs of history. The main aims of the project are the recreation of the historical landscape and a clarification of the relationships between the geological environment and the human settlement, the definition of “continuities” (morphological, spatial, functional, ecological) with the environmental system, a visual reconstruction and a narrative, and the museum presentation of the excavation and activities in progress.

Through all of these actions it is hoped that within the space of a few years we will have a completely renewed vision of the city of Veii, one that will also provide a strong contribution to the wider research on Etruscan urbanism.

Fig.1. City of Veii, 2020 survey area in red (F. Materazzi).

Fig.2. Detail of identified structures 2017 (F. Materazzi).

Fig.3. Structures in red identified by UAV (F. Materazzi).

Fig.4. Piano di Comunità, excavation area (B.Marchesini).

Fig.5. Stamp of a Gorgoneion (photo L. Stomeo).
Roman Tarquinia
by Attilio Mastrocinque

Since 2016 the University of Verona has carried out archaeological excavations in Tarquinia, in the so-called Domus del Mitreo (House of the Mithraeum) (Fig.1) and in the zone of the temple known as Ara della Regina. The Etruscan city does not correspond to the modern Tarquinia, which is about 7 kilometers distant. The focus of this research is on the Roman phase, which is still scarcely known. The Romans never completely conquered Tarquinia but, after some minor Roman victories over it in 280 BC, it lost a part of its territory and accepted a treaty with Rome. Tarquinia kept its autonomy and traditions and was slowly integrated into Roman Italy. In the Imperial Age Tarquinia became the center of Etruscan tradition and as a conservative city, kept important cultural features of its glorious past.

The research began with the discovery, by a clandestine digger, of a statue of the Persian god Mithras (Fig.2). The Carabinieri (the Italian military police which has a department for safeguarding the Italian cultural heritage) discovered this looted object, and a first excavation in the zone of the discovery was carried out by the Soprintendenza; this excavation was then taken up by the University of Verona under the direction of Attilio Mastrocinque and supported by Fiammetta Soriano.

The statue has a relatively late date, and the Mithraeum has not yet been discovered, but a large building complex has come to light, the nature of which is still unknown. One hypothesis is that it was the site of a workshop, because many weights (up to 100 Roman pounds), mortars, stone tablets for mixing cosmetics or medicaments, and several slag fragments have been found. Moreover, a Roman screw has been discovered (Fig.3). This is an exceptional find because Greek and Roman screws were known only as helical engines for raising water and not as helical nails.

The architectural plan does not correspond to the typical plan of Roman houses. Many courtyards flanked series of rooms but only one small triclinium was found. It is impossible to know the entire plan of this complex because its limits have not yet been unearthed.

Numerous cisterns and wells and a fountain provided inhabitants and customers with water. The fountain (Figs.4,5) was located in a small square building; its reservoir was hidden within the external walls, and a central marble basin received the water from a faucet. A series of features and clever devices make this fountain a unique and impressive example of hydraulic engineering.

This large architectural complex had an area for cultic practices. A votive pit contained various offerings, such as iron weapons, symbolic objects of terracotta and bronze, among which was the coiffed top of a head from a bronze statue. A little square zone, near the pit, also included some votive offerings.

Thanks to this excavation, we now know better the infrastructure of the city. The remains of a latrine were found, which used the water from an abutting cistern and was drained by three small subterranean sewers. There must have been a system of sewers like that of other ancient cities.

The sewer system, the fountain, cisterns and buildings collapsed in the late 4th century AD, probably as the result of an earthquake, since no trace of fire has been discovered. This destructive event was followed by a poorer phase, characterized by pisé architecture with rough floors. The partial excavation of the bottom of a cistern brought to light finds as late as the 7th century.

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As the pavement had been removed, the 2021 campaign dug deeper and brought to light a series of Late Republican rooms. The finds date them to the Augustan or early Imperial Period. The quality of frescoes on the lower part of their walls and on the floors is fine, and now it is evident that no Etruscan forum preceded the Roman one.

The first excavation of the forum unearthed a sector of the square, which was located south of the Ara della Regina, on an artificially flattened plateau. Before digging, a short surface survey yielded several pie-shaped terracotta wedges, which were used to build columns. Stone blocks also emerged from the soil and the drains surrounding the square. The first probe produced an unexpected surprise: the floor of the forum had been stripped of the majority of its blocks, even though a drainage line was discovered in the expected location, i.e. close to the portico. The gutter on the ground received the water from the roof of the two-aisled portico. Further finds offer clues about the floor and the architectural decoration of the portico. Some late walls and rough floors have been discovered; these pertain to a late phase, subsequent to the despoliation of the square’s paved area.

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The existence and the possible form and function of Etruscan fora is still a subject of debate. Tarquinia was supposed by previous scholars to have a forum in front of the Ara della Regina. The magnetometrical survey shows that an open area is indeed located in front of this temple, but it has no feature similar to those of a Roman forum. Religious rituals and games were probably performed in this zone but we have no clues to the location or the political activities of Etruscan Tarquinia.

The Tarquinian citizens became Roman citizens in 90 BC, and this change required some transformation in their political outline. Mario Torelli supposed that the Ara della Regina was reshaped following Romanization, and three cultic rooms were built to host the Capitoline triad of Jupiter, Juno, and Minerva. The construction of a forum in Roman style also depended on the wealth of the Tarquinians in the period of peace following the Civil Wars.

Even though the integration of Tarquinia into Roman Italy is certain, it is also evident that the city was reluctant to abandon many ancient customs. The city apparently had no aqueduct; only in the 2nd c. AD was a large and beautiful bathing complex built, thanks to the family of the Tullii. The ancient system of pits and cisterns was preserved, and sophisticated systems of fountains and small baths were added by the city. In the filling of the fountain in the House of the Mithraeum, an antefix of the 2nd cent. has been found. It had evidently fallen during the traumatic event of the second half of the 4th century AD; this suggests that it had been in place for about six centuries and that in Late Antiquity the house was still standing as a historical building.
Tarquinia: A New Life for the Tomb of the Painted Vases
by Daniele F. Maras

On October 16, 2021, the Soprintendenza Archeologia, Belle Arti e Paesaggio per la Provincia di Viterbo e per l’Etruria Meridionale presented the restoration of the Tomb of the Painted Vases at the Monterozzi necropolis of Tarquinia (VT) to the authorities and a selected audience.

The scenes painted on the walls of the tomb had been repeatedly damaged by cracks and roots piercing the rock, and especially by the action of illegal diggers who cut off whole sections of the decoration. “Starting from this desperate situation,” the Superintendent Arch. Margherita Eichberg states, “a complete restoration has been made possible, thanks to the generous, extraordinary contribution of the Ny Carlsberg Foundation through Det Danske Institut i Rom, in the form of a technical sponsorship.”

The Tomb of the Painted Vases, dating from the end of the 6th century BC, was discovered in 1867 and has been appreciated for the high quality of its painted scenes, whose style evokes East Greece. The funerary chamber has a double-pitched ceiling decorated with small flowers. On the back wall and above the entrance, the tympana show hippocampi and sea-snakes at the sides of the supports holding the central beam (colonna). The main frieze is distributed on four walls, starting with the owner couple, who are depicted on the back wall in an intimate scene of marital affection while banqueting among their children and servants. On the remaining walls dancers move to the sound of a double-pipe and a lyre.

The painted decoration was relatively well preserved for about a century after its discovery, as proved by old photos, facsimiles and watercolors (in particular, those preserved at the Ny Carlsberg Glyptotek). Unfortunately, in August 1963 the tomb suffered from an appalling act of vandalism by the infamous tombaroli, who used a chainsaw (!) to cut off a number of sections of the painted walls.

In 2014 and 2015 two emergency restorations were carried out by the Association Friends of the Painted Tombs of Tarquinia in order to rescue the painted surfaces; in addition, an aluminum door with thermal break was installed to preserve the microclimate in the tomb chamber. At the end of 2019, Maria Cataldi (former archaeologist of the Soprintendenza) started with Annette Rathje (Det Danske Institut i Rom) an international collaboration that eventually brought about in 2021 the complete conservation of the tomb, directed by Franco Adamo.

The restoration of the painted surfaces was carried out by means of a series of interventions including: a preliminary biocide treatment, removing the overabundant cement left by previous conservation works, the stabilization of rock and plaster, cleaning the surface salts, and filling the gaps with suitably colored plaster.

The resetting of some fallen fragments into place, and the study of old photos and paintings allowed the conservators to devise three panels on a light backing kept in place by magnets, to be inserted into the blanks on two walls. These panels have the purpose of restoring the overall legibility of the scenes, and they present visitors with a tangible perception of the damage brought about by the brutality of the art thieves.

“It is with extreme joy, therefore” commented archaeologist Daniele F. Maras, “that I join the restorers in presenting the splendid surprise of a new section of the painted decoration, which remained untouched and unknown to the vandals because it was covered by a calcareous veil.”

Today, the Tomb of the Painted Vases is reborn, as a symbol for a new awareness of cultural heritage and as a memento for the new generations to know, preserve and protect the evidence of an artistic culture that is acknowledged as part of the World Heritage.

Overview of the excavation trench, plain of Vulci.

First excavation season at the new Temple of Vulci
by Mariachiara Franceschini and Paul P. Pasieka

In summer of 2021, the first stratigraphic excavation campaign in the area of the new monumental temple, north of the decumani and adjacent to the long-known Tempio Grande, was undertaken by a research group of the German universities of Freiburg and Mainz in the Archaeological Park of Vulci. The excavation is part of the project “Vulci Cityscape” (https://vulcitscape.hypotheses.org), funded by the Fritz Thyssen Stiftung.

The excavation focused on a public area of sacred character, identified for the first time thanks to the geophysical prospections carried out by the same research group in autumn 2020. Its objectives were, on the one hand, the dating of the various phases of the sacred structure and its architectural and typological frame-work, and on the other hand, the clarifying of the relationship between the temple and the adjacent street in order to better integrate it into the urban network. This is, in fact, a crucial sector for understanding the ancient city and its development in the immediate vicinity of the Tempio Grande and the main east-west street.

The extensive excavation covered the northeastern corner of the new temple, with an overall area of approximately 220 square meters. Structures related to the new temple, as well as phases dating both before and after it, were identified in the area. The oldest evidence refers to the use of the plateau during the Early Iron Age and to a probable building that preceded the temple. The undisturbed stratigraphy in the fill of the temple podium makes it possible to reconstruct the building process and to preliminarily date the structure to the Late Archaic period.

The new temple, made of massive tuff blocks preserved to at least five courses, can be provisionally framed in the heterogeneous typology of the Etruscan-Italic peripteral, like the neighboring Tempio Grande. Unlike the latter, however, the temple was probably in ruins and partially spoliated in the Early Imperial Age. A road adjacent to the north side of the podium was probably renovated in this same period. At the end of the 1st/beginning of the 2nd century AD, parts of the temple were dismantled and the road defunctionalized. As of the current state of research, the area therefore seems to show continuity of use over a long period of time, from the Early Iron Age to the 2nd century AD, with various modifications and reorganizations. It is thus of extreme interest for the reconstruction of the urban palimpsest of Vulci.

The project will proceed in the next few years by focusing on the sacred quarter and the residential and productive sectors, by combining targeted excavations with further non-invasive geophysical prospections. This will form part of a wider multi-scale and interdisciplinary approach to assess the long-term development of the Etruscan metropolis of Vulci through the reconstruction of the complex and dynamic urban landscape; thus providing a new contribution to Etruscan urban studies.

Students from the Universities of Freiburg and Mainz at work (photos: M. Franceschini).
On the Trail of the Bronze Hut Urn from Vulci: Excavations in the Villanovan Necropolis at Poggio delle Urne

by Adriano Bevilacqua, Andrea Di Giovanni

From 8 to 26 November 2021, research was carried out at Poggio delle Urne in the necropolis of the Osteria di Vulci by Prof. Carmine Catenacci and director Vincenzo d’Ercole of Gabriele D’Annunzio University of Chieti Pescara. This necropolis had been repeatedly disturbed over time by grave robbers and mechanical plowing, which damaged the stratigraphy of the site to a depth of about 60 cm. This area yielded the famous bronze hut urn preserved in the National Etruscan Museum of Villa Giulia in Rome (Fig.1); it had been stolen by grave robbers and was recovered in Tarquinia by the Guardia di Finanza in 1965.

The purpose of this new excavation campaign is to find the context of origin of this extraordinary urn utilizing clues of the clandestine intervention, such as any fragments of the stone case (cista) in which it was contained. This container was probably cylindrical in shape with a hemispherical lid like the one containing the biconical urn from the well-known Tomb of the Bronzetti Sardi, found in the necropolis of Cavalupo in 1958. The deposition of the urn in a stone case is attested only in six other tombs in Vulci, and characterizes the very high rank of the deceased. Tombs of such rank served as attractors, causing groups of tombs to develop around them, as the deceased was a figure considered central by the community in death as in life.

The search for the context of the famous hut urn therefore began with identifying a concentration of tombs around an attraction center and tuff fragments

Fig.4. Bronze appliques, scarab pendant, tomb 11.

attributable to the stone container. The investigation brought to light several Villanovan tombs of the early Iron Age (10th-8th century BC) (Fig.3), mostly disturbed by grave robbers. The first data analyzed show the prevalence of women and children and the absence of men in these graves.

One of the richest and most interesting tombs excavated is Tomb 11 (Fig.4), which produced 156 bronze appliquées, probably part of a fabric folded at least 3 times. This fabric did not wrap the cinerary urn because it was folded on itself, but the urn was probably lying on the folded fabric. Some fragments of the biconical urn have been found. The grave goods also include a necklace, originally composed of glass paste, bronze, silver and amber beads, to which are added two scaraboids in silver settings. The pit is shallow and disturbed by the probable insertion of another tomb, as well as by the action of the mechanical plow.

Tomb 16 (Fig.5) was found under a slab of palombino (a local whitish stone); the ashes of the deceased are contained inside a jar decorated with inlaid metal and surrounded by loose ashes, identified as earth from the funeral pyre. Two bronze fibulae, useless without their pins and springs, were found near the urn, along with the beads of a bronze and amber necklace, a bronze bulla pendant, and various bronze rings from a chain. The burial is denoted as female by the presence of a spool, characterizing the deceased as a weaver. This tomb, however, does not feature one of the highest status indicators for a Villanovan woman: the distaff, a tool used to wind textile fibers during spinning. This tomb is identified as an 8th century BC burial of a female purely on the basis of the grave goods; the anthropological proof is still to be determined.

