

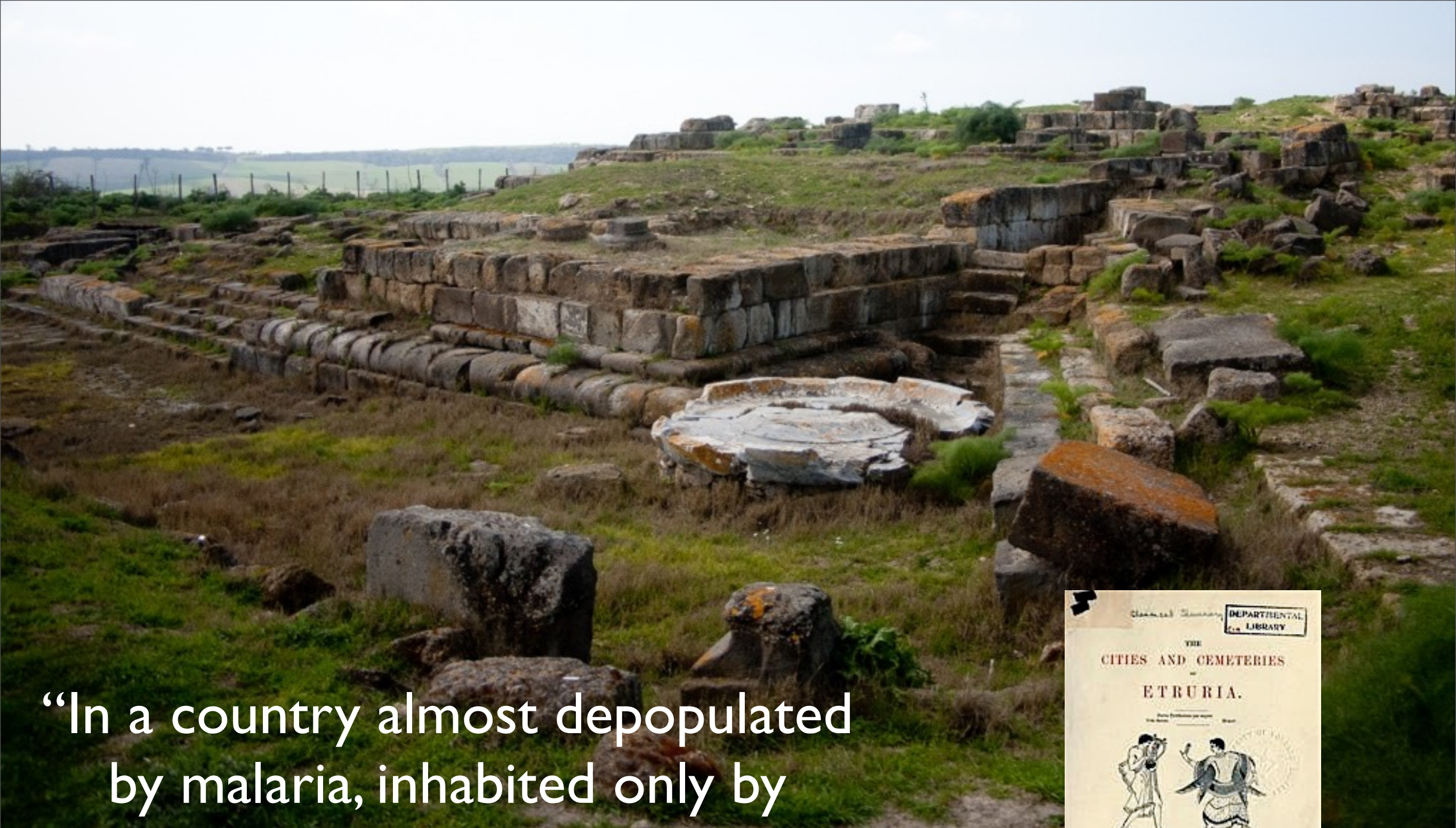
# ALL ROADS LEAD TO ROME

## LECTURE 3: CERVETERI

### PART TWO

- 
1. Rome
  2. Vatican
  3. Cerveteri
  4. Ostia Antica
  5. Ara Pacis
  6. Tivoli
  7. Montecassino



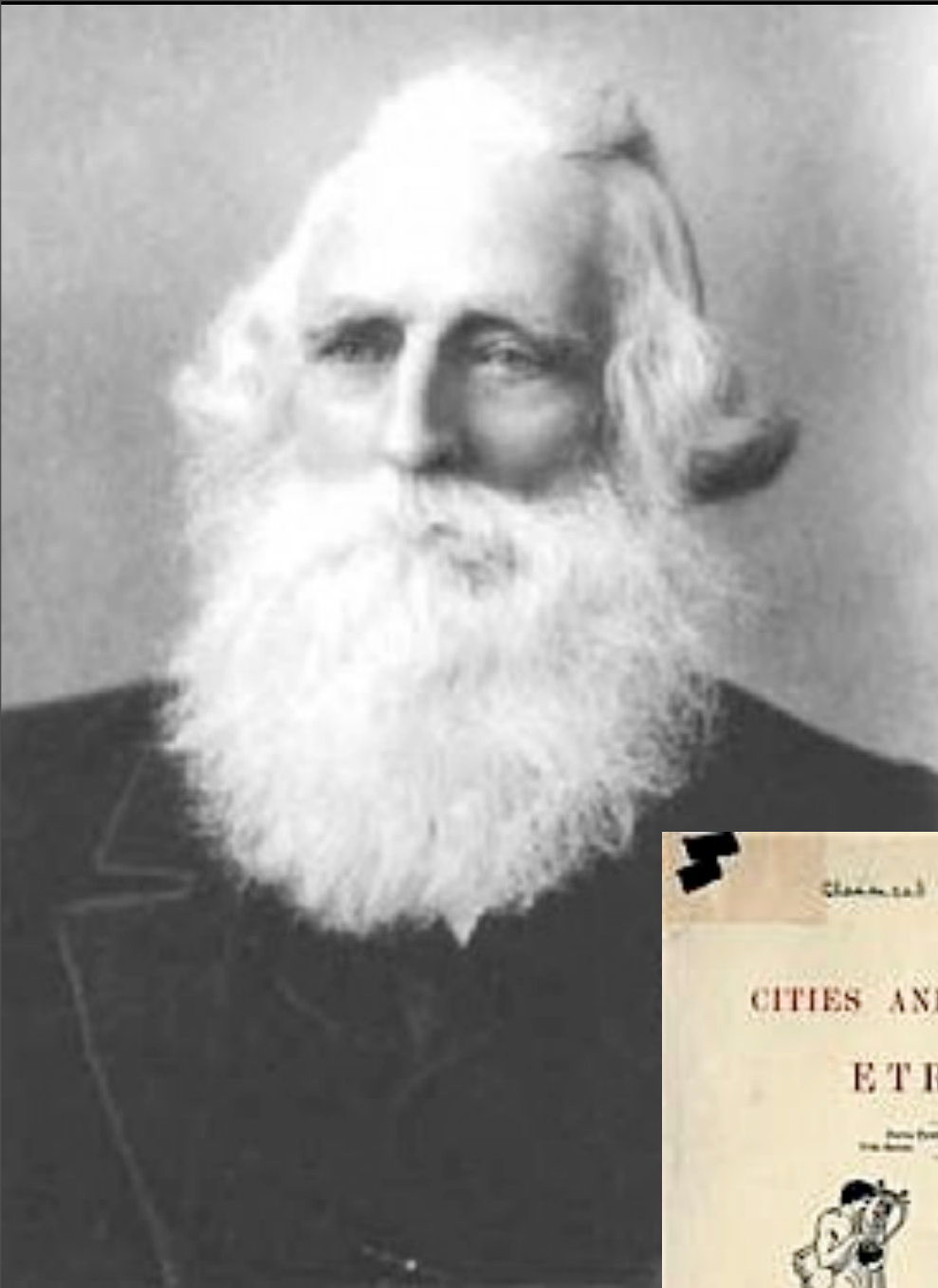


“In a country almost depopulated by malaria, inhabited only by shepherds and husbandsmen, and never traversed by the educated... the most striking monuments may remain unnoticed for centuries.”



