

I enrolled in the Summer Archaeology Field School through the Lorenzo de' Medici Italian Institute (LdM) and Center for Ancient Mediterranean and Near Eastern Studies (CAMNES) to build my artistic, historical, and general scientific background through an interactive field school while also learning about the current Italian culture. While I fully expected to fulfill all of my desires for the course, the overall experience FAR exceeded my hopes for my month studying in Tuscania, Italy. I entered the multi-disciplinary course with goals in the three areas of scientific development, artistic understanding, and societal history and development, and am very satisfied with my findings in all three areas.

The coursework placed me into groundbreaking archaeological discoveries (pun intended) in the Etruscan 'Pratino Necropolis' dating from the Fourth to First Centuries before Christ (BC). The site work was incredibly exciting as my colleagues and I uncovered and extracted many intact ceramic, glass, and bronze vessels in addition to uncovering bones and fully revealing two underground chamber tombs. I even discovered and excavated a side burial which is now informally named 'Darryl's Tomb' for the work that I did excavating the single tomb. An Italian film crew documented our entire excavation to eventually produce a documentary of the dig site, and I actually starred in the filming during the artifact extraction in the side burial that I discovered. As the work is still in progress and portions are waiting to be published included in this report are my weekly excavation journals, which cannot be shared publicly yet provide a great amount of interesting information about the excavation process at the Pratino Necropolis.

In the process of the classwork and fieldwork I not only got to learn the scientific stratigraphic process of archaeology but also performed surveying and drawing operations that are used in other scientific disciplines, saw the results of interior 3-dimensional reproductions of tombs, and took part in the demonstration of 3-dimensional scanning of the surface of an existing necropolis using a semi-autonomous hexicopter 'drone' fitted with a high resolution camera and GPS tracker. GIS and imaging software (such as ArcGIS) then stitched the data together to produce the 3-dimensional profile of the necropolis surface. While this technology does not directly assist with daily excavation operations, it could be used both before an excavation to determine where to begin excavation work, and after completion for site demonstration. The virtual nature of the product allows for individuals not physically on the site to have a more physical experience with the site than 2-dimensional still images. CAMNES was considering the technology for the fact that they could exchange information with funding sources and also save site information for later use by other archaeologists, in online productions, or in a museum setting alongside artifacts. 3-dimensional scanning and mapping of the interior of existing tombs has also been used in Italy for the same purposes, but not on the Pratino necropolis excavation site as of yet.

The art of the Etruscans is very famous and helped influence that of the Romans, whose impact was worldwide. I was fortunate to see many famous sites such as the frescoed tombs of Tarquinia, the large tumuli in Cerveteri, the Tomb of the Portico and Queen's Tomb in Tuscania, and all of the famous Etruscan artifacts in the National Etruscan Museum in the Villa Giulia in Rome, including the statue of Apollo, the Sarcophagus of the Married Couple, many Greek and Etrusco-Corinthian ceramic vessels, bronze urns, and more. While entire classes (and even a major in Italian universities) are dedicated to the relationship of Etruscan art and society, a rather brief description of the two as described in the progress of the Field Course is beneficial for the context of my work and the history of the Etruscan people.

The Etruscan people descended from the Villanovans, an Italic people located in Etruria, with the shift between cultures occurring with the rise of Etruscan written language in the 9th and 8th Centuries. While the Villanovans lived before written language, an unbroken sequence of settlement in Villanovan and Etruscan

settlements tracing back to the Iron Age shows that the Etruscans did in fact descend from the Villanovan people. Villanovan Etruria saw the development of a hierarchical structure, shifting from agricultural-based hut villages to more advanced farming and manufacturing-based cities. Early Etruscan artwork was characterized by the use of geometric natural and fantastical scenes (before Greek myth arrived in Italy as well) painted onto ceramics. Cremation was the main form of burial, with 'hut urns' shaped after the building of the buried individual and bi-conical vessels very common. During the latter half of the 8th Century BC the Greeks arrived on the Italian peninsula and became highly interested in the Etruscan people, resulting in a great deal of Greek influence in Etruscan life throughout the entire time of the Etruscan people.