Fig.5. Tomb 16, clay spool and urn inlaid in metal.

placed inside tomb 7 and probably contemporary with it is Tomb 7bis (Fig.6). This burial is within a pozzo covered by a slab of palombino. Tomb 7bis, in fact, is inserted inside Tomb 7 without affecting its limits; this shows that the first tomb was visible when the second was dug. The complex is configured as a probable bicomune tomb, created to house two deceased, a situation that in Vulci is attested only in the drawings of Stéphane Gsell of 1891. In addition to the biconical urn with its bowl-lid, the grave goods from Tomb 7bis also consist of a bronze fibula. From the anthropological analyses of the remains of Tomb 7bis, it appears that the deceased is an infant aged between 1 and 3 years. The complex of Tombs 7-7bis can be interpreted as an adult-child group who died at the same time (or almost) linked by a kinship relationship. This hypothesis is also supported by anthropological data from Tomb 7, which contains an adult individual of unidentifiable sex. Probably part of this complex family dynamic is also Tomb 1, subsequently cut into the western side of Tomb 7. In Tomb 1 a deceased female aged 18-20 was contained within a fragmentary biconical urn.

The next few months will be crucial for the re-elaboration of the data obtained, not only with a view to a greater understanding of the context, but also as a preparatory element for the future excavation campaign of July 2022. This mission is only at the beginning, but the results are more than promising!

Fig.6. Tomb 7bis, biconical urn with bowl lid.
Vulci: The Burials of the First Inhabitants Come to Light
by Marco Pacciarelli, University of Naples Unina

Among the largest and most prosperous Etruscan city-states is Vulci, located on the Fiora river a few kilometers from the sea. It controlled a central and crucial sector of the Etruscan Maremma, today straddling the Grosseto and Viterbese areas. Vulci’s origins date from c. 925 BC to about 725 BC, in the cultural period known as Villanovan. This primaeval phase of Vulci’s history has long been neglected by archaeological research. None of the numerous Villanovan burial grounds located around the urban center has in fact so far been the subject of an extensive scientific excavation. As a result we are left with a substantial ignorance of the characteristics of the first generations of Vulcian society, those who were responsible for the formation and installation of the large inhabited center and who started the long propulsive phase of its economy.

It was in Vulci in the 1950s that one of the most important Villanovan burials in Etruria was found: the so-called Tomb of Sardinian Bronzes. It is a typically Villanovan cremation burial of a high-ranking woman of the 9th c. BC. She was buried with a set of objects of very high value for their time, among them three bronzes (including a statuette) from Nuragic Sardinia. These indicate the extent of Vulci’s transmarine connections since its origins and demonstrate the essential importance of archaeological contexts for reconstructing history.

The Tomb of the Sardinian Bronzes lies in the necropolis of Ponte Rotto, located in front of the city just beyond the Fiora river. This was a privileged spot, where in the following centuries were situated funerary monuments of exceptional importance, such as the Cumella tumulus, with a diameter of over 70 meters, and the François tomb, known for its extraordinary pictorial cycle. It was here in 2020 that the University of Naples Federico II launched extensive archaeological excavations, directed by Marco Pacciarelli.

The two excavation campaigns of 2020 and 2021 investigated 58 burials, dated between the 9th and early 6th centuries BC, mostly belonging to a single topographical nucleus, perhaps a family or a small kinship group. One of the tombs, from the end of the 7th c. BC, is of the type with access dromos and uncovered T-shaped vestibule, which gave access to two rooms. Another, almost contemporary or slightly older, consists of a large rectangular open space surrounded by a large recess with a covering of large limestone slabs, which rested on a wooden beam arranged along the central axis and inserted at the ends into two deep recesses in the rock. Both of these tombs had been violated, but they nevertheless yielded interesting objects that had escaped the depredation.

Ten other burials, partly intact, are of the fossa type; their well-preserved skeletal remains and significant grave goods date from approximately the mid-8th to the mid-7th centuries BC and include “Greek” Geometric painted vases (presumably locally produced) and bronze or iron ornaments, tools and weapons. Over 40 burials belong to the pozzo, or well, type, typical of the Villanovan civilization of the early Iron Age, dated from the end of the 10th through a good part of the 8th century BC. Even the pozzo tombs were often violated, in some cases already in ancient times, but in the vast majority certainly in the second half of the 1900s, when a small bulldozer seems to have been used, which caused serious damage to the structures.

This persistence on the part of the predators suggests that some Villanovan burials could have included valuable objects. In fact, there were two cases found in which the cremated remains were placed in bronze urns, a rare rite practiced exclusively for some individuals of high social rank. Of these metal urns, perhaps stolen in ancient times, only the truncated cone foot remained.

Sifting the soil fill of some tombs devastated by grave robbers has yielded beads of an amber necklace, glass, bone, fragments of bronze and also artifacts in precious metals. Other Villanovan cremations were intact, or only partially affected by the deep mechanical plowing carried out in the last 70 years. The urns of the first Villanovan phase (9th c. BC) and their bowl lids are decorated with the typical geometric motifs engraved with a multi-pointed instrument (a so-called comb). In one case, the apex of a clay helmet, which in some necropoleis covers the urn of male individuals, rested on the covering bowl, a case so far unique in all known Villanovan necropoleis. Two tombs were also found with a small urn, also covered by a bowl, laid on its side: this is perhaps a peculiar local practice reserved for children.

The restoration laboratory of the Vulci Foundation started both the first conservation of the artifacts, carried out by the restorer Eva Gentili, and the micro-excavation of the contents of the cinerary urns. The latter activity yielded the cremated bones of the dead and also a series of personal ornaments that were mixed with them. Two typical Villanovan urns from the 9th c. BC, for example, contained three bronze fibulae, in one case with needles inserted inside a spiral used as a braid holder. The study and scientific analysis of the archaeological finds and skeletal remains will also be undertaken shortly and will provide much information on the earliest population of Vulci and its cultural customs.
The Etruscan Community of Vescovado di Murlo
by Eóin O’Donoghue, University of St. Andrews

In the early 1920s a young Ranuccio Bianchi Bandinelli visited the area around Murlo. Famously, he was presented with artifacts said to have come from the Poggio Aguzzo, a hillock on the northern ridge of Poggio Civitate, which nearly half a century later would lead Kyle Phillips Jr. to begin excavations that continue to this day.

During that same visit Bianchi Bandinelli was also shown ancient materials that came from a number of locations around the village of Vescovado di Murlo, approximately two kilometers north of Poggio Civitate. The objects reportedly came from tombs located in the Tinoni and Colombaio areas of the town. He described the materials that were shown to him, which were primarily ceramics and some fragments of urns which he thought dated from the Archaic to Hellenistic periods. It was not until after the Second World War that two chance discoveries confirmed the presence of an Etruscan period community in Vescovado di Murlo.

Firstly, in 1960, during the construction of what was to become the Consorzio Agrario building in the Tinoni area of Vescovado di Murlo, two chamber tombs were discovered and subsequently excavated; the materials are currently held in the museum in Murlo. The tombs were remarkably intact, and the assemblages contained large banquetting sets, mostly black gloss vessels, but also Etruscan (Fig.1) and Attic red-figured pottery, as well as a number of bronze objects. There were also urn fragments and items of personal adornment, including some fine pieces of gold jewelry. The assemblages date from the late-4th to mid-3rd centuries BC.

Just over a decade later, in the Colombaio area of the town during the construction of a local roadway, a second discovery of archaeological significance was made. A small industrial area was revealed and investigated as part of a rescue excavation. Two well preserved kilns were discovered, along with an abundance of pottery and roofing tiles. Adjacent to this area, two separate phases of archaeological excavation were carried out by the Poggio Civitate Excavation Project in 2006 and 2015-2017. In the first campaign, the area immediately south around the kilns was expanded and traces of another kiln and modest domestic architecture were excavated. Chronologically, the materials recovered, mostly ceramic and textile manufacturing materials, dated to the 4th and 3rd centuries BC. However, some bucchero and impasto fragments from the lowest excavated areas suggest there was activity and perhaps occupation in Vescovado di Murlo from at least the 6th century BC. This dating supports the long-standing view of the excavators of Poggio Civitate that the settlement there was occupied from the Late Bronze Age to the Mediaeval period.

Preparing the Publication of Poggio Civitate’s Archaic Building
by Kate Kreindler, Nora Donoghue, Ann Glennie

The past year—with its lockdowns, social distancing, and travel restrictions—created numerous challenges worldwide and limited the activities of the Poggio Civitate Archaeological Project. Thankfully, due to the development of effective vaccines, declining case numbers, and the easing of travel restrictions, return to Italy in summer of 2021 seemed feasible. Though the continued threat of COVID-19 prevented a normal field school season, the time was ripe for a study season. A small group returned to Murlo in July to begin preparing a comprehensive publication of Poggio Civitate’s Archaic Building, a crucial and overdue effort.

Poggio Civitate’s Archaic Building will be familiar to many readers of Etruscan News because of its place in the history of Etruscan studies. This monumental structure, dating to the 6th century BC, had wings 60 meters in length situated around a central courtyard. The robust walls suggest that at least some portions of the building were of two stories. The building also was outfitted with a 30-meter-long defensive wall and tower connected to the building’s southwest corner. Water was provided by at least three wells, one located in the building’s central courtyard, a second located near, but outside, these defensive works, and a third located approximately 150 meters to the west of the Archaic Building. Poggio Civitate’s defensive works proved inadequate when the site was attacked and demolished by unknown actors toward the end of the 6th century, an act that left the site and hilltop abandoned, and thereby preserved its archaeological remains. The building’s destruction has made the identification of spaces within the wings difficult and has led to many interpretations of what purpose the Archaic Building served. Though many details of the Archaic Building have been included in past publications, including K. Phillips, Jr.’s In the Hills of Tuscany and A. Tuck’s Poggio Civitate (Murlo), there is no comprehensive catalog and monograph on the excavation and interpretation of the building.

A small team of just five people (Director Anthony Tuck, the three authors, and illustrator Ida Floreak), focusing on the Archaic Building’s architecture and its small finds, combed through 50 years of legacy data contained in our storage magazzini and digitized online in our OpenContext database (opencontext.org). We began organizing these data, identifying various classifications of materials, and fitting more recently recovered materials into existing typologies. The work conducted this summer will form the basis for a comprehensive, online, and open-source catalog of all materials recovered from the Archaic Building and its environs. This digitized catalog also will form the cornerstone of a larger digitized publication, which will contain plans, renderings, illustrations, and reconstructions of the Archaic Building, making all of Poggio Civitate’s Archaic materials and documentation widely accessible. These digital components will be complemented by a traditional print volume, incorporating subsections about the history of the Archaic Building’s excavation, the architecture of the structure, the internal division and usage of the building’s spaces, and its place in the Archaic ecology and economy of Poggio Civitate.

It is our hope that this print volume will be an edited monograph with contributions from leading Etruscan scholars, such as the readers of Etruscan News.
Imagine a fragrant rocky coast, a small landing place, welcoming first fishermen and later, Phoenician and Greek ships loaded with unknown and fascinating objects. The simple community, on the hill overlooking the sea, lives serene and safe, under the protection of the great “metropolis” of Corneto, perhaps so named for the numerous dogwoods that grew there. Objects that arrive with the foreigners open up new horizons. New technologies change everyday life…and death.

In fact, we know well that, from the encounter with the peoples who came from the East, that the Villanovan populations emerged transformed. The native customs and cults absorbed — not passively, but by active reinterpretation – a new social organization, thoughts, language, religion. The tombs become more and more similar to the dwellings of the living. The evolution of the community that frequented the burial ground of La Scaglia is clearly evident in the structure and typology of the burials, carved out of the Holocene limestone, which characterizes this stretch of coast and which gives the site its name.

Much of what we know of this necropolis is the result of painstaking archival research and field work. We know, that the necropolis was investigated starting from 1829 by Donato Bucci and Pietro Manzi, collectors and dealers, who most likely sold the objects found. This caused the dissolution of irreplaceable evidence. George Dennis, in Cities and Cemeteries of Etruria, published in 1848, summarily recounts the fortuitous way in which Bucci learned of the existence of the necropolis: one day his barber told him that a farmer had found a bronze sandal there, which a foreigner bought for a Marengo d’oro. Certainly, however, it was known and frequented in Roman and Mediaeval times and used as a quarry, at least until the first half of the 18th century.

The Quarry from the inside

When the young science of archaeology was gaining ground in the 20th century, Raniero Mengarelli, who had been the first to carry out excavations at the Banditaccia in Cerveteri, was a leading figure in Italian archaeology of the time. Mengarelli was interested in La Scaglia, and in 1913 excavated 24 burials in the southeast area of the necropolis. The material found, largely fragmentary, was delivered to the nascent Museum of the Villa Giulia.

Salvatore Bastianelli, founder of the Centumcellae Archaeological Association, describes the findings of Mengarelli in his “Country Notes,” where he also doc-

The Etruscan Necropolis of La Scaglia
by Barbara De Paolis, Laura Rosati, Daniele Martini
Ulpia G.A.R.

and therefore an important human settlement. There is no longer any trace of this settlement, but it is possible to hypothesize that it existed in Torre Valdaliga, near the later Roman port of Algae, or, more probably, on the slight rise of Torre d’Orlando, the safest place in the hinterland, at the highest point in that stretch of coast.

Today the Necropolis of the Scaglia survives and bears silent witness to an ancient past, close to the industrial area of Civitavecchia and behind a thermo-electric plant.

The GAR, Ulpia Section

Since 2019 the Roman Archaeological Group, Ulpia section, of Civitavecchia, under the Superintendency of Archaeology, Fine Arts and Landscape for the Metropolitan Area of Rome, the Province of Viterbo and Southern Etruria, has been in charge of cleaning and making the site usable.

The GAR was founded in Rome in 1963 for the protection of the archaeological heritage of the area. The Ulpia section, so named from the nomen of the emperor Trajan, founder of ancient Centumcellae, now Civitavecchia, currently consists of about 30 volunteer members. They are students, architects, archaeologists, teachers, employees and retirees and foreign members. The Ulpia section cares for another important site, the Villa Pulcherriana, from where Trajan, between 103 and 107 AD, supervised the construction of the port of Centumcellae. During the cleaning operations, Ulpia found many fragments of bones and pottery, some burials hidden by refuse piles of previous excavations, and a small grave gift, probably for a woman: a piriform black gloss aryalbos datable to the 7th-6th c. BC.