Pub: 1848





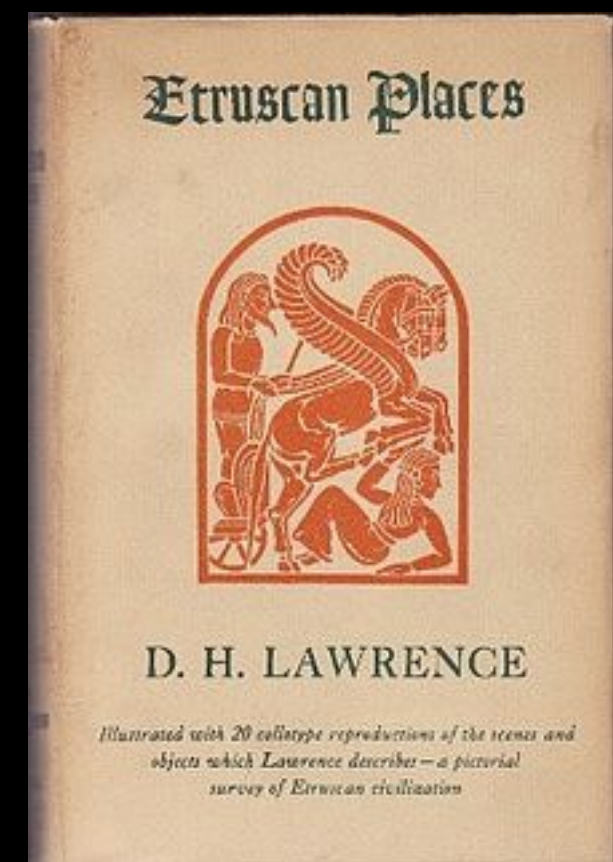
Although his book was a monumental breakthrough for Etruscology, Dennis never received the recognition he deserved. He had no university degree, thus the university community ignored him. The book was published in an edited 2nd edition and sold rather well and then many more editions. But he never gained any financial reward from it.





D. H. Lawrence,  
1885-1940

Sketches of Etruscan  
Places  
1932





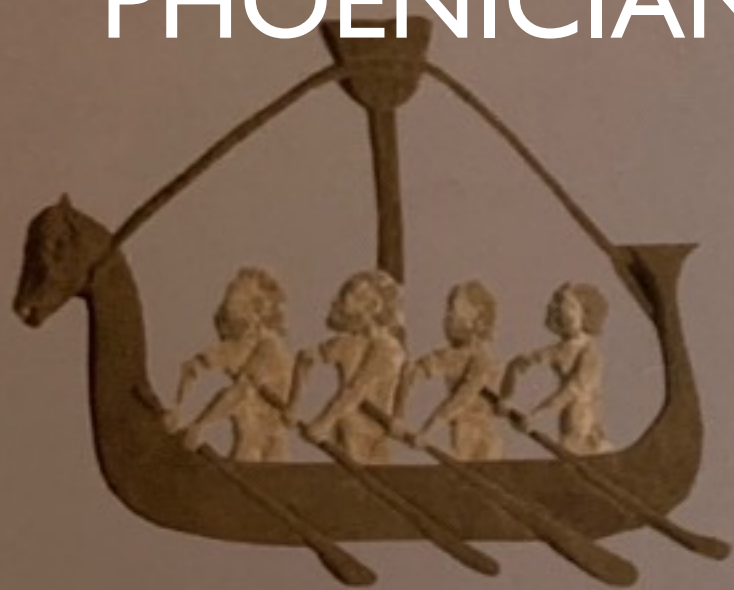








# PHOENICIANS-CARTHAGINIANS









**L**ike many other Etruscan towns, Cerveteri rose on a wide plain with steep tuffaceous slopes, bounded by two rivers. The present inhabited area occupies only part of the ancient site, about 150 hectares wide and surrounded by wide necropolises, stretching over the Sorbo hill and the two plateaus of the Banditaccia, to the north-west, and Monte Abatone, to the south-east. On the coast were the ports of Pyrgi (Santa Severa), the most important, along with Alsium (Palo) and Punicum (Santa Marinella).

Between the 7th and 4th centuries BC, Cerveteri was the most important Etruscan town, mentioned in the ancient tradition mostly for its maritime trade: it exported raw materials such as metal and allume from the nearby mines on the Tolfa Mountains, and locally produced craftwork, in bronze and ceramic, while from the Near East, Greece, and the coast towns of Minor Asia it imported refined goods, such as decorated pottery, bronzes, ivory objects, amphorae for the transportation of wine, etc.

Cerveteri also had a leading role in the events involving the heart of the Tyrrhenian area, with the Greeks from Phocaea facing the Etruscans allied with the Phoenicians, which in 540 BC culminated in the battle of the Sardinian Sea, the outcome of which was uncertain. In the 6th century BC Cerveteri seemed to have absorbed all the cultural influences from the Greek world more than any other Etruscan town: a lot of craftsmen set up their workshops in Cerveteri, like the Ionian potters who fled from their mother country in Eastern Greece after the Persian conquest, in the second half of the same century.

In the mid-4th century, thanks to its good relationships with Rome due to the support offered on the occasion of the Gallic invasion, the town obtained citizenship without the right to vote (*civitas sine suffragio*). In 273 BC, after a rebellion, Cerveteri lost its citizenship and its leadership as a coast town.







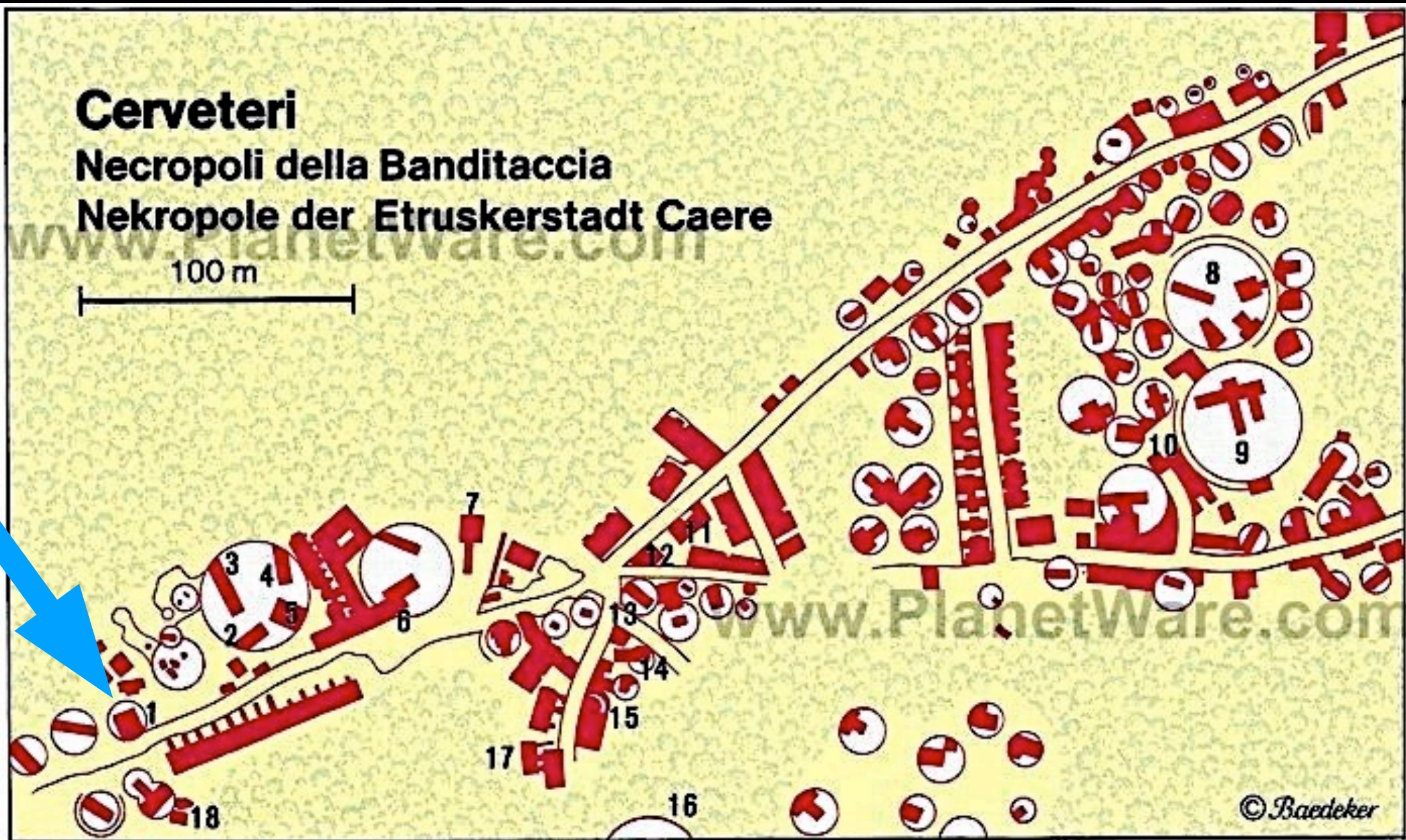


# Cerveteri

## Necropoli della Banditaccia

## Nekropole der Etruskerstadt Caere

100 m



- 1 Tomba dei Capitelli
- 2 Tomba dei Letti e Sarcofagi
- 3 Tomba della Capanna
- 4 Tomba dei Dolii
- 5 Tomba dei Vasi Greci
- 6 Tomba dei 13 Cadaveri