The Orientalizing period of the 7th Century BC was the golden age of Etruscan aristocracy and middle-eastern influence through trade with Palestine, Syria, Egypt, Lydia, and others. Middle-eastern materials, such as ostrich eggs and fine gold, were found painted with Greek and Etruscan decorations. The Greek 'Daedalic' style of art showing the human and natural narrative was found in sculptures and paintings, with Etrusco-Corinthian style with black and red paintings on white pottery exhibiting this influence. Meanwhile, the industrious Etruscans also developed their own style of pottery in 'bucchero' pottery, which is a dark ceramic on its exterior as well as at its core. This thin bucchero pottery's complete darkness was not a result of the materials used but rather from firing the pottery with limited oxygen, similar to gasification that is currently used for biomass conversion. Gold granulation and lost-wax method glass casting (but not blowing) was also used to make beautiful, intricate jewelry and monumental bronze and terra-cotta sculptures began to be produced for the wealthy. We viewed many of the most famous of these pieces of art at the National Etruscan Museum in Rome.

Orientalizing period aristocratic Etruscans performed burials in large chamber tombs inside impressive artificial circular mounds, or 'tumuli'. The coursework took our class to the nearby Necropoli del Peschiera, where we saw a tumuli partially carved into the volcanic 'tufa' stone with stone coverings completing the tomb and also to Cerveteri, where fully carved tumuli still stand intact. Stairs carved next to the tumuli (and later 'dice' tombs) provided access to the tomb roof for religious purposes (usually producing offerings). Meanwhile, poorer individuals were often either buried in a small side burial or cremated and placed in a simple urn.

The Archaic 6th Century was the golden age of the Etruscan civilization as the enlarging wealth of small-land owners, traders, and craftsmen built a strong middle class and caused the rise of the more organized city-state. Previous Etruscan cities were formed organically to the whims of the people in order to fit the needs and demands of the terrain. During the archaic period, cities such as Cerveteri, Veio, and Pyrgi began to be laid out in a manner resembling an urban grid, as similar to the Greek colonies of the south. Marzabotto, an Etruscan town near modern-day Bologna even had a stone with a cross in the exact middle of the grid at a point where lines connecting temples on the edge of the center met to mark the summer solstice. As the Etruscans built burial sites to mimic the living situation, necropoli followed with the times, with burial sites becoming more homogenous in location, cubic style design, and decoration, with an urban grid layout being used for locations such as the Necropoli della Banditaccia in Cerveteri, which we visited during the course. Coordination of this sort was in stark contrast to the extravagant tumuli of the preceding century, meaning that a greater degree of civil authority and cooperation existed during this time.

It is no surprise that the political and technological development of this time bled over into other peoples. The 6th Century was the time of the 3 Etruscan kings of the Roman Kingdom. One of these kings, Servius Tullius started the construction of the Capitoline Hill as well as the 'Cloaca Maxima' drainage system which removed water out of the swampy area that later became the Roman Forum. In fact, the Etruscans were excellent with water management, producing combined irrigation and drainage systems which were eventually adopted by the

Romans for the famed drainage system of Rome. The Etruscans in the modern city of Viterbo actually carved an impressive system of underground cisterns for water storage which have been used throughout history for purposes ranging from the useful (such as emergency shelters or transportation during medieval sieges on the city) to the more strange (including torture and papal orgies). You can now tour these underground tunnels in Viterbo, as I did with some fellow classmates, and still see the ancient Etruscan pick-marks.

While buildings and burials became more homogenous, their excellence certainly did not diminish. To the contrary, the Archaic period in Etruria saw the rise of fancy sculptures and decorations (mostly out of terracotta). The Sarcophago di' Esposi (Sarcophagus of the Married Couple), one of the most famous Etruscan sculptures in history, was produced during this time in Tarquinia as a sarcophagus cover. The two-piece terra-cotta sculpture (to prevent breaking during production and moving) depicts a husband and wife laying together enjoying wine at a banquet. Antefix sculptures decorated with gollums or human faces were painted in order to ward off evil spirits and to also hold and protect the ceramic roof tiles. Meanwhile, acroterial sculptures were placed upon the point of the roof of temples as a blessing for the gods of the Etruscan temples. The famous Archaic terra-cotta sculpture of Apollo was produced during this time as an acroterial sculpture. Archaic Etruscan art even has its own style 'Archaic Style' named after it. Archaic Etruscan art is characterized by a flat smile, almond-shaped eyes, flat, triangular hair and stiff, linear bodies. Many famous funerary frescoes in the underground chamber-tombs in Tarquinia were produced during this time, including the Tomb of the Hunting and Fishing and the Tomb of the Bulls