The group also traced two previously unknown tumuli. They completed and corrected the previous mapping through digital and photographic survey, indicating previously unknown burials and tomb orientation the tombs more accurate, compared to the notes of the last century. This survey and mapping has enabled us to study the morphology of the site more carefully.

Tomb no. 35, hypethral with its surrounding tumulus.

The quarry from the inside

From the study of the area, a project idea was born - yet to be implemented - to ensure the use and accessibility of the site to the public. It will facilitate the return of the necropolis to the city and we envision an archaeological "garden," where nature and history coexist with the contemporary use of space and with new possible interpretations of living in archaeological areas. The first scientific text about this necropolis is currently in preparation and should be published in 2022.

True, the tombs are not richly painted or carved, nor numerous and famous. But they belong to a millennial history that Civitavecchia deserves to rediscover, enhance and share with scholars and enthusiasts from all over the world.
EXHIBITS

A New International Exhibition in Cortona
Luci dalle tenebre:
Dai lumi degli Etruschi
ai bagliori di Pompei
by Paolo Bruschetti, Etruscan Academy of Cortona

The exhibition “Lights from the Darkness: From the Lights of the Etruscans to the Glow of Pompeii” took place in the halls of the MAEC (Museum of the Etruscan Academy and of the city of Cortona) from May to October 2021, after the health emergency had forced the abandonment of the initial scheduling, which had been planned for the summer of 2020. As on previous occasions, this exhibition also was organized around one of the museum’s masterpieces: the well-known bronze chandelier (A) produced in a workshop in internal northern Etruria in the second half of the 4th century BC, and probably located in an important sanctuary in the Cortona area. The chandelier, in the context of the themes of the exhibition, constituted one aspect of artificial lighting, fixtures intended to illuminate the darkness in homes, in the places of production, in the seats of the gods. These fixtures ranged from simple torches, to oil lamps in terracotta or bronze (B), to the imposing apparatuses of sacred places, such as the huge fragmentary chandelier recovered in the excavation of the Sanctuary of the Fucoli in Chianciano (C).

The exhibition begins with natural light and the deities in charge of it, from the unfolding of the day with the succession of hours (illustrated by the beautiful sundial of Mevania, D), to natural phenomena, such as the lightning held by the divinity already considered Zeus/Tinia, who is depicted in a famous bronze statue in the Cortona Museum. Light is also linked to the discovery of fire, which, in addition to the cooking of food and heating, had the function of illuminating the darkness of the houses. Models of a Villanovan hut and the House of the Impluvium at Rusellae are on display. Together with documents from various cities of Etruria, the exhibit presents examples of lighting fixtures from Nuragic Sardinia, whose relations with the Tyrrhenian coasts were always very close and widely documented. The display of some Nuragic boat models (E) opens the discussion on the function of these artifacts.

At the end of the itinerary, an important section concerns the evolution of lighting systems in the Roman world and particularly in the Vesuvian environment of Pompeii. The exceptional Ephebe lamp holder (F) from via dell’Abbondanza is surrounded by extraordinary examples of Roman bronzes from the National Archaeological Museum of Naples, which also on this occasion was a fundamental partner in the initiative, thanks to its director, Paolo Giuliani from Cortona.

One room was dedicated to multimedia presentations, which aroused the curiosity and appreciation especially among the younger visitors more accustomed to this kind of presentation. Presentations included the sea voyage, intervisibility, fire, and the creation of the Cortona chandelier. A synthesis of the exhibition is given by the catalog — a real treatise on the problems of lighting in the ancient world — edited by Luigi Donati, Paolo Bruschetti and Vittorio Mascelli. The catalogue was presented during the closing conference of the exhibition, in which Prof. Donati, Lucumone of the Academy and promoter of the event, drew conclusions on the scientific experience that was the basis of the exhibition.

With the exhibition “Lights from the Darkness” Cortona also saw the resumption of its cultural activities, proposed by the Etruscan Academy and the MAEC, after the dramatic phase of the health emergency and the repeated lockdowns that blocked all aspects of normal daily life for over a year.

Although the Samnites lived under the ever-increasing political influence of the Romans in the following centuries, they still seem to have retained a large degree of cultural independence, as is manifested in the impressive sanctuary of Pietrabondante with its rich finds. However, they belonged — just like the Etruscans or the Romans — to a Hellenistic koine, a Greek-influenced unified culture that had formed in central Italy since the Classical period of the 5th and 4th centuries BC. As we can also observe in the case of the Etruscans, the Umbrians or the Sabines, the Roman influence became so extensive and dominant in the late Hellenistic period that the Samnite merged into the Roman.

The exhibition, which was developed by the State Collections of Antiquities at the suggestion of the Italian Consul General in Munich, Enrico de Agostini, aims to provide the most comprehensive possible view of the history, art and culture of ancient Samnium, but also deliberately to document the outstanding quality that many Samnite finds from antiquity possess. With rich loans, especially from the collections in Benevento (Museo Arcos and Museo del Sannio), in Montesarchio (Museo Archeologico del Sannio Caudino) and in Campobasso (Museo Sannitico with Casino Calvitti, Larino), a catalog will accompany the exhibition.

Samnium and the Samnites
The Samnite culture is presented for the first time outside of Italy
in one comprehensive exhibition
Staatliche Antikensammlungen und Glyptothek
Munich, May 11 to October 2, 2022

The ancient Samnites had their homeland in the heart of southern Italy, in an area that includes the entire present-day region of Molise, the northern part of Puglia, and narrow strips in the south. The Samnite culture formed there around the middle of the first millennium BC. According to Roman sources, the Samnites had Sabine roots. In the mountainous and hilly landscape of their region, they practiced extensive pastoralism of sheep and goats. Larger settlements sometimes arose on the pastures of the herds of cattle.

The Samnites came into the limelight of history through their military conflicts with the Romans in the second half of the 4th century and early 3rd century BC. The so-called Samnite Wars not only brought brilliant victories to the Samnites, as in the famous battle of the Caudine Passes, after which the Roman legions and their commanding consuls were forced to pass humiliated under the yoke. Later, the Samnites suffered painful defeats, finally ended with the triumph of Rome.
It is hard to hold a traveler down. Whatever the original identity of the figure depicted on the terracotta plaque (See article p.1) - destined to remain hypothetical unless a stroke of luck brings to light other parts of the same plaque - the fragment now returned to Italy deserves to be known and appreciated by the public.

For this reason, the “Etruscan traveler” arrived in Venice on October 20, 2021, where he will be exhibited as part of the exhibition “Massimo Campigli and the Etruscans,” which has been extended until January 16, 2022. The exhibition compares the canvases painted by Massimo Campigli, one of the greatest Italian artists of the 20th century, with archaeological materials of Etruscan origin, mostly recovered from confiscations by the police and exhibited here for the first time.

The painter first met the Etruscans in 1928 during a visit to the Museum of Villa Giulia, when he was struck by a “coup de foudre” - as he himself called it - while he was looking for a new artistic inspiration. “Of course I had already seen Etruscan art in reproductions and also in the Museum of Florence,” confessed Campigli himself years later, retracing his own history. “But you have a good look at a work of art, and if we are not ripe for it, it is as if we didn’t see it.”

The art of Campigli is made largely of geometric shapes and ideal portraits, where female figures and the soft and brown colors of the earth recall ancient terracotta. From the Etruscans, the painter above all grasps the concept of the typological characterization of the figures, which move away from the idea of “the individual portrait to assume a symbolic and ideal function, in which the human figure is abstracted from real life and becomes an expressive symbol in itself. And here are the Etruscan urns, and a revelation: that these big heads do not care that they resemble the deceased, they are the equivalent, the resemblance is secret, as the life of the effigy is secret.”

In Venice, the “Etruscan traveler” - an idealized portrait of a young man in which the geometric shapes that mark his figure acquire an exquisitely decorative quality - finds himself in dialogue thousands of years later with a painter of the 20th century, who saw in Etruscan art “a world of serenity” and “a very beautiful symbol of Italy for those who live in the modernity of Paris.”

This exhibit is truly a meeting between two travelers, given that Massimo Campigli was born in Berlin, raised in Florence, and lived most of his life in France, between Paris and Saint-Tropez; he also lived and worked in Milan, Venice and Rome.

“A pagan happiness”

“At Villa Giulia I met something that was already in me.” This is how Massimo Campigli described his 1928 visit to Rome, which marked a turning point in his art and identified in the Etruscan world an essential point of reference for the construction of his pictorial language. “In Rome I cannot even say that I have seen this or that other Etruscan work. It is the spirit of that world that enveloped me and that I seemed to ’remember’.”

It is a real shock, a stroke of lightning, as Campigli describes it, which is part of a vein of recovery of Etruscan originality by Italian artists of the early 20th century to be used in anti-classical and especially anti-Roman ways.

Direct or indirect Etruscan models, for example, can be recognized in those years in the works of sculptors such as Libero Andreotti, Corrado Vigni, Arturo Martini, Marino Marini - the latter two even proudly defined themselves as “Etruscans” - and later also Alberto Giacometti. The Etruscan fascination, on the other hand, is less noticeable in painting, although a figure of the caliber of Mario Sironi can be mentioned alongside Campigli.

The exhibition at Palazzo Franchetti in Venice therefore allows modern visitors to grasp this dialogue in images between pre-Roman antiquities and contemporary artists. “Il villaggio”, 1957, flanked by Greek vases.
“Etruscans: The Dawn of Rome”
The Provincial Archaeological Museum of Alicante, Spain
August 26, 2021 to March 20, 2022
Musée de la Romanité, Nîmes, France
April 15 to October 23, 2022

The Provincial Archaeological Museum of Alicante (MARQ) presented the exhibition “Etruscans: The Dawn of Rome,” the largest exhibit in Spain on the Etruscans in the last decade. It brought together 150 pieces that journey from Etruscan origins in the 9th century BC to their absorption by Rome in the 1st century BC.

The exhibition brings together pieces from some of the most important excavations of ancient Etruria; these items include the Orbetello diadem, the bracelets from the necropolis of Bisenzio, weapons and ceramics. It also contains funerary pieces, including the Ulysses urns and the male sarcophagus from the Rosavecchia necropolis. It includes a selection of original pieces from the National Archaeological Museum of Florence (MAF) and the Guarnacci Etruscan Museum of Volterra, and has had the participation of the company Contemporanea Progetti, based in Florence. The exhibition is an initiative of the MARQ Foundation and the Superintendency of the Provinces of Pisa and Livorno.

The first section of the exhibition allows the visitor geographically and chronologically to contextualize the historical territory and the period that saw the birth of this important civilization; it especially highlights the relevance of Etruscan trade in the ancient Mediterranean. The recovery of shipwrecks made it possible to reconstruct the routes followed and the merchandise transported; Etruscan ships and products, having sailed along the coast of southern France, reached the coast of the Iberian Peninsula.

The second section illustrates the characteristics of Etruscan society, its social, political, and urban structure and the daily life; it focuses on the warrior aristocracy and the important role of women. At the end of the 8th century BC, with the appearance of the “princely” aristocratic class, burials became more imposing and the display of weapons became a symbol of power, with important pieces such as a sword and its leather sheath from Vetulonia and a Montefortino helmet from Volterra. An obvious sign of the wealth of the Orientalizing princes is the splendid goldwork showcasing the high technical level of Etruscan artisans. This section reveals the most significant aspects of daily life, from the fine gold bracelet from Bisenzio, the agate-inlaid ring from Populonia, and the sphinx-headed fibulae from Vetulonia. There were also various large vessels for wine, as well as, chalices, kantharoi and kyathoi.

The Etruscans and the sacred make up the third block of the exhibition. “Aldilà - the afterlife,” deals with the world of life after death and their funerary rituals. The final section explores the changing relationship and power balance between the Etruscans and Rome until the Lex Julia de Civitate, marking the end of the regional autonomies of ancient Italy.

The exhibition has moved on to Nîmes, France, where it will grace the Musée de la Romanité from April 15 to October 23, 2022.
Lions – Sphinxes – Silver Hands
The immortal splendor
of Etruscan families from Vulci
Archaeological Museum, Frankfurt
November 3, 2021 – April 10, 2022
by Wolfgang David
Director, Archaeological Museum of Frankfurt

Among the most important Etruscan cities, Vulci has a very special atmosphere due to its scenic location in a very sparsely populated area of southern Maremma, which had already fascinated writers and explorers of the 19th century. However, the loneliness of the location meant that the large necropolis of Vulci had been particularly exposed to looting by robbers and treasure diggers since the 18th century, but especially in the first half of the 19th century. This a threat to the cultural heritage that even today, despite the successful work of the Archaeological and Natural Park of Vulci, the State Inspectorate and the National Museum in the Castello dell'Abbadia, is still not completely eliminated.

Finds of the highest quality, including thousands of Attic vases, have been scattered all over the world since the 19th century and have found their way into important museums in Europe (e.g. Rome, Florence, Berlin, Munich, Würzburg, Frankfurt, London and Paris) and North America. They thus share the fate of many other finds from Etruria, which were also torn out of their find context and mostly ended up in private or public collections without precise information on where they were found. Without knowledge of the origin and context of the find, these sometimes outstanding objects remain forever limited in their cultural-historical significance and sometimes contribute to the continued transmission of long-established ideas and the still popular cliché of "enigmatic Etruscans."

With the special exhibition “Lions – Sphinxes – Silver hands. The immortal splendor of Etruscan families from Vulci,” an Italian-German joint project provides insights into the modern archaeology of the Etruscans by not focusing on art-historical-aesthetic aspects of individual find objects, but rather exclusively presenting complete, properly recovered grave inventories. These richly decorated tombs of members of leading Vulci families reflect selected aspects of the development of Etruscan culture between the 8th and early 3rd centuries BC, when Rome gained control of Etruria.

The exhibits include the exceptional "Tomb of the Silver Hands" from the Osteria necropolis and the "Tomb of the Gilded Scarab" from the Poggio Menegalli necropolis, which were unearthed in 2013 and 2016 and date back to the 7th century BC.

The monumental stone sculptures of winged lions, sphinxes and panthers from the 6th century BC are also spectacular. The close ties between Vulci and Pre-Republican Rome are illustrated with finds from the Roman Forum and Palatine Hill.

The exhibition was created through intensive collaboration between the project partners Archaeological Museum Frankfurt, Fondazione Vulci, Parco del Colosseo and Soprintendenza for archaeology, fine arts and landscape for the province of Viterbo and southern Etruria. The exhibit is under the patronage of Consul General Andrea Esteban Samá, Consul General of Italy, Frankfurt am Main.