- 7 Tomba dei Rilievi
- 8 Tumulo del Colonello
- 9 Tumulo Mengarelli
- 10 Tumulo Maroi
- 11 Tomba di Marce Ursus
- 12 Tomba della Casetta

- 13 Tumulo della Quercia
- 14 Tumulo dei 2 Ingressi
- 15 Tumulo della Cornice
- 16 Grande Tumulo della Tegola Dipinta
- 17 Tomba dei 6 Loculi
- 18 Tombe della Spianata

© Baedeker







## UNA NECROPOLI ETRUSCA PATRIMONIO DELL'UNESCO: LA BANDITACCIA

**L**a necropoli della Banditaccia, caratterizzata da un paesaggio archeologico fra i più suggestivi, non soltanto d'Italia, è stata dichiarata Patrimonio dell'Umanità dall'Unesco nel 2004: essa accoglie una serie ininterrotta di tumuli con basamenti scavati nel tufo, che giungono sino a sessanta metri di diametro entro i quali sono ricavati uno o più gruppi di tombe. Suggestivi gli interni, che imitano nelle planimetrie e negli arredi le case dei vivi a più ambienti con porte e finestre sagomate, colonne e pilastri, soffitti a travicelli e a cassettoni, mobili, letti funebri, talora suppellettili. Nel tempo, altre tombe, cosiddette "a dado" per la loro caratteristica forma architettonica, si allineano su vie sepolcrali a maglia regolare e ci restituiscono l'immagine di un contemporaneo quartiere urbano.

**T**he Banditaccia necropolis is characterised by one among the most evocative archaeological landscapes, of Italy and abroad, and was declared World Heritage by Unesco in 2004. The necropolis consists of an uninterrupted series of tombs, whose bases are dug in the tuff, up to 60 m wide and including one or more groups of tombs. The interiors are fascinating and imitate the floorplans and furniture of real houses, consisting of various rooms with shaped windows and doors, columns and pillars, ceilings with coffers or joists, furniture, funerary beds, sometimes grave goods. In time, the so-called 'dado' tombs, according to their characteristic architectonic shape, flanked the burial roads in a regular pattern and reproduced the image of a modern town district.















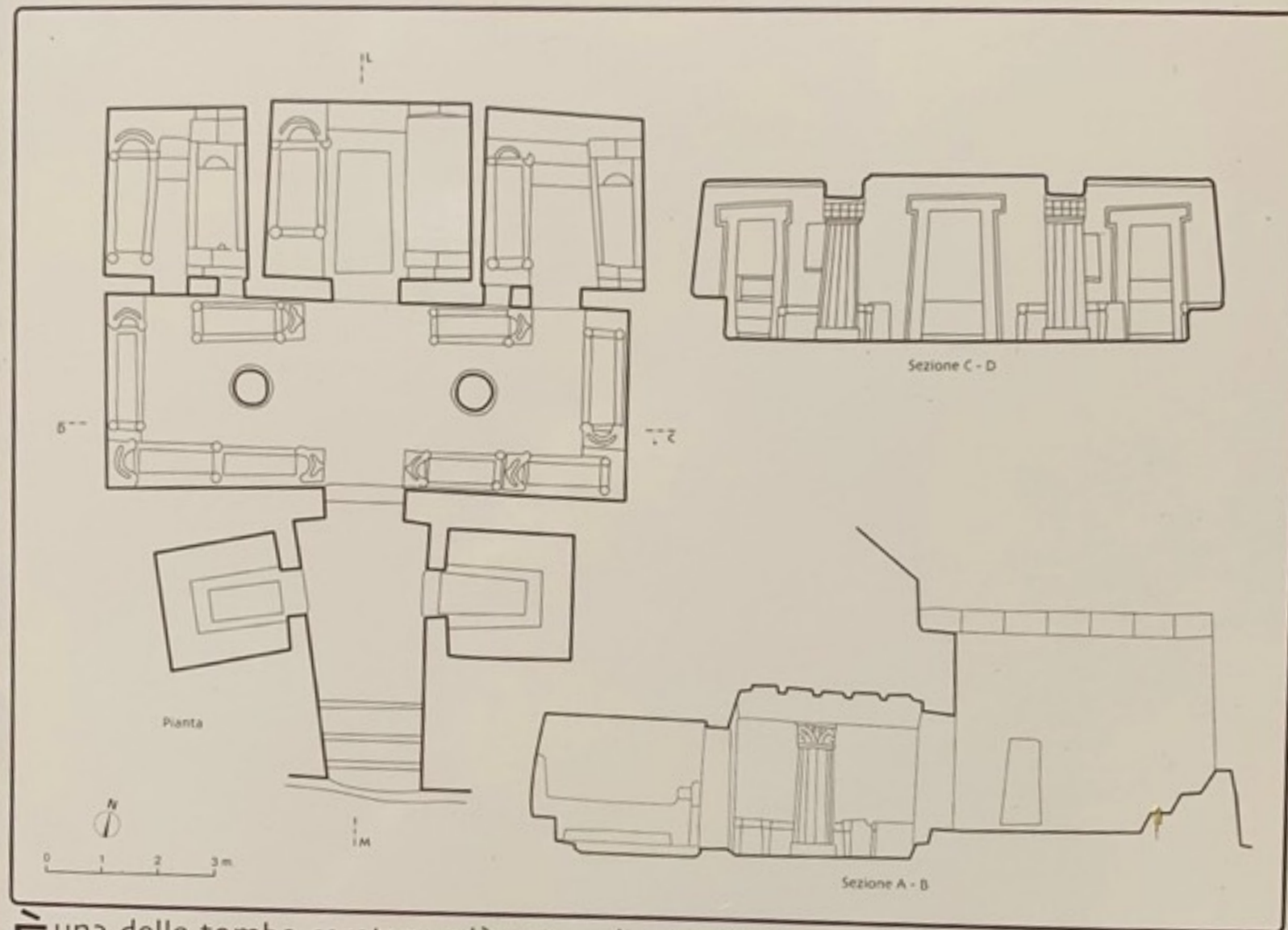






# Tomba dei Capitelli

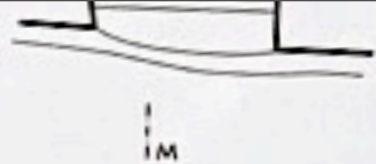
Prima metà VI sec. a.C.



È una delle tombe ceretane più notevoli, caratterizzata da breve dromos, due piccole stanzette laterali, e si articola in una grande sala longitudinale con banchine e due colonne poligonali sostenenti capitelli di tipo eolico, con tetto piano che riproduce fedelmente la struttura a travi di legno e incannucciato ad imitazione delle abitazioni dei vivi. Sul fondo si aprono le tre stanze destinate alle sepolture, con finestrelle tra le porte e due banchine per ciascuna camera.