The glory of the Archaic period diminished during the Classical Age of the 5th Century BC, which brought the crisis of war to the Italian peninsula. The Etruscans fought many battles with Greek counterparts, particularly the colony of Syracuse, who destroyed the Etruscan naval prowess in the Tyrrhenian Sea, forcing trade up to the Adriatic Sea in Etruria Padana. This turmoil is evident in Etruscan art as the use of darker underworld scenes appear more frequently in tomb frescoes (most notably in the Tomb of the Blue Demons, which I researched to explain to the rest of the class during our visit to Tarquinia). The disparaged people were turning to religion and myth to explain the period's turmoil. However, the pain of the period did not entirely hurt Etruscan art. The lack of trading access forced the Etruscans to retreat to their cultural and artistic roots, with a return to using the mineral resources close at hand: metals. This produced an increase in bronze sculptures which began showing more realistic natural features, such as skeletal structuring and more defined muscling. The best example of this is the bronze sculpture "The Chimera of Arezzo" which depicts a the mythical three-headed beast (lion, goat, and serpent) 'Chimera'.

Hellenistic Etruria (4th – 1st Centuries BC) saw an economic renaissance and subsequent absorption into Roman society as inland aristocratic land-owners rise due to the 5th Century destruction of middle-class small land-owners. While Etruscan influence in Greece decreased due to the Greeks becoming uninterested with the Etruscans, Greek imports are once again found within luxurious tombs. Architecture shifted from 3-roomed temples to only 2-room temples, such as the Temple of the Queen's Altar in Tarquinia, which featured winged horses made from terracotta. Naturalism is the predominant feature of late Classical and Hellenistic Etruscan art. Advanced hair, muscling, skeletal structure, shading, 3-dimensional banquet scenes, and underworld mythology are characteristic of Hellenistic Etruscan artwork. Black-glaze pottery and engraved mirrors are also commonly produced in this time period. While the Etruscans never adopted the Roman method of glass blowing, blown glass artifacts have been discovered in Etruscan tombs from the Hellenistic era, showing not only a reciprocal adoption of cultures between the Etruscans and Romans.

I enrolled into the Archaeology Field School through the organization Academic Programs International (API), in order to take part in excursions additional to those provided in the coursework. API did an excellent job of executing these excursions, and I am very glad that I chose to participate with API. On our first full day in Rome, our API group did a grand tour of ancient Rome, including famous sites such as the Trevi Fountain, Piazza Navona, the Colosseum, and more. Our API group also traveled to southern Italy to visit the ruins of Pompeii, Mount Vesuvius, Sorrento, and Capri; and we also visited the 'Papal City' of Viterbo, a city of great cultural importance in Italy where the first Papal Conclave was held. These experiences exhibited these famous, historically and artistically significant sites in a very effective, efficient way that really allowed quality interaction with the locations. I was able to ask questions about the layout of Roman baths, hear the history of the Roman forum, and enjoy time with the Italian API site assistants who made the experience more than just being a tourist.

While I greatly enjoyed traveling with the class and with API, many of my most cherished and enriching moments occurred from personal adventures. I joined my API Tuscania site director for a non-sponsored evening at a free lecture in the Basilica Di Massenzio (in the Roman Forum), sponsored by the Foundation of Rome, that featured the freelance journalist Roberto Saviano speaking about the impact and risks of exposing mafia secrets in Italy. The town of Tuscania was an incredible location to simply absorb into the local culture, learn to speak some Italian, and make great local friends in order to learn about the town's history. I engaged with the lively local culture by dancing with the elderly in the city garden, seeing all of the festivities of the city Lavender Festival, spending an time with some sheep-farmers and local 'buttero' cowboys (with whom I traded a Colorado flag for a new belt that one of the saddle-making gentleman cut and made right in front of me), discovering ancient photographs of the town which I then recreated in the current manner, and generally living life for a month in small-town Italy. I took Colorado flags as gifts for the LdM school, the CAMNES excavation group, and for my friends with the butteri so had the opportunity to explain all of the greatness of Colorado. Through all of my travels I managed to have great experiences all the way from Venice in the north to the island of Capri in the south.

Overall, I filled this month in Italy with as much archaeology, art, language, food, joy, and culture as I possibly could and truly developed not just an appreciation but a first-hand knowledge of archaeological work, artistic history in Italy and the Mediterranean (though there is much more I do not know, of course), and ancient and current Italian culture. Thank you to the CSU Honors Department for helping make this experience possible and for helping me share Colorado with Tuscania, Italy.