Bronze horse bridle c. 650 BC of a noble steed.

Fantastic creatures flank Frankfurt’s exhibition hall.

Chariot, the tomb of the Silver Hands, c. 650 BC.

Sphinxes and lions, nenfro tomb guardians.

Terracotta votive heads gaze upon the visitors.
The ancient megalithic cultures of Sardinia, and in particular the Nuragic culture, will be the focus, for the first time, of an exceptional international event, which will visit four major European cities and their prestigious museums.

From June 2021 to September 2022, Berlin, St. Petersburg, Thessaloniki and Naples will turn the spotlight on the domus de Janas tombs from the Neolithic and Eneolithic periods and the iconic statuettes of “mother goddesses;” the impressive architecture of the nuraghi, which characterized the Bronze Age on the island, and the collective graves known as “giants’ tombs.” It will focus on the contacts between distant civilizations and the exceptional Nuragic bronze statuettes depicting women, men, warriors and animals; votive swords, scale models of buildings and ships, and the extraordinary, imposing Mont’e Prama Warriors: self-representations of the mythical past set in the apogee of the Nuragic Age, but created well into the Iron Age. Exceptionally, under the auspices of the Italian Ministry of Culture and the management of the National Archaeological Museum of Cagliari, one of these fascinating, large sculptures, never loaned before, will be the guest of honor at the exhibition.

Megalithism, the practice of constructing buildings with massive stones, is the common theme chosen by the exhibition’s scientific directors to trace the history of Sardinia. This practice characterized the island from the Neolithic through the Bronze Age to the Iron Age, and still marks the Sardinian landscape through the legacies of the Nuragic civilization, including the c. 7000 towers known as “nuraghi.”

The exhibition starts from the late Neolithic. This period is characterized by chamber tombs cut into the limestone rocks, known in the Sardinian language as “domus de Janas,” meaning the “homes of the fairies or the witches.” Another feature of this period was the spread of the dolmens. Later, in the Copper Age, we find a monumental altar, the sanctuary of Monte d’Accoddi, unique in the Mediterranean - but with parallels in the ziggurats of the Near East - as well as monumental walls on Monte Baranta.

Next, the exhibition moves on to the heart of the Nuragic civilization, the true symbol of Sardinia’s uniqueness. The impressive nuraghi were built in huge numbers from around 1600-1800 BC onwards, with a variety of forms and functions but all sharing the same design of towers capped with tholoi (corbelled ceilings). In many cases, villages of various sizes grew around the nuraghi, some of them enclosed in turn by equally imposing defensive walls, also interspersed with towers.

In the same period, megalithic architecture is also found in burials and religious sanctuaries. The “giants’ tombs,” popularly known as such because of their imposing size, which in popular folklore led to the belief that they were built for giants, were actually collective burials, which could contain up to hundreds of individuals and were possibly connected to the veneration of ancestors. Rituals and offerings were practiced in the areas fronting these monumental tombs, often marked by representations of deities (betyls). Similarly, places of worship and sanctuaries comprise a variety of building forms, all marked by Megalithism: well temples, sacred fountains and megaron temples are widespread in Sardinia from the Late Bronze Age onwards, and often the different types coexist within the same sacred complex.

In the subsequent Iron Age (1st millennium BC), in a society with deeply changed social, economic and architectural practices, although the building of nuraghi had ceased centuries earlier, the existing nuraghi continued to be central to the collective imagination as a symbol of a mythical past. Thus, after the time of the Nuragic tower builders, miniatures of the nuraghi started to be made, in stone, ceramics, bronze and even perishable materials. They were probably used as altars in collective rituals.

In this period, the first aristocracies were formed. At Mont’e Prama, one of these aristocracies portrayed and celebrated itself with a unique series of sculptures, consisting of almost 40 imposing stone statues of warriors, archers and boxers. The National Archaeological Museum in Cagliari has exceptionally loaned one of these statues for this exhibition: that known as the “Boxer,” 190 cm tall and weighing about 300 kg.

But the Nuragic civilization was coming to an end with the superimposition of new cultures, first with the arrival of the Phoenicians, who established settlements along the coast of Sardinia from the 9th century BC, then with the conquest by Carthage at the end of the 6th century, and later still with the arrival of the Romans. Even after the Roman conquest (238 BC), the Nuragic heritage remained alive. As late as the Middle Ages, the nuraghi and even the domus de Janas were still in use, and several mediaeval villages developed around the ancient Nuragic towers. An evolving world had not forgotten its origins.
In addition to the evocative works of Dossena are his colleagues, as well as the great Italian masters of the 14th and 15th centuries and the Renaissance. In addition to the evocatively evocative works of Dossena are those of Giovanni Bastianini, the most famous sculptor-forger of the 19th century; Federico Icilio Joni and Umberto Giunti, who specialised in imitating the Italian “Primitivi” of the 14th and 15th centuries; right through to the famous “Modigliani’s heads” found in the Fosso Reale of Livorno in the summer of 1984. Considered authentic by eminent art critics, it was later discovered that they were a hoax concocted by three university students, Pietro Luridiana, Pier Francesco Ferrucci, and Michele Ghinarducci and, in protest, by Angelo Foglia, a sculptor and painter from Livorno. Left, Athena Promachos, Alceo Dossena, c. 1920 Right, Theseus and Antiope, A. Dossena, c. 1920

Comments on an Inscribed Cinerary Urn Lid in the Getty Collection
by Rex Wallace

The J. Paul Getty Museum’s collection of Etruscan antiquities includes an alabaster cinerary urn lid from Volterra (acc. no. 71.AA.262). Atop the lid is the figure (above) of a reclining man crowned with laurel and holding a book scroll. Several scholars, most notably Jaan Puhvel, Marjatta Nielsen, and Maristella Pandolfini, have commented on the lid and its inscription, but it is still possible to contribute additional details.

A funerary inscription was incised along the lower border of the lid in right-to-left direction (Fig. 1). The border is damaged in several places, most conspicuously in the area of the deceased, which was customarily abbreviated for males at Volterra, cannot be determined. There is ample space in front of the nomen for restoration of two letters of a praenomen and a mark of punctuation. Restoration of the metronymic as [c]ei[na] is assured given the space available for letters before and after the sequence ei. The prominence of the Ceicna family at Volterra lends additional weight to this reconstruction. The letter l, which is the final letter visible on the stone, is the first letter of the verb leine ‘die (?)’. This verb is attested only in funerary inscriptions and only at Volterra (ET Vt 1.177, Vt 1.95, Vt 1.102, Vt 1.109, and Vt 1.172).

The manufacture of the lid belongs to the final decades of the Republic. Nielsen dated the lid to around 40 BC, give or take a decade or two. Pandolfini offered a slightly earlier date, a few years before the middle of the 1st c. BC. Letterforms such as epsilon, whose bars are horizontal, are consistent with a date well into the 1st c. BC.

Nielsen argues that the family of the deceased on the urn lid was related to the gens Persia, which was prominent in Volterra during the Roman period. Reserved seat inscriptions recovered from the Roman theatre mention several members of the Persii. Other members, Aulus Persius Severus and son (?), are known from funerary inscriptions (CIL XI 1784 and 1785) recovered near Volterra. The most illustrious member, Aulus Persius Flaccus, the Roman satirist (34–62 AD), is reported to have been born at Volterra to an equestrian family. He mentions his Etruscan ancestry in Satire 3 at lines 27–29. Although a relationship between the Etruscan perśu and the Roman Persii is possible, it is worth noting that this inscription provides the only evidence for the perśu family at Volterra and possibly the only evidence for the family in Etruscan epigraphy.

The deceased’s mother belonged to the gens Ceicna, one of the leading families at Volterra. Marrying into prominent families in Chiusi and other Etruscan cities, they weathered the cultural and political changes under Roman rule and emerged as members of the elite. Several individuals attained senatorial rank and pursued distinguished military careers in the Roman army. In addition to the Etruscan inscriptions in family tombs in the Portone necropolis, situated outside Volterra’s city gates, members of the gens are mentioned by several ancient authors, including Cicero, who defended Aulus Caecina in Pro Caecina in 69 BC. (I thank Sofie Plov- drup, University of Copenhagen, for discussion of the gens Ceicna.)

Autopsy of the stone confirms that there are no traces of writing on the right side of the lid’s border before the word perśu. The initial segment of the inscription should be printed as [-2- · perśu, rather than [-] x · perśu, as given by Pandolfini and adopted by the editors of ET (Vt 1.133). Finally, I observe that, despite the prominence of the gens Persia at Volterra during the Roman period, the evidence for the persii family in Etruscan epigraphy remains a single attestation.

Abbreviations
CIL XI = Bornmann (ed.), Corpus Inscriptionum Latinarum, Inscriptiones Aemiliae, Etruriae, Umbriæ Latinae, pars I.
ET = Meiser (ed.), Etruskische Texte.

References

The style of alphabet is typical of the later Etruscan period. The bars of epsilon are horizontal; rho has a form with a half loop; and sigma is serpentine in shape. The diagonal bars of lambda ascend at a steep angle in all tokens of the letter but the final of [c]ei[na].

Fig. 1. Top, visible raking light image of the lid of a Volterra cinerary urn, c. 40 BC, alabaster, J. Paul Getty Museum. Fig. 2. Right, detail of right side of the border of the stone adjacent to the letter p (Photos M. Svoboda, drawing by Valerie Woelfel).

In contrast to earlier publications, in which the beginning of the inscription is cited as [.], - persu, I find no traces of a letter or evidence of punctuation before the p of perśu (Fig. 2). Letters 1, 3, 4, 5 and 6 of the metronymic have been effaced without a trace as well. The second letter of the metronymic is epsilon; its vertical bar is missing, but its horizontal bars are visible.

[–2– ·] perśu · liš · [c]e[ii]n[a]l · rií · XXXIII · l [eine]

“So-and-so Persu /perju/, (son) of Laris /larif/ and Ceicnei, died (?) at age 34.”

In contrast to earlier publications, in which the beginning of the inscription is cited as [.], - persu, I find no traces of a letter or evidence of punctuation before the p of perśu (Fig. 2). Letters 1, 3, 4, 5 and 6 of the metronymic have been effaced without a trace as well. The second letter of the metronymic is epsilon; its vertical bar is missing, but its horizontal bars are visible.

Fakes - From Alceo Dossena to False Modiglianis
Exhibition at Palazzo Bonacossi, Ferrara
April 7th to July 31st, 2022

This exhibition explores the fascinating chapter of counterfeit art through the masterworks of Cremona-born Alceo Dossena (1878-1937), formidable creator of sculptures in the style of the ancient Greeks and Etruscans, as well as the great Italian masters of the 14th century and the Renaissance.

In addition to the evocative works of Dossena are...
Orvieto. The Belvedere temple rises again in the National Archaeological Museum

A new permanent installation
by Massimo Legni,
Studio Architutto Designers, Tarquinia

The most monumental sacred building in the city, the remains of which are still visible at the eastern edge of the tuff cliff, has yielded a large quantity of decorative terracotta motifs belonging to different phases of the life of the sanctuary. The first of the series is datable to the beginning of the 5th century BC and almost all of the decorative system from the end of the 5th century BC. The antefixes with the heads of satyrs and maenads, the cladding slabs, the eave tiles and the pedimental sculptures denote a very high level of local production, influenced, if not directly carried out, by Greek artisans linked to the Phidian style of the Classical era. In the “open” pedimental frontone the decoration consisted of groups of figures in high relief, their sculpted bodies protruding from the background of the plaque in such a way as to protect the ends of the wooden beams. These include male figures in heroic nakedness, barely covered by the chlamys; old and young warriors in tight plate armor, some deities recognizable by their attributes, such as Artemis with her goat skin, Athena with her aegis of serpents, Hermes with his winged petasus and Heracles with his club.

“The rearrangement of the display case in the Settecamini gallery, which houses many of the terracottas from the second phase of the temple, involved the placement of a large background panel with a three-dimensional reconstruction of the original truss and carpentry, based on the 3D relief of the elevation. This panel immediately informs the visitor about the function and the original location of the Satyr and Maenad antefixes, the polychrome cladding plates decorated with plant elements, and the pedimental sculptures,” declares the director of the National Archaeological Museum of Orvieto, Lara Anniboletti.

The sanctuary, dedicated to Tinia calusna, the supreme Etruscan divinity, venerated here in his “chthonic” or “underworld” aspect, is one of the rare examples of a Tuscan-type temple according to the classification of Vitruvius. “The only anomaly” says Massimo Legni. “The only anomaly” is “the one resulting from the excavation surveys of the foundations, which detect a slight difference between the north and south pediments relative to the access stairway to the pronaos — 60 cm less — which creates an anomalous and unexplained shrinkage.”

Today, thanks to the Studio Architutto’s 3D modeling techniques, it is possible to compare the excavation data with the hypotheses quite easily to understand what the intentions and the original architectural characteristics were likely to have been.

“The Belvedere temple of Orvieto in 3D” was presented at the museum by Lara Anniboletti and Massimo Legni, who illustrated the project and presented the results. On this occasion it was possible to fully immerse oneself in the 3D reality of the temple, through the use of Oculus Go, a special VR 360 viewer and an application for Smart Phones and Tablets.
Inauguration of the Archaeological Gallery of the Royal Museums of Turin

On February 19, 2022 the Archaeological Gallery of the Royal Museums of Turin opened to the public a new section dedicated to the civilizations of the ancient Mediterranean, the oldest nucleus of its art and archaeology collections. It is located on the ground floor of the Manica Nuova of the Royal Palace.

More than a thousand works, some of which have never been exhibited before, are on display: Mesopotamian finds, Greek and Roman statues, Greek pottery, Etruscan and Phoenician funerary elements. These materials were collected by the Museum of Antiquities over more than four hundred years of history, thanks to the House of Savoy and the discoveries of scholars, explorers and entrepreneurs.

This is a great opportunity to bring archaeology back to the center of the Royal Museums, and to reveal a fundamental chapter in the history of the Savoy in Turin.

Greek and Etruscan Collections

The two main nuclei of the collection of Greek and Italiot pottery are formed from the Moschini collection, acquired in 1827-28 by Carlo Felice (a total of about 400 vases), and part of the collection of the Prince of Canino, Luciano Bonaparte, purchased in 1871. The remainder of the collection was purchased from other European and Italian museums, in addition to the main Greek part of the Dianzani collection.

The collected groups are partially constituted of pottery from the excavations of the necropoleis of Vulci, Chiusi, Bomarzo and Tarquinia. The provenance of much material already present in the Savoy collections is uncertain, however. A further core belongs to the Grattoni donation, which was received in 1866, and includes indigenous southern pottery.