*This is one of Cerveteri's most remarkable tombs; it features a short "dromos" and two small side rooms and has a large longitudinal chamber with platform ledges and two polygonal columns supporting capitals in the Aeolian style; the flat roof is a faithful reproduction of the wooden beam and thatch structures used in the homes of the living. Beyond the back wall are the three burial chambers, with small windows between the doors and two ledges in each of the chambers.*





Sezione A - B

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# TOMBA DEI CAPITELLI





# TOMBA DEI CAPITELLI





# TOMBA DEI CAPITELLI

















































# TOMBA DEI CAPITELLI















































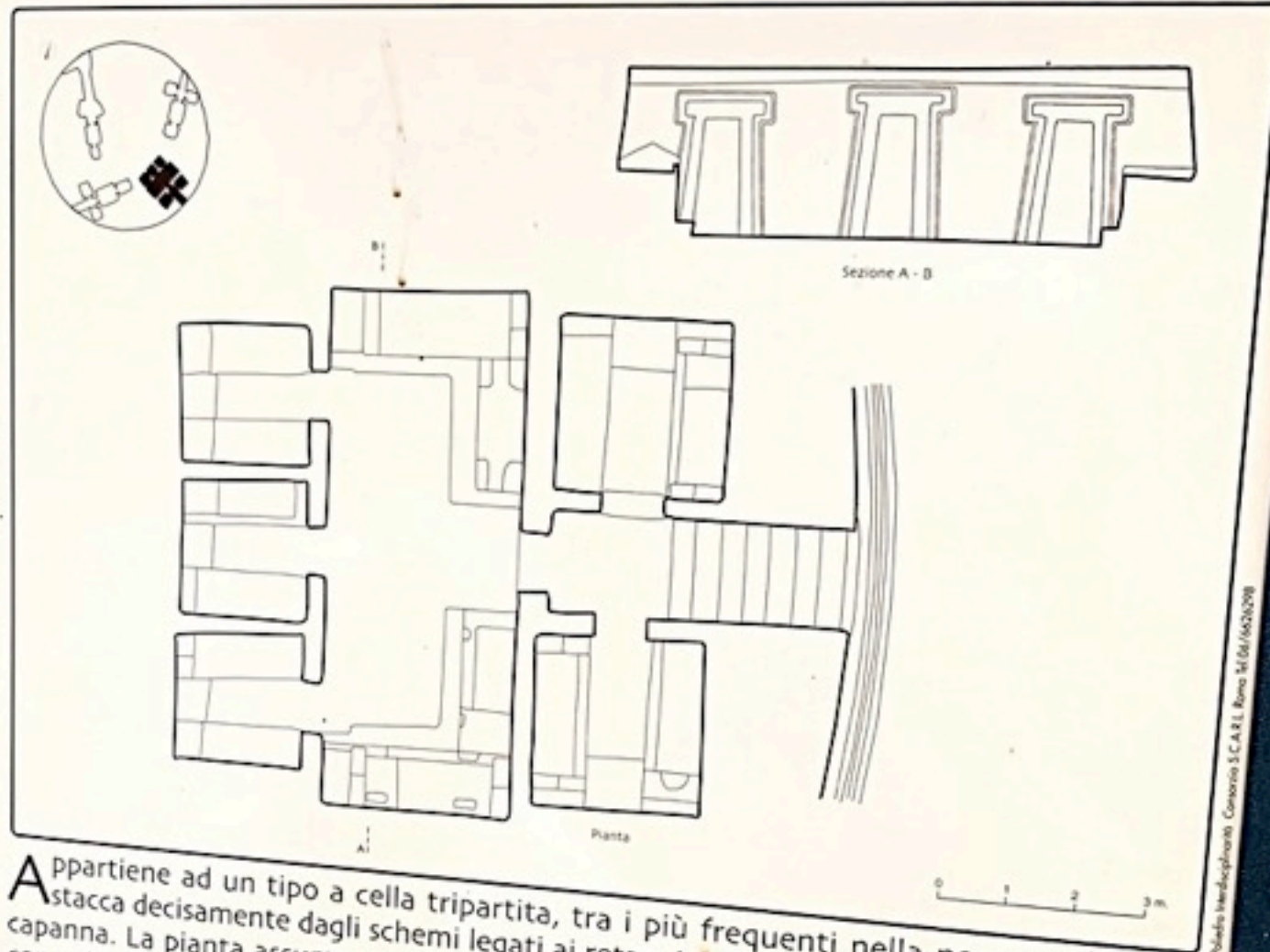






# Tomba dei Vasi Greci

Metà VI sec. C.



Appartiene ad un tipo a cella tripartita, tra i più frequenti nella necropoli, che si stacca decisamente dagli schemi legati ai retaggi delle forme e degli elementi della capanna. La pianta assume un impianto regolare: breve corridoio coperto a blocchi, con celle laterali, che immette in un grande ambiente trasversale sulla cui parete di fondo si aprono tre camere sepolcrali cui si accede mediante porte con architravi e stipiti distinti da una cornice a rilievo. I letti hanno dimensioni quasi monumentali. La tomba prende nome dal fatto che all'interno sono stati trovati centinaia di vasi importati per lo più dalla Grecia, anche se non mancano oggetti importati dal Vicino Oriente e dall'Egitto.

This tomb is of the triple chamber type, one of the most common types in the entire necropolis, quite distinct from models associated with the legacy of forms and elements in the "capanna" (i.e. hut) style. The groundplan was rectangular: a short corridor covered with stone blocks, with cells to the sides, led into a large transversal room in the back wall of which were the entrances to three burial chambers with doors bearing architraves and doorposts, separated by a cornice in relief. The beds are of almost monumental dimensions. The tomb got its name from the fact that in the interior were found hundreds of vases mostly imported from Greece, along with a number of articles imported from the Near East.



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# The Tomb of the Greek Vases







