Royal museums redesigned Etruscan galleries. Closely linked to the Greek collection (as most of the Greek pottery comes from Etruscan tombs) is the Etruscan collection, which includes ceramics, bucchero, bronzes, cinerary urns and sarcophagi. Most of this material comes from the necropolis of Vulci; it was brought to light by excavations started in 1828 by Luciano Bonaparte. Other objects entered into the museum collections from 1871, thanks to purchases made by the director Ariodante Fabretti, mainly from the area of Chiusi. Also worth mentioning are the canopic urns in a stylized human shape (7th-6th c. BC), heavy bucchero cinerary urns, painted jars and bell-shaped vases from the Hellenistic period. The repertoire is completed with a variety of funeral sarcophagi in carved stone or terracotta.


The terracotta cinerary urn was discovered in Cerveteri, in the necropolis of Monte Abatone, Tomb n.171, and it dates back to the last decades of the 6th century BC (Fig.1). It is in the shape of a bed (kline) with a lid that represents, in the round, a semi-reclined woman pouring perfume from an ointment jar (alabaster). The woman is richly dressed; she wears a chiton, the typical Etruscan headdress (tutulus), pointed-toed shoes and jewelry. Large areas painted with engobe are preserved on the figure: red for the clothes and white for the skin. On the bed there are just few traces of a red engobe.

State of conservation

The urn was in fragments and it was restored around the 1950s. The woman is in fairly good condition, while the kline shows may cracks and fractures caused by an old support, no longer usable, and by the deterioration of the materials used in the past treatments. The plaster fillings hide much of the original surfaces and are painted in an unsuitable tone. A metal bar has been incorporated in the plaster between the two front feet, which are not original. The reclining woman and the few fragments of the cushion are not displayed in the correct position.

Conservation treatment

The conservation treatment started with the removal of the altered materials, such as the coating and the inpaintings, most of the fillings, all the excessive plaster, the two not original feet and the metal bar. The urn has been consolidated and some fragments of the kline have been glued back together. The fillings, made with pigmented dental plaster, have been evened out with the puntinato (small dots of different colors) technique. Two new feet have been made with dental plaster, by molding the original ones.

The new plexiglass support has been designed in three different parts: one element that gives structural stability to the kline and allows it to be moved without touching the original parts; a second element, which holds the woman in the correct reclined position; and the third, a support made for the cushion fragments, that is placed between the bed and the woman (Figs. 2-3).

The conservation of the cinerary urn was made possible thanks to the sponsorship of Q8Italia. The restoration was carried out through the synergy between the De.Co.Re.srl company, the Head Office and the Conservation Service of the Museo Nazionale Etrusco di Villa Giulia.

This project was particularly exciting because an all-female team had the opportunity to care for a woman from the past, thanks to the precious collaboration and love for Italian art of Tracy Roberts, Vice-President and Co-Founder of LoveItaly (loveitaly.org).

Authors

Valentino Nizzo, Director; Maria Paola Guidobaldi, Curator; Miriam Lamonaca, Conservator-Restorer, Domizia Colonnello, Conservator-Restorer; Alice Rivalta, Conservator-Restorer, De.Co.Re.srl.

Fig.1. The completed restoration of the urn. Fig.2. Pre restoration. Fig.3. Placing a new support.
New Exhibit of Artifacts from the Umbrian-Etruscan “Tomba R1,” Montecchio (TR)
by Sarah M. Harvey, Gian Luca Grassigli, Stefano Spiganti, Francesco Pacelli

The scenic Umbrian hamlet of Montecchio (TR), called Tenaglie, is the home of AMAT (Antiquarium Museo Archeologico Tenaglie), which is located in an historic structure with a spectacular view of the adjacent Tiber River Valley. The structure originally functioned as a mill for olive oil, and later as the local school, and in 2001 was converted into a municipal museum. AMAT currently houses artifacts that were discovered in the nearby Umbrian-Etruscan necropolis of the Valdone di San Lorenzo; they include those found during the mid-19th century investigations of the site led by its modern-day discoverer, Domenico Golini.

On July 2, 2021, AMAT celebrated a grand re-opening, with refurbished and enhanced displays for the artifacts previously on view, and the inauguration of a new exhibit focused on a chamber tomb (“Tomba R1”), excavated in 2017 in a project supported and carried out by the municipality of Montecchio, the University of Perugia and the Soprintendenza Archeologia, Belle Arti e Paesaggio dell’Umbria. The new exhibit features a full-scale model of the interior of the tomb (minus the upper walls and roof) and its skeletal remains.

The layout of the tomb was typical for the necropolis, including two coaxial chambers carved into the natural layer of sedimentary stone and accessed by an open-air dromos. In the first chamber, a funerary bed was carved on each side, upon which were found skeletal remains and other artifacts. In the smaller rear chamber, benches were carved on the sides and back to hold ceramic vessels and other funerary goods.

The model provides visitors the opportunity to visualize the tomb as it appeared upon discovery. It includes the placement of nearly 40 bucchero and impasto vessels (many of which are whole, some of which had been damaged and displaced by flooding, roof collapse, and other disturbance). The pottery forms include food containers and dishes, such as olle, kyathoi, oinochoai, kantharoi and hemispherical cups of various sizes. The chronological range for the ceramic and metal artifacts is between the mid-6th and early 5th centuries BC, which accords with finds from other tombs discovered at the site. Recent osteological analysis has concluded that at least seven individuals were interred in this tomb; this evidence suggests the reuse of the tomb during this time frame.

On display in the adjacent cases is a variety of metal artifacts from the tomb, including a bronze ring with an incised decoration featuring palmettes on either side of a bird in flight. Other artifacts of note include bronze pieces (possibly aes rude), silver hair clasps, iron fibulae, a knife blade, iron spits, a bronze chain, a fragmentary bronze grater, a lead weight, and ceramic spindle whorls.

Recently, thanks in part to funding from the Fondazione Cassa di Risparmio di Orvieto, as well as Kent State University, and generous private donors, conservation and restoration of the wealth of artifacts from a remarkable tomb (“Tomba R2”), which was excavated in 2019 (see Etruscan News 22 (2020), page 11), has taken place, and plans are underway for the public display of those at AMAT in the near future.

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In the footsteps of the founder
by Valentino Nizzo and Maria Paola Guidobaldi, Villa Giulia Museum

2022 is an important year for the Villa Giulia Museum. Much of our energy will be dedicated to the celebration of Felice Barnabei on the first centenary of his death (October 29, 1922). The foundation of the Villa Giulia Museum in 1889, as an extra-urban section of the Museo Nazionale Romano, is in fact due to Barnabei’s energetic and intelligent action, in the fervent climate of post-unification Italy in which the foundations of national archaeology were laid.

Towards the end of 2021, the exhibition “Droplets of Private Memories (Gocce di memorie private),” thanks to the precious gifts and loans from some of his descendants, we offered a taste of how closely the Barnabes and their descendants, we offered a taste of how closely the Barnabes and his descendants and the Municipality of Castelli itself have shown the desire to share with us stories and documents in what was undoubtedly a place close to his heart and the ideal location to celebrate his memory.

The bronze portrait bust of the founder Barnabei will return to its original splendor in 2022, thanks to a restoration financed by private donation and obtained through ArtBonus. The bust was visibly damaged by long exposure to the elements.

In April 2021, forty years after the previous intervention by Lucos Cozza, the restoration of the extraordinary life-size reproduction of an Etruscan-Italic temple, which had been found in Alatri (FR) in 1882, also began. The reconstruction was carried out between 1889 and 1891 by the architect and archaeologist Adolfo Cozza at the behest of Felice Barnabei in the garden of Villa Giulia where his bust is now displayed. The temple is one of the first examples in the world of a replica of an ancient monument for educational purposes. It was constructed on the basis of excavation data and with techniques compatible with the original methods, in the spirit of what is now commonly referred to as the “open air museum.”

The building has so far been sadly neglected in museological literature despite its contemporaneity with the most famous cases of Northern Europe. It had been inaccessible to the public for many years after having been used for a long time as a storeroom. Thanks to a grant from the Lazio Region for innovation projects, the temple is now at the center of an ambitious project which, after its restoration, will allow us to transform its interior into what we have defined as the “time machine:” a completely immersive digital space in which to experience an emotional and sensorial journey through time. It will merge technology with the charm of historical narrative. The foresight and goals pursued by Cozza and Barnabei will thus finally be recovered and transported into the new millennium.

Reconstruction of chamber "Tomb R1" at AMAT.

Miniature votive vessels displayed in nearby cases.

Villa Giulia’s garden, temple and bust of Barnabei.

Castelli, the native town of Bernabei, is a member of Villa Giulias “Tular Rasnal” cultural network.
360° Spherical Photography
A new opportunity for communication and research in archaeology
by Paolo Nannini,
Archaeological Heritage Photographer ABAP
Superintendency for the Provinces of Siena, Grosseto and Arezzo

Spherical, or 360° photography, was born as an offshoot of digital photography in the 1990s when the first software (such as QuickTime VR) appeared for the stitching together of images taken at various degrees around a radius from a camera placed in the center. Today, 30 years later, it is a mature technology. The novelty of recent years, however, has been the arrival on the market of particularly compact and relatively inexpensive 360° cameras, typically with two opposing lenses, each with a 180° field of view. They are thus capable of covering everything with a single spherical shot. Not only that, thanks to increasingly sophisticated software and image stabilization, these cameras can also create 360° videos from which, during editing, an infinite series of clips can be extracted from the same shot, with the angle of view changed as desired.

In recent months I had the opportunity to try the INSTA 360 ONE X2, a photo-video camera released recently (October 2020). It is impressive, both for the quality of the images and for the remarkable power of the accompanying software. It is capable of digitally removing the telescopic pole supplied with the camera before saving the images or clip. One could do this with Photoshop, but how long would it take? The result is amazing, especially in the videos; it is as if the camera is on a drone that follows you or precedes you by a few steps, or it hovers above your head and captures everything that falls within its 360° view. With this little creature in my pocket, I took several exciting shots during my photographic and photogrammetric documentation of archaeological excavations or new sites I visited in Tuscany and Lazio.

Here are some examples:

Roman villa excavation in Frassine (Fig.1)
Here the Insta was very useful, even if I had to climb a ladder and place the camera on an 8m. pole to be able to capture the whole of the fairly large excavation from above. In this case it is very handy to use a remote controlled by an ordinary smartphone equipped with a dedicated application; the app can be downloaded for free from the camera’s website.

Prehistoric village Monte Leone in Maremma (Fig.2)
Here the problem was the vegetation; the archaeological structures were located under dense shrubs and vegetation, which hindered the shooting and made it useless to try a normal aerial shot. In this case, as I walked, shooting video over these collapsed wall structures for a few hundred meters, the stabilization function of the camera was very useful; it made the shooting very fluid and natural.

Roman Amphitheater of Volterra (Fig.3)
This is an impressive excavation: an entire amphitheater discovered only a few years ago, which still lies, after six excavation campaigns, semi-submerged by a landslide that had completely hidden it from the early Middle Ages up to the present day! In this structurally complex site, it was very important to be able to take 360° images at different points in order to have, in about 60 minutes, a complete dataset of images to be used for the 3D photogrammetric reconstruction and virtual tours of the entire amphitheater.

The Etruscan port area of Vetulonia (Fig.4)
This very important site is opening new perspectives on the topography of an important Etruscan city. The structures that emerged from the excavation, in the open flat plain, were the crests of stone walls. The area of the excavation test trench was rather small, about 20 x 20 m. It was therefore sufficient to place the Insta on an extendable pole of about 4 m. to have a perfect view of the whole area from above.

A Villanovan necropolis in Vulci (Fig.5)
Here too the excavation area was limited; the archaeological structures were circular pit tombs and deep wells with stone cover slabs. It was interesting to use the Insta for some spectacular close-up shots with a point of view from inside the wells. The same idea was used in the excavation’s restoration laboratory, where the Insta was placed inside a cinerary urn under restoration. The visual effect is remarkable. In conclusion, the use of spherical video photography in archaeology, with the recent cameras, opens up new interesting perspectives, both in the documentation of sites and finds and, above all, in their visual presentation. The results are spectacular, even transmitted on the web and virtual reality. All this comes at affordable costs and saves time in the field.

Fig.1. Roman villa excavation in Frassine.
Fig.2. Prehistoric village Monte Leone in Maremma.
Fig.3. Roman Amphitheater of Volterra.
Fig.4. Etruscan port area of Vetulonia.
Fig.5. Restoration of a biconical burial urn, Vulci.
The next conference on Etruscan and Italic Studies, the 30th of the series, will take place in Bologna on 23, 24 and 25 June 2022 and will have as its theme “The Etruscans in the Po Valley.”

The last conference dedicated to this topic and in particular to the excavations of Spina was in 1957 and therefore after more than 60 years it will be the occasion for an important update on the discoveries and studies relating to this area. The conference will be divided into three major themes:

I. The city and the territory: origins and formation (10th-7th century BC); urban planning and political reorganization (6th-5th century BC);

II. Funeral ritual and ideology in the different chronological phases;

III. Relations and interactions with neighboring cultures.

The program is being finalized and 25 presentations, 17 communications and 11 in depth posters are already planned. Future information will be posted at: istitutostudietruschi@gmail.com

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Cultural, Introduction al seminario: La travagliata storia degli scavi di Vulci nel’esperienza di un’archeologa e sottopendente.

Christian Mazet (Ecole Francaise de Rome), Les premières campagne de fouilles des necropoles de Vulci par Alexandre et Lucien Bonaparte (1828-1833): recherches sur les données des archives Faina de Perouse.

Giuseppe M. Della Fina (Fondazione per il Museo C. Faina di Orvieto), “Gli scavi del Sig. Principe di Canino hanno risvegliata la curiosità dei dotti.” Padre Maurizio da Brescia e la dissertazione scritta per l’Accademia degli Ardentii di Viterbo (1833).

Marie-Amelie Bernard (ANHIMA), La necropole de Camponorto a Vulci et la première campagne de fouilles Feoli (1828-1830). 

Stefano Bruni (Università degli Studi di Ferrara), Alessandro François, i fratelli Candelori e la scopertura dell’anfora di Exekias donata a Gregorio XVI.

Session 2

École Française de Rome, Piazza Navona
March 25, 2022
Vulci entre création et essor du service de tutelle des monuments

Filippo Delpino (formerly Consiglio Nazionale delle Ricerche), Antichità disputate. Ricerche archeologiche in Italia nell’ultimo quarto del XIX secolo tra iniziative straniere e politiche tutorie della Direzione Generale per le AA.BB.AA: Il caso di Vulci.

Stefano Bruni (Università degli Studi di Ferrara), Francesco Marcelliani e le ricerche nell’area della Coccumella e della Coccumelletta.

Barbara Arbeid (Direzione Regionale Musei della Toscana, Museo Archeologico Nazionale di Firenze), Luigi Adriano Milani e la sala vulcente del Museo topografico dell’Etruria: trattative e occasioni perdute.

Claudia Noferi (Direzione Regionale Musei della Toscana, Museo Archeologico Nazionale di Firenze), Materiali vulcenti nel Museo Archeologico Nazionale di Firenze.

Valentino Nizzo, Vittoria Leccia (Museo Nazionale Etrusco di Villa Giulia), Il Museo di Villa Giulia e Vulci: primi passi tra tutela e valorizzazione.

Anna Maria Moretti Sgubini (formerly Ministero della Cultura), Le ricerche di Raniero Mengarelli e di Ugo Ferraguti a Ponte Rotto e alla Cuccumella (1928-1930).

Alessandro Conti (Sapienza Università di Roma), “Compita l’esplorazione alla presenza del Principe d’Assia.” Note su alcuni contesti di età orientalizzante dalla necropoli dell’Osteria (scavi Ferraguti-Mengarelli 1931).

Session 3

École Française de Rome, Piazza Navona
April 22, 2022
Vulcan collections and the European antiquities market

Françoise Gaultier (Musée du Louvre), Les bijoux de la collection Campana découverts à Vulci: notes sur la dispersion de la collection Canino et sur le marché des antiquités romains.

Laurent Haumesser (Musée du Louvre), La fortune des bronzes étrusques. La dispersion des bronzes Canino (1837).

Dominique Briend (Sorbonne Université, EPHE), Novità sui dadi di Vulci.

Mariachiara Franceschini, Paul P. Pasieka (Albert-Ludwigs-Universität Freiburg; Johannes Gutenberg-Universität Mainz), “Non differente dalle altre tombe questa…” Disieclta membra dagli scavi Campanari nelle necropoli vulcenti.

Giulio Paolucci, Susanna Sarti (Fondazione Luigi Rovati; Direzione Regionale Musei della Toscana), Alessandro François (1796-1857) a Vulci.

Alessandro Mandolesi (Soprintendenza Speciale Archeologia, Belle Arti e Paesaggio di Roma), L’immagine alla pietra. Nuovi contributi alla conoscenza della statuaria funeraria vulcente.

Manuela Bonadies (Sapienza Università di Roma), Sotto mentite spoglie. A proposito di un cratere attico a figure rosse al Museum of Fine Arts of Boston.

Session 4

Sapienza Università di Roma, Odeion del Museo dell’Arte Classica
May 5, 2022
Vulci in the Digital Age: Projects and Perspectives

Cécile Colonna, Négüine Mathieux (Institut National d’Histoire de l’Art; Musée du Louvre), Le patrimoine de Vulci et le marché parisien du XIXe siècle.

Benjamin Houlal, Vincent Jolivet (CNRS AOrOc), Fouilles anciennes, technologie numérique: la necropole de Cavalupo.

Maurizio Forte, Elisa Biancifiori (Duke University; Sapienza Università di Roma), Vulci nell’era digitale: il progetto Vulci 3000.

Manuela Bonadies, Laura M. Michetti, Anna Sofia Lippolis, Arturo Zampaglione (Sapienza Università di Roma; CNR-ISTC; Direzione VNM), Vulci nel mondo. Un museo virtuale del patrimonio disperse.

Sara De Angelis (Direzione Regionale Musei Lazio, Museo Archeologico Nazionale di Vulci), Raccontare il patrimonio disperso. Il fenomeno della sottrazione e spoliazione dei beni archeologici all’interno dei percorsi museali: sfide e opportunità.

Simona Carosi (Soprintendenza Archeologia, Belle Arti e Paesaggio per la provincia di Viterbo e l’Etruria meridionale), Conclusioni del seminario. Vulci: la ricerca come volano per la tutela e la valorizzazione.
LECTURES

Accordia Lectures on Italy 2021-2022

The lectures will be given online via Zoom, and all are welcome. The Accordia lecture series is jointly sponsored by the Institute of Classical Studies (Institute of Advanced Study, University of London) and the UCL Institute of Archaeology. For any enquiries about the Accordia Lectures on Italy 2021-22 series, and to obtain relevant Zoom links, please contact Prof. Ruth Whitehouse (accresearch20@gmail.com)

Program 2021

October 19, 2021
Funerary networks in central Italy c.1000–31 BC
Ulla Rajala, University of Stockholm

November 16, 2021
Megalithic monuments in Salento, Apulia, southeast Italy
Claudio Giardino, University of the Salento

December 7, 2021
Early Rome within the Archaic Mediterranean: mobility and identity
Guy Bradley, Cardiff University

Program 2022

January 25, 2022
Activities, spaces and social organization at the Bronze Age fortified settlement of Coppa Nevigata, southern Italy
Giulia Recchia, Sapienza University of Rome

February 22, 2022
The Iron Age and Archaic settlement of Crustumerium on the Tiber:
Results of the 2006–2018 seasons
Peter Attema, University of Groningen

March 15, 2022
Northern Adriatic coastal landscapes: Bronze Age Aquileia and its role in the making of Adriatic connectivity
Elisabetta Borgna, University of Udine

March 29, 2022
The politics of community destruction: Poggio Civitate and the crisis of the Archaic period in central Italy
Anthony Tuck, University of Massachusetts Amherst

May 10, 2022
No country for rich men? Exploring urbanization and non-elite societies in the Iron Age Po Valley
Lorenzo Zamboni, University of Milan

DARV

Institute of Archaeological Sciences Department of Classical Archaeology, University of Freiburg
20th Meeting of the Freiburg Etruscan & Italic Working Group Freiburg, March 11-12, 2022
Design and Development of Urban Spaces in Pre-Roman Italy

Program

Friday, March 11, 2022
Etruria Padana and Northern Etruria
Agata Guirard (Zurich), Aleksandra Mistireki (Bern),
Archaeological Pearl of the Po Valley: urban planning and city life in the Etruscan port city of Spina.
Camilla Colombi (Rome), Vetulonia and the Prile La-goon: new data on the suburbium and the surrounding area.
Raffaella Da Vela (Tübingen), Robinson Krämer (Rostock), “Le città invisibili.” Current research on Archaic Florence and Cortona.

Ager Faliscus

Maria Cristina Biella (Rome), The changing skyline of a preRoman city: Faleri.
Guided tour of the special exhibition “The sound makes the figure. Terracottas from the Berlin Antiquities Collection” (Archaeological Collection of the University of Freiburg).

Keynote:
Corinna Riva (London/Erfurt). Urbanity and religion between Southern Etruria and southeastern Iberia: a case for citizenship?
Saturday, March 12, 2022
South Etruria
Andrea Babbi (Mainz), Bisenzio (Viterbo, Italy): Design and development of (proto-)urban spaces in the interior of southern Etruria.
Mariachiara Franceschini (Freiburg), Paul P. Pasieka (Mainz), Tarquinia in the field of the Etruscan settlement systems.
Matilde Marzullo (Milan), Territorial investigation at Tarquinia in the field of the Etruscan settlement systems.

Latium vetus

Sophie Helas (Aachen), Urbanization in Latium: the example of Gabii.
Lower Italy
Nadin Burkhardt (Eichstätt-Ingolstadt), Functional areas in proto-urban and urban western Greek settlements.
Christian Heitz (Innsbruck), Matthias Hoermes (Vienna), Dead cities? On the spatial relationships of burials and building structures in Archaic-Classical northern Apulia.

Christian Nowak-Lipps (Mainz), Urban Developments in Hirpinia in Republican Times.

Final discussion:
Quo vadis? New research and tendencies in Etruscan and Italic urbanism.

PAST LECTURES

Del Chiaro Lectures 2021

John Pollini, a former student of Mario Del Chiaro, gave the Spring 2021 Del Chiaro Lecture, “Augustus Caesar: Image to Icon.” It was sponsored by the Del Chiaro Center, the Ancient History and Mediterranean Archaeology Program and the History of Art Department at UC Berkeley. There were some 200 registered attendees and the lecture was met with lively discussion.

Del Chiaro Lecture 2022

May 2, 2022
“Sacro-Creative Action Within and Beyond Rome in the Fifth Century BC. ”

Will be given by John Hopkins, Associate Professor of the art and archaeology of ancient Mediterranean peoples, Department of Art History and the Institute of Fine Arts at New York University. May 2, 2022 05:00 PM, Pacific Time. For further info: Contact Lisa Pieraccini at lisap@berkeley.edu

Mediterranean Archaeological Tourism Exchange

This is the only event of its kind: home to the world’s first and largest exhibition hall of archaeological heritage including “ArcheoVirtual,” an innovative international exhibition of multimedia, interactive and virtual technologies; a place for in-depth study and dissemination of themes dedicated to cultural tourism and heritage. www.borsaturismoarcheologico.it
ANNOUNCEMENTS

Potentino field school
Seggiano, Grosseto
May 28, 2022 to June 24, 2022

A new and innovative project will take place in June 2022 at Potentino Castle (www.potentino.com), near Seggiano (Grosseto). Seggiano is nestled in the northwestern foothills of the scenic Monte Amiata, next to the better-known Val d’Orcia. The dramatically beautiful unspoiled landscape produces excellent wines, coveted cheeses, and olive oil from a special cultivar that is only found in this region, the Olivastra Seggianese. The new project, a partnership of Franklin University Switzerland and the Abess Center for Ecoscience and Policy at the University of Miami, will focus on the heritage, archaeology, and biodiversity of this fragile landscape. The research design of the Potentino Exploration Project and Field School combines archaeological excavation, heritage studies, archaeobotany, biodiversity studies, land survey, and archaeometry as part of an interdisciplinary regional landscape analysis of the area around Potentino Castle and the Seggiano Valley. The goal is to produce an integrated, transdisciplinary study of the area to provide crucial data for long-term planning and policy-making that can be connected to the holistic environmental and social framework set forth in the UN’s Sustainable Development Goals. The project aims to increase awareness of the ethical management of endangered cultural and natural heritage while also connecting to and respecting the local community.

The project will be co-directed by Meryl Shriver Rice (Abess Center) and Greg Warden (Franklin University Switzerland). Students can enroll for up to two courses (6 credit-hours) through Franklin University. Dr. Shriver Rice will teach an interdisciplinary environmental science course where students will learn the fundamentals of biodiversity measurement methods in the context of socio-ecological systems in the Seggiano Valley, Italy. Dr. Warden will teach a course that will introduce students to all aspects of archaeological field methodology, from actual excavation and documentation to the processing and study of material culture.

For more information write to gwarden@fus.edu or www.potentinoexplorationproject.com

The archaeological area of Tuscania is comprised of several Etruscan necropoleis distributed all around the modern town. It is believed that the different necropoleis belonged to the same Etruscan city, located in the archaeological area of Colle di San Pietro (San Piero Mill). LUNA started to investigate two newly discovered “cities of the dead.” In 2005, with the support of CAMNES since 2011, belonging to the Hellenistic period (323 B.C. - 31 B.C.), the project is planned to explore a new necropolis, Sotto Pizzato, starting from 2022 in partnership with the University of Naples Federico II.

EXPERIENCE EXCAVATING 2500-YEAR-OLD ETRUSCAN TOMBS
Further details of the archaeological projects of CAMNES and LUNA are available at: www.camnes.org www.imperoproject.com

NEWS FROM THE FELLOWS

University of California, Berkeley
Darcy Tuttle is a PhD student in the Ancient History and Mediterranean Archaeology Program at UC Berkeley. Currently, her research focuses on ancestor cult in the Italian peninsula, with a particular focus on the Etruscans and Romans during the mid-republican era. She is particularly interested in the role of sensory experience in the creation of familial memory and history. As part of her recent M.A. thesis, “Almost Alive and Breath: (Afterlife) Inside the Tomb of the Scipios,” she explored how the Etruscan ancestor cult practices and tomb architecture may have influenced elite Roman funerary and historiography in this period.

Fifth Field School at Monteverdi
May 24 – June 18, 2022

The field school excavations focus on the remains of the Etruscan sanctuary and Republican village of Podere Cannici, and on the deserted Medieval village of Castellaraccio di Monteverdi, along with the middle valley of the Ombrone river. These sites represent a unique occasion to investigate economies in transition and settlement patterns in the territory of Paganico.

Courses are aimed at students, early career scholars and those passionate about archaeology, classics, art history, anthropology and cultural heritage management. No prior experience is required.

The number of participants is limited to 16 to ensure an exceptional learning experience. The excavations are carried out by the University at Buffalo – SUNY in collaboration with the Soprintendenza Archeologia, Belle Arti e Paesaggio per le Province di Siena, Grosseto e Arezzo, Michigan State University and the Cooper Union for Advancement of the Science and Arts of New York. For more info contact; www.imperoproject.com.

The course is a fundamental introduction to stratigraphic excavation methods and to studies of excavated artifacts. Subjects include excavation methods and their application, analysis of built structures and archaeological features, context analysis, finds handling and recording, and studies of ceramic, glass, metal, bone, and numismatic material.

The field school is located near the modern town of Paganico (Grosseto, IT), in the breath-taking Ombrone river valley close to Montalcino, Siena, and Grosseto.

2021 “Galileo Galilei International Prize” for Archaeology and Etruscology awarded to Dominique Briquel by the Italian Rotary Club.

Dominique Briquel (below), Professor Emeritus of the Université de Paris Sorbonne, member of the Académie des Inscriptions et Belles Lettres and Académie Royale des Inscriptions et Belles Lettres of France, has been awarded the 2021 “Galileo Galilei International Prize” for Archaeology and Etruscology by the Italian Rotary Club.

Briquel is professor emeritus at Sorbonne University and is a member of the Académies des Inscriptions et Belles Lettres and Académie Royale des Inscriptions et Belles Lettres. He was awarded the 2019 “Galileo Galilei International Prize” by the Rotary Club of Sorbonne.

Briquel is a member of the International Academy of Etruscan and Italic Studies and has been awarded the 2016 “Premio alla Casa di Studi Italiana” in addition to the 2012 “Premio alla Casa di Studi Italiana.”

Briquel is the author of numerous books, publications and scientific journal articles.