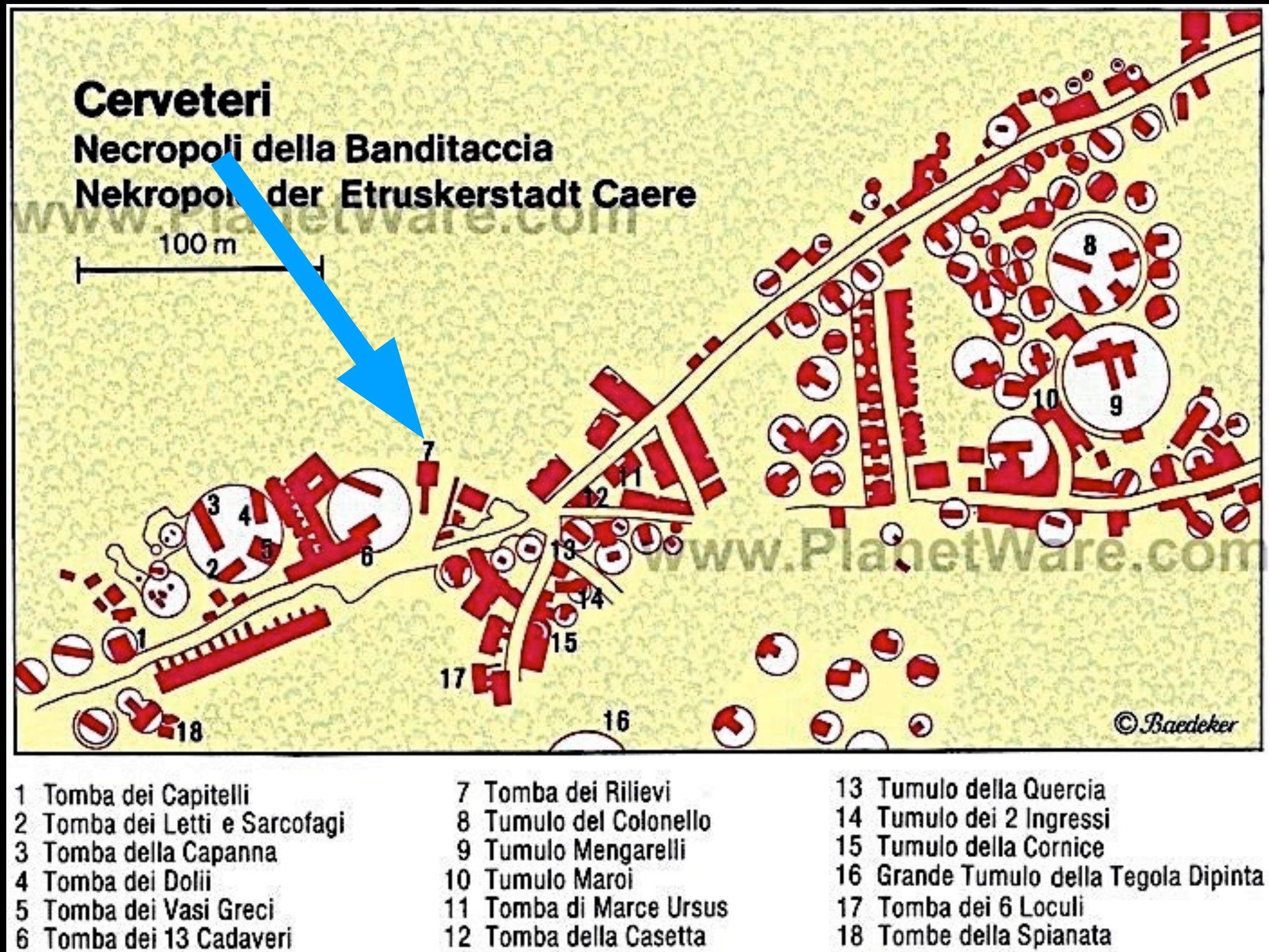
Sunday January 19, 2020







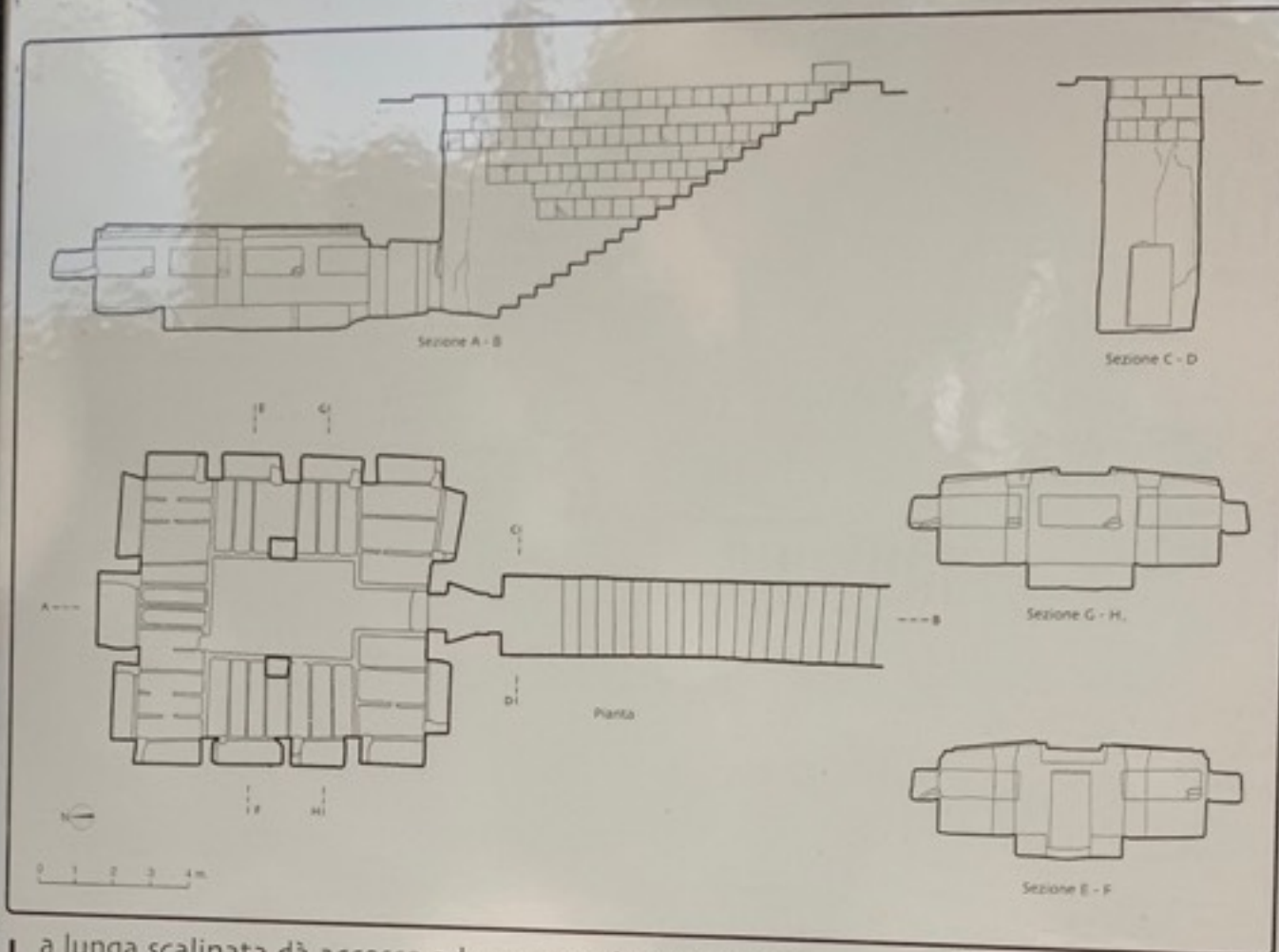
# Tomb of the Reliefs





# Tomba dei Rilievi

Seconda metà VI sec. a.C.



La lunga scalinata dà accesso ad una grande tomba ipogea, una delle più importanti e famose d'Etruria, appartenente alla famiglia dei Matuna, come attesta il cippo attualmente posto all'interno della tomba. La camera, con soffitto a doppio spiovente sostenuto da due pilastri centrali e nicchie lungo i lati, presenta una decorazione a rilievo in stucco dipinto sulle pareti e sulle facce interne dei pilastri. Al di sopra dei loculi corre un fregio d'armi, sulla parete di fondo e sui pilastri sono raffigurati una serie di oggetti di uso domestico che costituiscono una preziosa fonte per la conoscenza della vita quotidiana del tempo. Al centro, sotto il loculo principale sono raffigurati personaggi del mondo infernale: Scilla e il cane a tre teste, Cerbero.

A long stairway leads down into this large hypogeum tomb, one of the most important and famous in Etruria, that belonged to the Matuna family, as is recorded on a cippus stone now inside the tomb. The chamber has a double sloping roof supported by two central pillars, with niches along the sides and decorative bands of painted stucco reliefs on the walls and on the inner facings of the pillars. Above the burial niches runs a frieze of weapons, and on the back wall and pillars are depicted a series of household objects that constitute a valuable source of information concerning the daily life of that age. In the centre, beneath the main burial niche, are portrayed figures from the Underworld: Scilla and the three-headed dog, Cerberus.

Pianta: M. Bazzani; Sezioni: S. C. A. R. L. Roma Tel. 06/56262798



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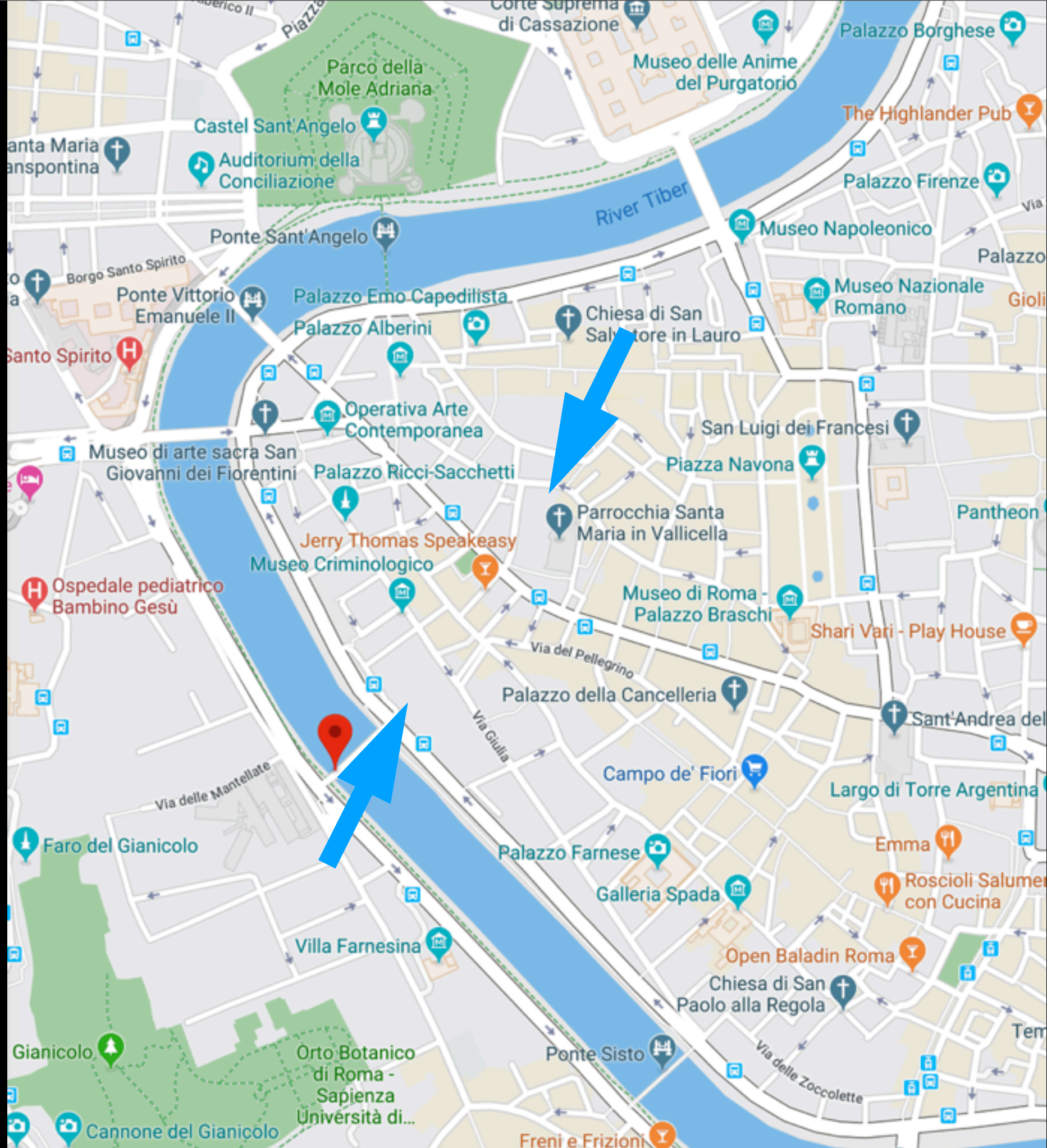








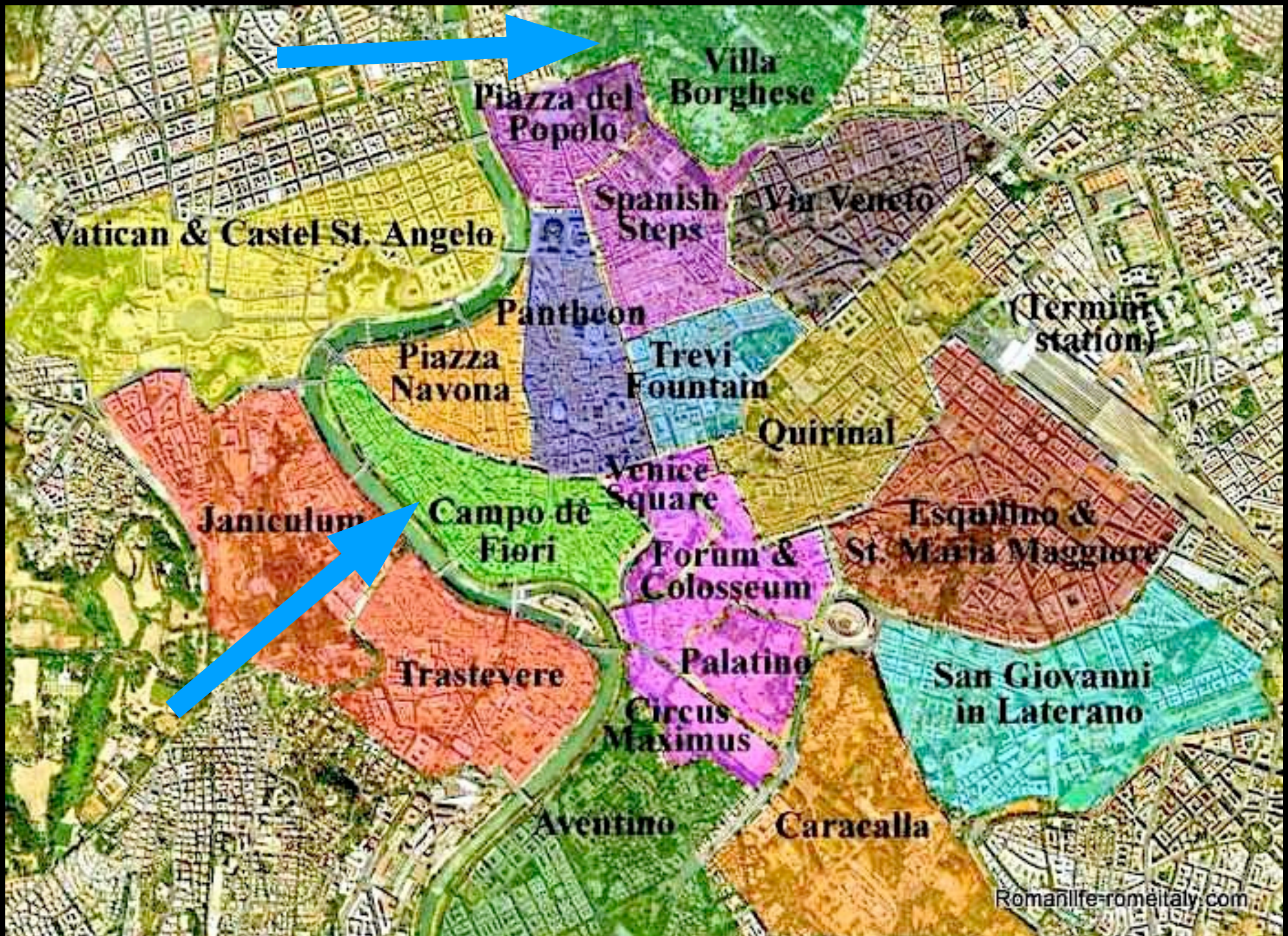










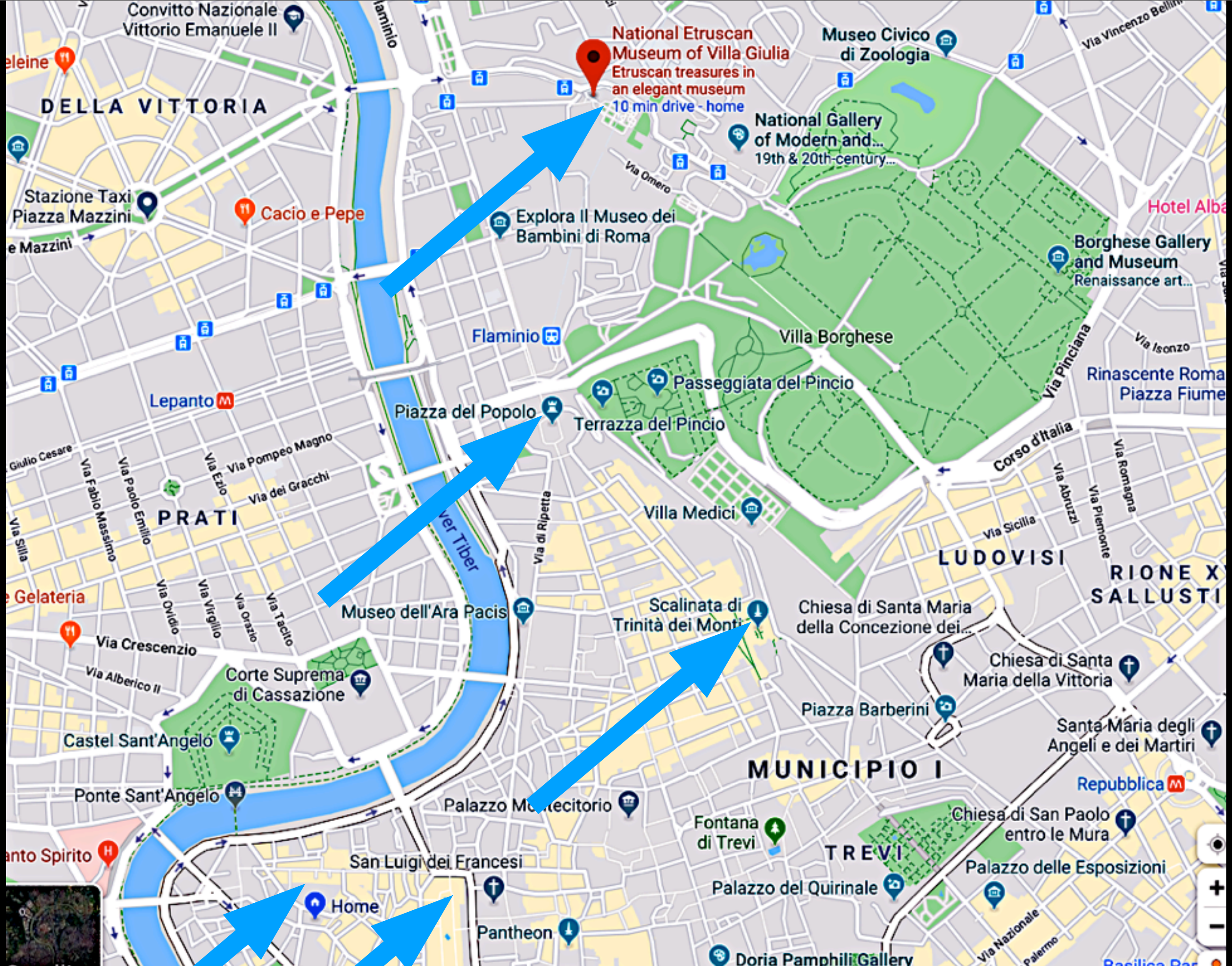






Museo Nazionale Etrusco, Villa Giulia









Museo Nazionale Etrusco, Villa Giulia





Sunday January 19, 2020











# CERVETERI

o dalle pareti tufacee scoscese,  
i solo in piccola parte occupato  
stendevano a valle sulla collina  
abatone a sud-est. Sulla costa il  
Alsium (Palo) e Punicum (Santa