Review by Jean MacIntosh Turfa

This volume of papers from the International Mediterranean Tuscan Conference 2018 (held at Paganico, Grosseto, Italy = MEDITO I), initiates a series of invited papers on new research into the Roman-era and Late Antique development of regions of Tuscany known for their Etruscan and Italic past. General topics include Landscape Archaeology, Religion and Landscape, and Rural Settlements and Natural Resources.

According to the editors, “Ultimately, what emerges from this in-depth study of river valleys, urban centers, and coastal settlements is an understanding of a dynamic Roman territory of cities and villages, villas and sanctuaries, minor sites, and manufacturing districts in which the local population fought to establish and maintain connections with the wider Mediterranean.”

Among the papers included are some familiar names and some new prospects, for example (from the table of contents):

- "Rusellae and its Territory: From the Etruscan to the Roman City," Maria Grazia Celuzza, Matteo Miletto, and Andrea Zifferero;
- "The Etruscan Harbours of Vetulonia and the Extent of the Prile Lagoon: First Results of a New Research Project," Camilla Colombi;
- "The Northern Etrurian Coast: The Vada Volaterrana during the Roman Period: New Data to Reconstruct the Ancient Landscape," Stefano Genovesi;
- "Archaeological Excavations in Vignale (LI): A Lens for Framing the Landscape in Roman Times," Elisabetta Giorgi;
- "Etruscan-Roman Populonia: Recent Research on the Sacred Area of the Acropolis," Cynthia Mascione;
- "The Fortress of Poggio del Molino and Piracy: A Contribution to the Definition of the Late Republican Landscape of Populonia," Carolina Megale;
- "New Excavations in the Etruscan-Roman City of Vetulonia: The Domus dei Dolia," Simona Rafanelli;
- "The Universita di Firenze at Cosa (2016–2018),” Ilaria Romeo and Dario Panariti;
- "The Late Etruscan and Republican Settlement at Podere Cannicci: (Civitella Paganico — Grosseto),” Alessandro Sebastiani;
- "The Missing link: A Nucleated Rural Centre at Podere Marzuolo (Cinigiano — Grosseto),” Astrid Van Oyen, Gijs W. Tol, and Rhodora G. Vennarucci;


Review by Jean MacIntosh Turfa

The focus on textile technology and economy as an index of urbanization and the interaction of diverse cultures, found in the earlier scholarship of Elizabeth Barber (*Prehistoric Textiles* [1991], *Women’s Work* [1994]), has become a rewarding means of studying ancient societies. *Making Cities* was produced as part of the recent, five-year EU-funded project (“PROCON: Production and Consumption: Textile Economy and Urbanisation in Mediterranean Europe 1000–500 B.C.”) directed by Margarita Gleba at the University of Cambridge for the study of ancient textiles and related issues. This book should serve as basic background for university courses on the ancient city and for readers interested in urbanism, Etruscan and Italic culture or European society and technology. We can learn much more about the creation and character of cities by examining the seemingly homely activity of textile production, as important an activity in antiquity as food production. Details of textile technology and their adoption/adaptation show associations between Etruscan culture and other societies widely distributed across the Mediterranean and adjacent Europe.

*Making Cities* began as a set of conference proceedings but has been augmented by additional, invited papers. The latest discoveries are presented by the excavators themselves or by other active researchers. Some chapters deal with the Italic Iron Age and many others offer precious information on related developments in Europe and Iberia. Many chapters tell (in English) of discoveries that until now could only be found in publications that are difficult to access (like recent excavations of Iberian first-millennium BC sites published only in Catalan or in journals that are hard to find outside of Spain).

Christopher Smith’s concluding chapter is an excellent summary indicating textile-related aspects of the conference/papers. See also the essay by craft specialist Albert Nijboer (“Cooperation and Technological Transfer in the Western Mediterranean, 1000–700 BC”), which includes literacy and monumental architecture in the criteria for analyzing Iron Age urbanism.

Sites/cities covered range from the Chalkidike, Crete, Athens and Corinth to Hallstatt Europe, France and Iberia, with articles on Italy covering the Veneto (two articles), Murlo, Perugia, Orientalizing Vulci, Tarquinia, Archaic Rome, South Italy, western Sicily and early Punic Sardinia, with essays on social aspects of colonization in Italy (by Corinna Riva) and a fascinating, brief analysis of the social developments evidenced by the pithoi of early Tyrrhenian Italy (by Phil Perkins).

The book, in open access, is well illustrated, with many color images. It is aimed at an academic audience but will be of interest to laymen as well.

NOTE: I reviewed the MS of this book for the publisher and have worked on related projects with editor/author Gleba.

Adriatic Etruria/Etruria Padana: new sources

Etruscan culture in the Upper Adriatic region is emerging as a major focus of research and excavation, bringing to light cities and activities, such as epigraphy, comparable to those known for Tyrrhenian Etruria.

Excavations at sites such as Marzabotto-Kainua, Adria and Spina, and intensive analyses of past finds from old collections illustrate sophisticated early developments that kept pace with the major Tyrrhenian cities and show the cross-fertilization of mingled cultures including Etruscan. Several new publications in print and/or online illustrate this.

The University of Bologna has furnished some websites (2021) describing their archaeological projects, with good illustrations of sites:

Kainua-Marzabotto (https://site.unibo.it/kainua/), with aerial views of completed excavation sites and notes on projects such as identification of faunal and botanical samples.

continued on page 36
that, as well as the admixture of other ethnic cultures Mantua retained their Etruscan cultural identity, and inscriptions than any other except Spina in the upper century through crises of the 4th century down to the flourishing port of Adria, surviving from the later 6th which names or other data were once recorded. The understanding of the objects – here entirely vases – on sees here how the social significance and personal approach and suggestions for the interpretation of the amazing finds made over the last 40 years. She traces evidence of early ritual gatherings and cults from the end of the 10th century through the 6th century BC, beginning with votive offerings, followed by the burial (end of 9th century) of an unusual epileptic boy, and sacrifices at Pian di Civita with analyses of burials beginning with votive offerings, followed by the burial (end of 9th century) of an unusual epileptic boy, and sacrifices at Pian di Civita with analyses of burials (Raetic, Venetic, Celtic, Greek) becomes evident when the epigraphic finds are tabulated by date, context and vase form, as they are here in several useful Tables within the text.

In fact, throughout the book, over 200 inscriptions and over 100 graffito are indexed by their CIE numbers (CIE 20001 through 21071: see index pp. 235-242). Many objects were incorporated in the CIE after the publication of the second edition of Etruskische Texte (G. Meiser et al., Hamburg: Baar-Verlag, 2014: “Adria (Ad)” vol. 2, pp. 799-802) and are not illustrated with photos or drawings. Most inscriptions can be found in the twelve plates at the end, taken from the CIE drawings, but casual readers may find it difficult to visualize items under discussion. This book is a reference work for scholars and specialists who are familiar with Etruscan epigraphy.

Letterforms are analyzed to indicate possible cities of origin or influx at different times (Orvieto, Vulci, Veii) and onomastic data are studied to show the variety of names, families, and ethnic groups that were using writing from the Late Archaic into the Hellenistic period (2nd c.) Vases inscribed range in fabric from bucchero through plain and coarse ware to transport amphorae, with several Attic imports as well. Very many inscriptions are single letters or signs/symbols, some probably maker’s marks or other indicators of manufacturing or commerce (for instance noting capacity). Votives may carry the term al for gift or donation. Many bowls, plates etc. are inscribed on the exterior of the base/foot, since they were intended to be stacked upside down after use in libation or dedication. Many names, rather than longer epitaphs, were inscribed simply on grave goods, and votives often have parallels in vocabulary or formulae with finds from the Tyrrhenian sanctuaries such as Gravisca or Pyrgi. In the Canalbianco necropolis, of 400 tombs 100 had simple Hellenistic inscriptions. Curious all of the six Greco-Italic transport amphorae inscribed in Etruscan came from funerary contexts. Each humble epigraphic find was once a deliberate choice in a person’s or family’s life, and we begin to sense that from the names and marks of their Adriatic authors.

Additional recent publications not yet reviewed:


A study of the history of Blera and its surrounding territory, including San Giovenale and San Giuliano. With maps illustrating the landscape, roads, and rivers.


An in-depth study of depictions of griffins as bronze protomes. Examples from Etruria and central Italy include Brolio (Val di Chiana), Praeneste, Tarquinia, Trestina, and Veturia. Architectural griffins in terracotta as comparanda include examples from Murlo and Acquarossa.


Papers on landscape, cultivation, and settlements illustrated by general and detailed maps.
chaeological finds such as the cults at Tarquinia-Ara della Regina and in the Roman Forum Boarium. City development including planning, defensive walls, and social developments, as well as Tarquinia’s early position in international exchange (pages 49-55) are all considered, with up-to-date references (bibliography pages 178-189) on all aspects of Etruscan urbanization. This book should stimulate more thought on the behavior of society in the early cities of Etruria, thanks to Bonghi Jovino’s authoritative analyses.

Most mirrors have little or no decoration, or perhaps a border pattern or palmette in the exergue; later mirrors are smaller and often cast in one piece with the handle, which is roughly modeled with a doe’s head terminal. No. 23 is the cover of a box-mirror, with a Dionysiac relief scene. (No. 27 features an early 4th-century frenzied maenad on a tang-mirror.) Several engraved scenes illustrate styles and popular subjects of the late 4th and 3rd centuries: fine comparanda for future discoveries or students’ research. Iconography is carefully discussed and well documented by Bell and Nagy, who point out special traits and additional examples from related workshops. For instance, No. 10 features a nude “Lasas” figure who wears an unusual Phrygian cap with coxcomb ornament. Other subjects include Perseus (No. 11), Menrva running in a field of flowers (No. 14), Eros and a warrior (No. 15). No. 24 illustrates the four-figure “conversation scene” with architectural backdrop and inscribed labels providing curious names for the characters; No. 25 depicts Menelaos threatening Helen (see the lengthy discussion of this type of scene in late-5th—early 4th century mirrors, pp. 61-63). The Judgement of Paris appears on a tang-mirror in Seattle (No. 28): although not labeled, three of the four figures wear Phrygian caps; the draped female who does not is plausibly identified as Hera. Throughout, figures and scenes are succinctly analyzed and parallels in iconography and style are generously provided, as well as notes on the history of the various collections. An indispensable part of the mirrors corpus, it also offers some background for Etruscan technology as well as art and iconography.

As one would expect, some countries have major museums with very large numbers of Etruscan mirrors while others have numerous small museums, many with only a tiny sample, often fragmentary and without provenance. In the beginning, the whole effort was criticized by some authorities as being retardataire, old-fashioned, a vestige of the 19th century obsession with classification and cataloguing. And yet, anyone interested in material culture, especially one like the Etruscan where there is virtually no extant literature, must realize the significance of these items. It is critically important to have data recorded, analyzed and easily accessible before it is lost. Most of us do not enjoy the tedium, attention to detail, patience and time it takes to locate and catalogue a lengthy series of objects, but we should be grateful to those who do this work; we are often quick to use their efforts to illustrate or reinforce our own theories and ideas.

Ingela Wiman treats twenty mirrors in this volume. Of these, only two are in Norway, both in Oslo’s Kunstdistriktmuseum. The remaining eighteen are in Sweden with a majority (nine) in Stockholm’s Medelhavsmuseet. There are three mirrors in private Swedish collections, and two (Nos. 8 and 17) have modern engravings added to ancient blank discs. This volume is the first publication for eight of the mirrors. Some examples are only minimally engraved (Nos. 15, 16, 20) while one is fragmentary (No. 14, a handle). Almost all of the authentic mirrors represent well-known Etruscan types: the Spiky Garland, Three-Parted-Disc, and Laurel Garland Groups and mirrors with a familiar Lasa or the Dioskouroi. Only three mirrors have (possible) provenances. This, despite the fact that Wiman has done an excellent job of tracking down archival material to establish exactly how and when many mirrors were acquired for a specific collection. This attention to mostly late 19th century collectors and their habits is useful in the ongoing interest in Etruscan reception.

From an iconographical point of view perhaps the most interesting mirror (No. 12) was purchased in 1963 by the archeologist-manqué king, Gustav VI Adolphus of Sweden (1882-1973). The obscure subject (It is known from only one other mirror, Florence 605) represents Uthste (Odysseus) and Ziumithe (Diomedes) watching someone (Palamedes or Helene) descending into a well. An obscure inscription on the top rim may refer to a family name, Alathna. This may be a variant of Alethna or Alethnas, a family associated with Musarna.

Wiman’s meticulous attention to detail is seen throughout the text. This useful quality, especially her citing of relevant parallels for specific idiosyncrasies of a given mirror’s iconography or technique, is much appreciated. It is not always evident in some earlier volumes of the CSE. Chemical analyses of the bronze alloys of all of the mirrors in public collections are reported in the Appendix. These tests were done in 1985 and 1988. Perhaps for this reason all citations are to museum accession numbers. It would have been much more convenient if the current CSE numbers of the mirrors were added to the list. In addition, I must warn the reader that there are numerous typographical errors and citation inconsistencies in this section. These only add to the confusion and often make it difficult to know which mirror in the catalogue is being referenced.
Martha Content Little Sharp Joukowsky, a world-renowned archaeologist who managed to transcend the burdens of her middle names - never content in the face of social injustice or lax scholarship; little in physical stature but hugely influential among scholars of Ancient Greece, Egypt, and the Near East; and anything but sharp, whether mentoring grad students, tolerating editors, or indulging the dogs that accompanied her during fieldwork—died, after protracted illness, at her Providence, Rhode Island home on January 7, 2022. She was 85.

Professor Joukowsky was widely honored by her peers for deepening their understanding of Neolithic ceramics through pioneering advances both in excavation technique and data analysis. Professor Glen W. Bowersock, an authority on Ancient Greece and Rome, noted, in a celebratory volume presented to Professor Joukowsky when she turned 65: “I have always said that as a historian I am merely a scavenger who comes along to see what others have worked so hard to discover. You,” he said of his colleague, “have been the discoverer,” adding “but not only that. You have been the interpreter, the mediator, the diplomat and the muse.”

Proof of that wide-ranging impact finds expression elsewhere in the birthday book, which includes salutations from foundation and university presidents, library directors, refugees, hotel cooks, archivists, four generations of family members, Bedouin camel drivers, Baptist ministers, two movie stars, one convicted mayor, a hotel porter, a Russian orthodox archbishop, a high-ranking Gambian diplomat, and grateful reminiscences from some of the hundreds of students Professor Joukowsky educated in the classroom and in the field.