importante dell'Etruria, che la  
tà marinare: esportava materie  
sui Monti della Tolfa, e prodotti  
ortava merci raffinate dal Vicino  
more, come vasi decorati, bronzi,

e del Tirreno videro contrapposti  
ei Fenici, e che nel 540 a.C.  
nare Sardo dell'esito incerto. Nel  
più di ogni altra città etrusca, di  
lturale dal mondo greco: molti  
e, come è il caso, nella seconda  
ramisti ionici, fuggiti dalla loro  
a conquista persiana.

colo a.C., grazie ai suoi buoni  
tegnimento offerto dalla città etrusca in  
a, ottiene la cittadinanza senza  
gio) che tuttavia, a seguito di una  
inio costiero nel 273 a.C.

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## DAL MACRO AL MICRO

### AVVOLGERE L'URNA CINERARIA A VULCI

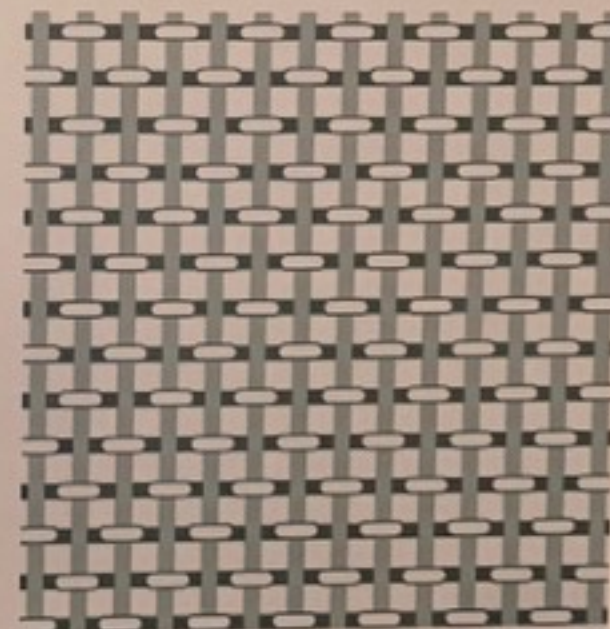
Il cinerario in bronzo era stato ricoperto da una tela in fibra vegetale, forse lino. A rivelarlo è quella piccola presenza di tessuto ben riconoscibile sul busto della

figura umana. È una tela aperta con circa 30 fili per centimetro sia in trama sia in ordito. I fili sono sottilissimi con un diametro di soli 0,15-0,3 mm e sono ritorti a Z (in senso orario).



### WRAPPING CINERARY URN AT VULCI

The cinerary urn was wrapped in textile, possibly made of linen. The textile fragments are clearly discernible on one of the human figures. The textile is a balanced open tabby with ca. 30 threads per cm in each system. It is woven with a single z-twisted (clockwise direction) yarn approximately 0.15-0.3 mm in diameter.













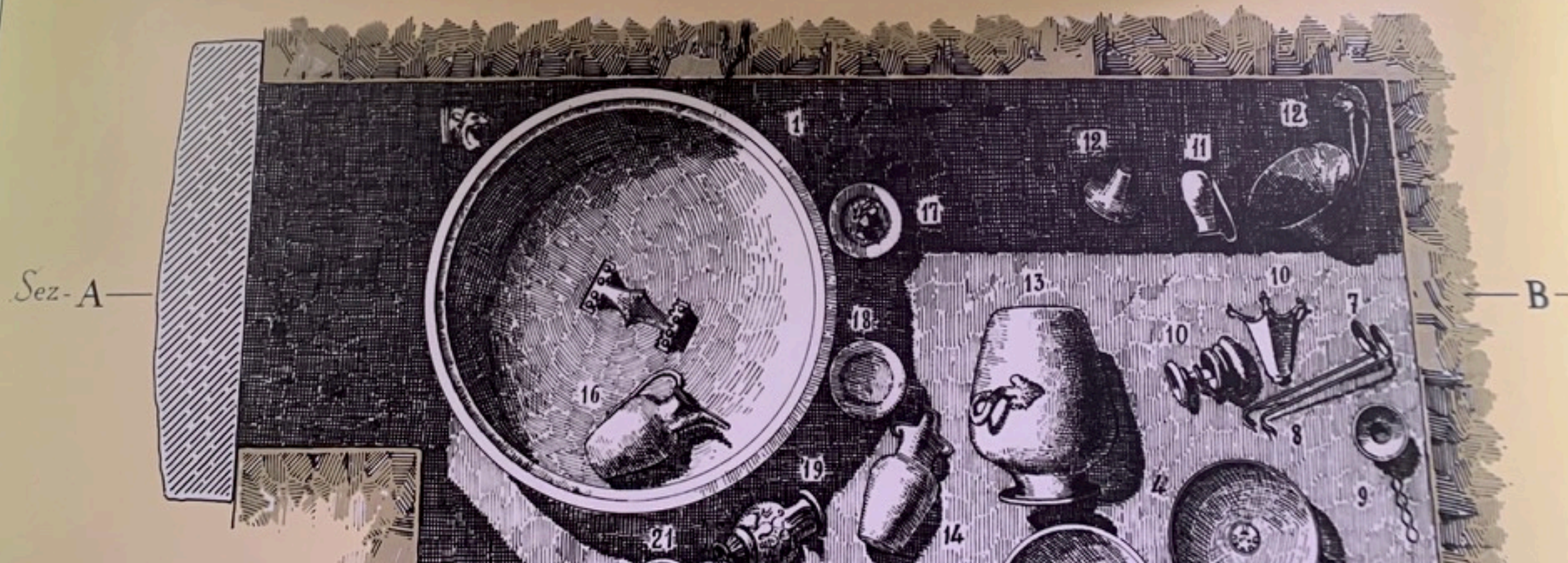








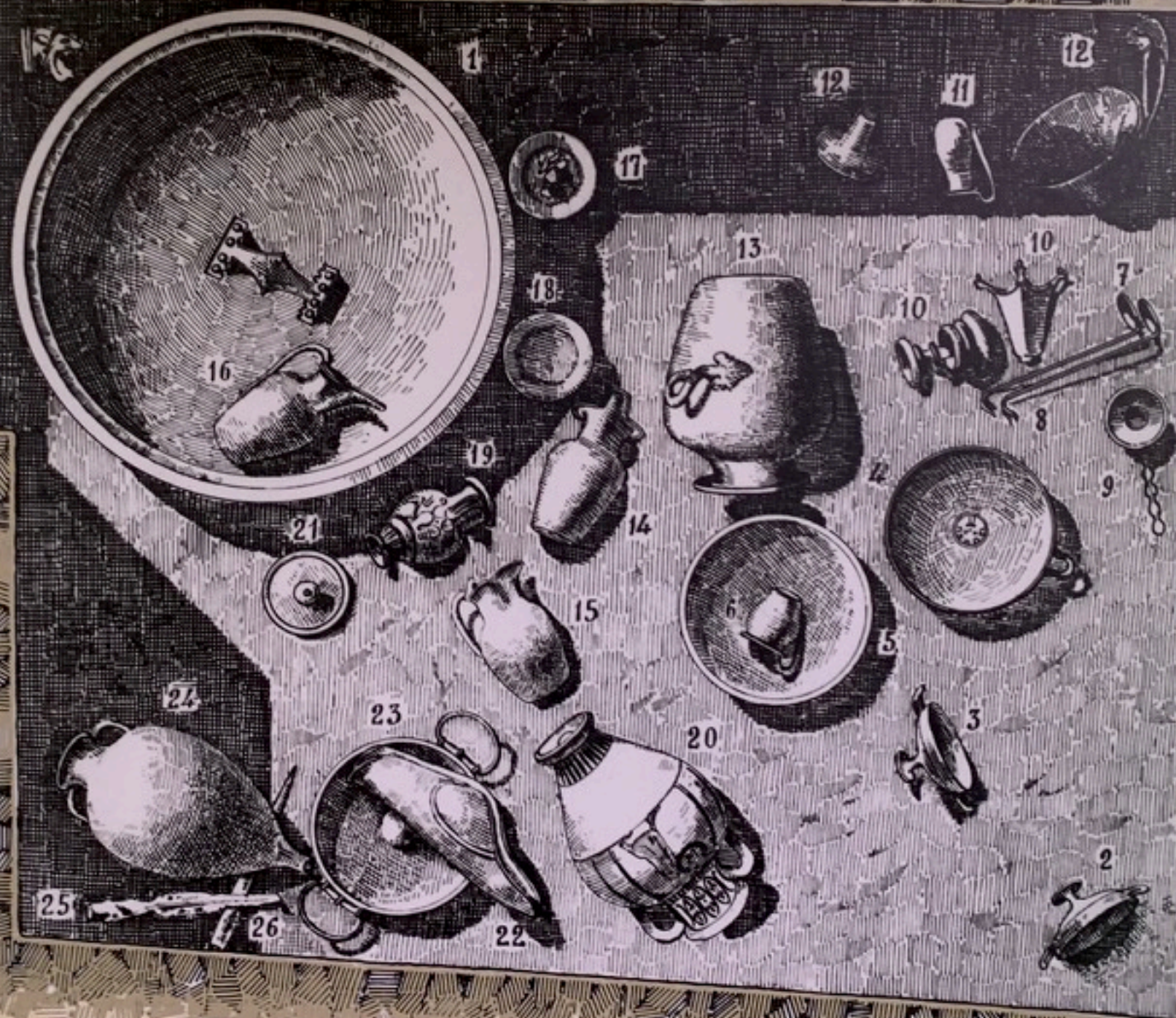
# UN GUERRIERO ARMATO DI TUTTO PUNTO





ez - A -

B -



Scala · 1:10







THE  
MICALI  
PAINTER  
EQUAL  
OF  
ANY  
GREEK  
VASE  
PAINTER





**A** versatile Etruscan artist who worked in Vulci at the end of the 6th century, the Micali Painter competes with the great Attic masters. His vases are characterised by a deep Ionic taste with decorative scenes connected to the funerary world, along with fantastic creatures bordering between the world of the living and the world of the dead.

A prolific decorator of different types of vases, also exported to other Etruscan towns, he seemed to be devoted exclusively to black figured pottery, a style preferred also by other artists of his times or those belonging to the same workshop. A chamber tomb discovered in 1998 bears his name: belonging to a wealthy lady, possibly with a passion for music, her grave goods include a spoon instrument (plectrum) and three of the painter's monumental vases. The work of one of his disciples is an amphora from a tomb found at Poggio Mengarelli, of the hollow type, used to store the ashes of a young woman cremated together with a dove.











**D**iscovered in 1873, this tomb consists of a wide square chamber carved in the rock, with span-ceiling and relief tie-beam; it contained burial beds which still show the housing for the feet in the pavement.

The ceiling as well as the walls are fully decorated: the main beam reproduces rosettes and ivy sprays, while on the slopes is a chessboard motif recalling a carpet; on the walls there is a great figured frieze overlapping a wainscot with dolphins darting over a rippled sea.

The scene on the back wall and partially on the lateral ones represents a wide canopy a sort of light curtain - under which is a monumental catafalque along with two conical hats adorned with wreaths placed on double pillows next to light cloaks. A banquet is reproduced on the sides, enlivened by musicians; the guests, grouped according to their sex, are lying on mattresses and wrapped in embroidered blankets. Outside the canopy open air games and dances are portrayed: boxing matches, cart races, dances with weapons, discus throwing and acrobatic horse-riding exercises.

Early interpretations of the paintings identified the catafalque as the funeral bed of the deceased wealthy couple to which the tomb belonged and around which the banquet and funeral games took place.



























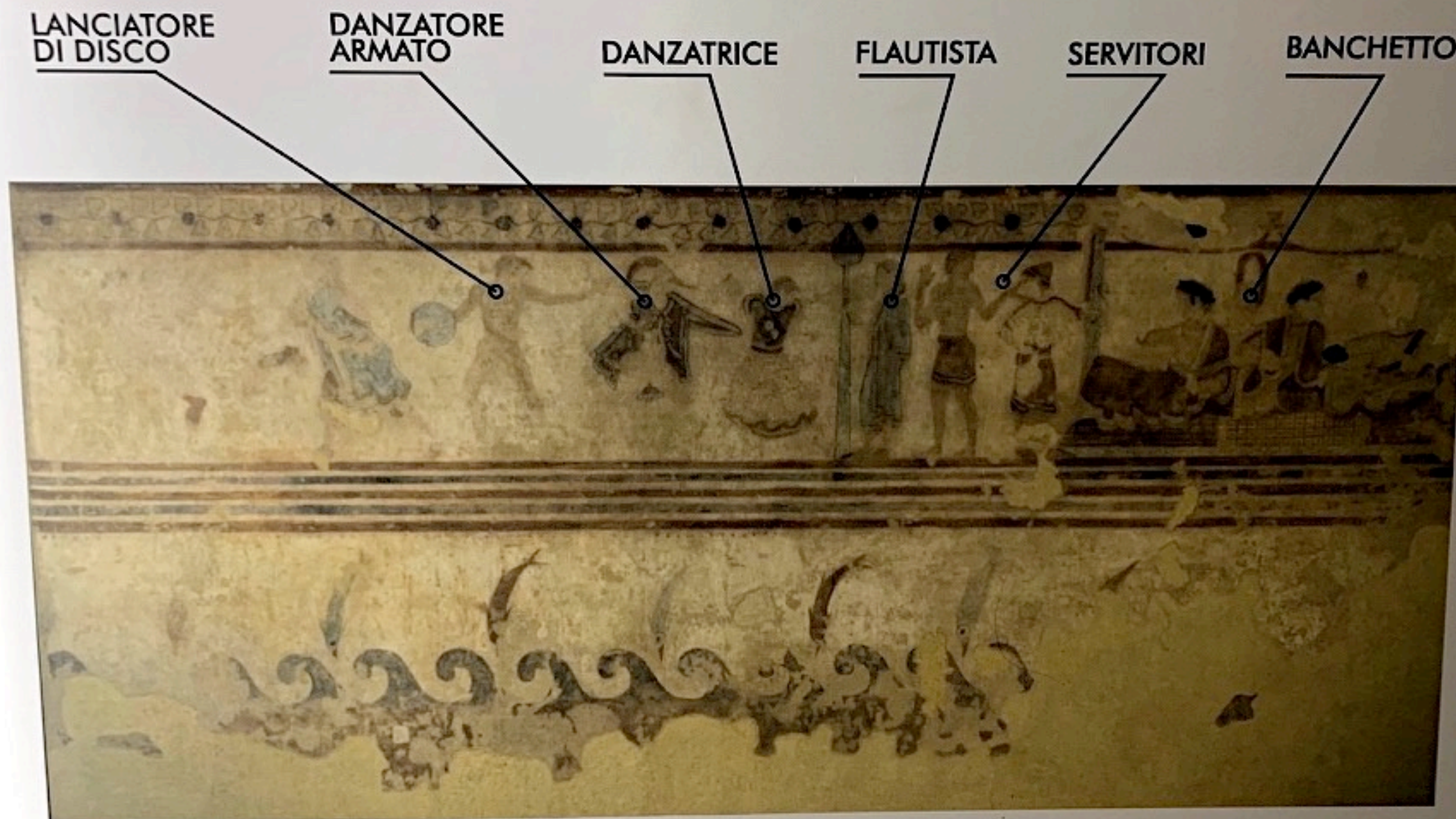




particolarmente adatta ad un sepolcro, essendo questi destinati ad entrare ed uscire dall'Ade, e dunque a varcare quotidianamente la soglia tra vita mortale ed immortalità.

Datazione: 470-460 a.C.

## BANQUET PAIR



CORSA DI BIGHE







# BANQUET PAIR

BANCHETTO

SERVITORE

PUGILE  
FERITO

FLAUTISTA

PUGILE

CORSA DI BIGHE  
(aggiogamento dei cavalli)

ACROBATI  
A CAVALLO





























































































IL SARCOFAGO DEGLI SPOSI

C...























