Professor Joukowsky received her Doctorat d’Etat from Paris I Pantheon Sorbonne in 1982 based on her dissertation on prehistoric Aphrodisias, a predominately Greco-Roman site in Turkey. From 1982 to 2002, she taught at Brown University’s Center for Old World Archaeology and Art and the Department of Anthropology. She served as the President of the Archaeological Institute of America (1989-1993) and a Trustee of both the American University of Beirut and Brown University.

Over the course of her career, Professor Joukowsky conducted fieldwork in Lebanon (1967-1972), Hong Kong (1972-1973), Turkey (1975-1986), Italy (1982-1985), and Greece (1987-1990), but it was her 15 years of excavation in Jordan of the Great Temple at Petra, a colonnaded complex built by the Nabataeans, that earned her the greatest recognition, both for the discoveries she made and the under and graduate students she mentored. Vartan Gregorian, a close family friend and former President of Brown University from 1989 to 1997, characterized her ceaseless energy as a “one-person swarm.” The professor acknowledged her unusual stamina in a letter to a friend describing a typical work week: “I have had seven honors to read, four Ph.D. defenses, two masters students’ meetings, along with my own writing, serving on university committees, grading undergraduate exams and reading student papers, not to mention good old-fashioned teaching. As such, I am kept off the streets and out of harm’s way.”

Well, not always. When the Six-Day War halted her excavations in the Beqaa Valley, the professor ignored State Department warnings and returned to the site less than a week after the cease-fire. She showed a similar tenacity, after an earthquake devastated the Hellenistic city of Aphrodisias, in Turkey, by surveying the damage to her students’ trenches even before the aftershocks had subsided.

Professor Joukowsky brought a field-marshal authority and style to all her digs. She favored khaki pants and tops, a desert uniform she embellished with a military cap bearing oak-leaf clusters, a millinery extravagance dramatically at odds with the three-tiered tulle veil (fastened to a coronet of seed pearls) she wore when she married her college sweetheart A. W. Joukowsky, an entrepreneur and philanthropist of Russian noble lineage. (Mr. Joukowsky predeceased his wife in 2021.) During their 64 years of marriage, the couple cherished their three children, many grandchildren, as well as some two-dozen dogs, most of which bore names honoring the ancient cultures the professor studied. Her canine companions included namesakes of a Phoenician god (Melqart), a Roman emperor (Caesar) an Imperial general (Pompey), a Nabataean god (Dushara), and an Egyptian deity (Resheph). Occasionally, she would veer from archeological resonant appellations: She named one of her dogs Pushkin, in recognition of her husband’s origins, and had a beloved terrier named Mephistopoles, a nod to a devilish spirit that all who knew Martha Joukowsky will recognize and miss terribly.

Martha C. L. S. Joukowsky 1939-2022

*The New York Times*

David Gordon Mitten died on January 18, 2022 at age 86. His academic home, after completing his BA in Classics at Oberlin in 1956, was Harvard University— the Art Museums, Harvard’s excavations at Sardis, the Department of Fine Arts, the Department of Classics. The American School punctuated his career: at the outset with a Fulbright fellowship 1959-60 and the Capps fellowship 1960-61, and then a late-career honor as a Whitehead Professor 1990-1991. He represented Harvard on the Managing Committee from 1978 until his retirement in 2010.

From his earliest days on the Harvard faculty he wrote often on objects in the Museum collection, first the lamps in 1959, then a Gorgon in 1962, then a hoplite, then some protomes. While all manner of ancient objects drew his interest, David is perhaps best known for his work on bronze statuary (e.g., *Classical Bronzes* 1975, and with Suzannah Doering, *Master Bronzes from the Classical World* 1967), but his Harvard dissertation was grounded in the archaeology of Isthmia, “Terracotta Figures from the Isthmian Sanctuary of Poseidon.” The intended excavation volume never came to pass, but archaeology always figured prominently in his life.

Sardis, and in particular the synagogue, framed his career, from a 1965 article on the synagogue and shops to a 2008 paper on the spolia found in the building. In between, David served as Assistant Director of the Sardis expedition starting in 1969 and Associate Director from 1976.

Such a passion for the ancient world and its artistic achievements fueled his teaching. He thrived in the setting of the Harvard Art Museums where he could place antiquity in the hands of his students. Perhaps his interest in numismatics and support for the American Numismatic Society grew from the fact that coins were easily shown to students and were hard for them to break! He worked diligently not only to expand the Harvard Museum’s teaching collections, but also to develop the Harvard extension courses in museum studies.

In 2010, David’s former students and friends paid tribute to his legacy as a teacher and curator with the volume *Teaching with Objects: The Curatorial Legacy*.
During celebrations of military victories, conquering in unlikely places. In the town of Lavinium, the townspeople were expected to curse for an entire month in reverence of Liber, identified as the god of wine. In his own research, he showed that Latin was always as rambunctiously diverse and demotic as any living language. His point was not that much of Latin usage deviated from the argot of the educated Roman elite, but rather that this argot was no purer a form of Latin than any other.

His first book studying the language in all its earthiness was The Latin Sexual Vocabulary, published in 1982. By looking at the Romans’ attitudes to obscenity, he offered a perspective on them that was relatable and elite, but rather that this argot was no purer a form of Latin than any other.

After his second book, Bilingualism and the Latin Language (2003), came The Regional Diversification of Latin (2007), in which he dispelled the myth that classical Latin was without regional dialects. In An Anthology of Informal Latin (2016) he introduced readers to a gamut of non-literary texts that included a treatise on medicine for falcons and early Roman jokes. Together, his books serve as a reminder that Latin was not just the language of politicians, philosophers and poets, but also of normal people going about their lives. Recently, other Latinists have sought to amplify the voices of those traditionally left out of the classical canon; but whereas much of this recent work has sprung from a progressive commitment to equality as a good in itself, Adams felt no such polemical impulse. He was interested in the diversity of Latin just because he wanted to explore something nobody had studied before. For him, that was the point of scholarship.

James Noel Adams, known as Jim, was born in Sydney in 1943. He was educated at North Sydney Boys’ High School, then the University of Sydney. After graduating with a first he went to Brasenose College, Oxford, as a commonwealth scholar and completed his doctorate there in 1970. His flight to Britain would prove to be his last. It gave him such a fear of flying that he never returned to Australia, although he did stay in touch with his relatives there. Despite studying ancient Rome, he never visited Italy.

His first post was in Christ’s College, Cambridge, after which he took up a lectureship at the University of Manchester. A cricket enthusiast, he played for several league clubs in the Manchester Association into his fifties.

He remained in Knutsford, a town near Manchester, even after becoming a senior research fellow of All Souls College, Oxford, in 1998. Although he liked Oxford and would go there two days a week, he preferred to maintain some distance from its privileged environs.

As a member of All Souls he was not obliged to teach yet he supervised the doctorates of many graduates and spent several hours each morning corresponding with them. He had a way of calming students who felt intimidated to meet him, politely encouraging them to think of him as a scholarly equal.

There is perhaps no Latinist alive today who has made such a contribution to the discipline, and few eminences in the field who have not benefited from his correspondence. “Adams’s books will still be quoted in a couple of centuries,” said Giuseppe Pezzini, a fellow at Corpus Christi College, Oxford, and one of Adams’s former students. “That can’t be said of many books in the discipline.”

Fount of Wonders, continued from page 40

reconstructed by Gian Luca Gregori from names on altar inscriptions. One could imagine a ritual reenacted in San Casciano dei Bagni, in a local transposition of distant rites, above the pre-existing basin, characterized by the great bull in bas-relief.

Treasures from the deep

But the biggest surprises of the excavation campaign came from the deepest heart of the sacred basin. As if sealed by the collapse of a mighty travertine column, ancient offerings thrown into the hot water re-emerged intact. The votive deposit has disclosed more than 1200 Roman coins, (Fig. 5. a handfull, above ) mingled with bronze, lead, and silver statuettes of ancient offerents, small fauns and Lares for protection of family sanctity. Some bronze clubs could allude to the presence of the cult of Heracles Salutare, attested to from an epigraph on an altar (today lost) from nearby San Pietro Aqueaeoutus in the territory of Allerona.

The preservation of the material found is amazing: the peculiar physico-chemical composition - of the water has, in fact, allowed the objects to be conserved in a totally anaerobic environment. Metals thus have no patinas or corrosion and appear with the same shine and colors as when they were thrown into the sacred basin.

Most of the votive material, concealed by the collapse of the column, follows the lifetime of what is known of the sanctuary of San Casciano dei Bagni, from the reign of Augustus to the time of the Severans (from the beginning of the 1st to the beginning of the 3rd century AD). On the other hand, a recess next to the bottom of the basin yielded much older finds, which date to the centuries when these aquae Clusinae were a place of veneration for the Etruscans.

A Putto for the Etruscan Gods

The excavation revealed a sequence of depositions of bronze statues and ex votos; of particular note are an aniconic lead plate that could symbolize an infant in swaddling clothes and, immediately above it, a bronze putto (see Fig.6, p.40) depicted in a semi-sitting position. The engraved leg of the putto, by an Etruscan artist of the early 2nd century BC, bears the names of the deities venerated in the Etruscan sanctuary to which the figure was offered.

The patient and complex reading of the Etruscan inscription, which we have entrusted to Prof. Adriano Maggiani, will soon yield a cross-section of the “sanctuary before the sanctuary.” In all likelihood this votive material, which was already present in the thesaurus of the sacred area in the Etruscan age, with the re-foundation of the cult at the time of Augustus, was given alternative expression in the new basin. This testifies to the birth-giving sacredness of that hot water, around whose cult revolves the cosmos of the Bagno Grande of San Casciano.

Hypothetical reconstruction of the sanctuary, with altars arranged along the edge of the basin,(ill. Ginevra Ghelli).
The story of the discoveries in the fourth excavation campaign in the summer of 2021 at the Bagno Grande of San Casciano dei Bagni are perhaps inspired by a bull. In an area that is increasingly defining itself as the center of the sanctuary complex, there emerged a large basin of travertine, built in the Augustan Period; it was filled with hot water (38°-42° C) almost two meters deep (Fig.1,2). On one of the blocks jutting out from the hot mud appears the head of a bull, carved in bas-relief (Fig.3). It is not one of the many bucrania (bull’s heads), often accompanied by festoons and garlands, that decorate Roman monumental reliefs. The Bagno Grande bull, complete with horns, hair, eyes, muzzle, and a hole on its forehead that in all likelihood held a metal insert, occupies a particular position: it does not decorate the outside of the basin, but its interior, and is likely located at the original water level.

In the Fount of Wonders
by Jacopo Tabolli and Emanuele Mariotti
adapted from Archeo

The excavation of the sanctuary of San Casciano dei Bagni stands out as one of the most exciting archaeological sites of the moment: new and surprising discoveries are revealing the history of this fascinating place, sacred to the Etruscans and the Romans.

In myth, ancient springs are often discovered by fantastic creatures in dramatic moments, such as the foundation of the world. When the Muses and the Pierides challenged each other in a song competition on Mount Helicon, the celestial voices of the goddesses were heard, raised as if to threaten the sky. It was then that on the slopes of the mountain, Pegasus, the most famous horse of myth, struck the rock and in that place sprang the Hippocrene spring, known precisely as the “spring of the horse.” The very name of Pegasus, from the root word pege, which in ancient Greek means wellspring, indissolubly binds the fantastic animal to the discovery of water. Many centuries after the time of myth, at a dramatic time for the fortunes of central Tyrrenian Italy, in the 5th century AD, on his famous sea voyage to Gaul, the Latin poet Rutilius Namatianus (De Reditu Sueo, 240-260) still draws on myth to tell in elegiac couplets the etymology of the immense Taurine Baths, the Augeae Tauri, of Civitavecchia, whose profile, visible from the sea, stood out imposingly on the hills.

The sign of the bull

Rutilius tells us that a divine bull kicked up the earth and that with the movement of his horns, there gushed forth the source of hot water, the heart of the spa of the Imperial age. This bull was none other than Zeus in disguise, in the myth cycle of the kidnapping of beautiful Europa, daughter of Agenor and sister of Cadmus, king of Thebes. In actuality, the name of the Civitavecchia spa complex does not evoke the memory of the myth of the bull of Zeus but is linked with the equestrian gens Statilia and specifically with one Titus Statiliius Taurus, to whom we owe the construction of much of the western complex of these thermal baths.

Fig.3. Bull’s head; forehead hole likely held metal insert.

Excavation has revealed that under the jaws of the bull, complete with horns, hair, eyes, muzzle, and a hole on its forehead that in all likelihood held a metal insert, occupies a particular position: it does not decorate the outside of the basin, but its interior, and is likely located at the original water level.

With feet of lead

The excavation in the summer of 2021 has revealed other elements that, together with the altars, help to define the ritual context of the basin. In fact, what has re-emerged are a singular series of lead feet with traces of silver (Fig.4), which were found housed inside metal inserts carved in the travertine: these include the feet of adults, of young people and even children (note footprints, left rim of basin, Fig.2). But not that alone. Patient work conducted in the mud by the archaeologists allowed them to unearth impressions carved in the shapes of ears and hooves; traces of metal drippings in these impressions indicate that they held metal pieces in antiquity. In the first excavation campaigns ex votos of ears evoked the Etruscan-Italic tradition of offering the auditory organ in the binomial which binds the need for healing the ear - thanks to hot spring water - to the metaphorical value, almost oracular, of the divinity listening to the prayers of the faithful.

On the other hand, the impressions of hooves found cascading down the interior of the basin certainly correspond to cattle, perhaps only bulls. One must be cautious, however, in interpreting the connection between the bas-relief on the inner wall of the basin and the hoofprints on adjacent surfaces.

On the whole, the data that emerge from the decoration of the rim of the basin suggest that they corresponded to so-called vestiges, the “footprints” found predominantly in connection with cults of Isis; this was suggested by Valentino Gasparini. They are the footprints in which the worshippers in the sanctuary could place their own feet, and which represent, at the same time, an offering itself to the divinity. If the dating to the end of the 2nd century AD is correct, one must look for comparisons for this ritual — an unicum in Etruria — in Roman Africa.

It is perhaps no coincidence that among the prominent families who offered the altars in the Severan Period at Bagno Grande, some were patrons of the Numidian city of Diana Veteranorum or were honored in the African city of Abbir Maius (in today’s Tunisia, editor’s note); this information has been Continued on page 39

Fig.4. Two shod lead feet, found on east side of the basin.