

First Floor - Room I

Arezzo: finds from the Archaic and Late-Archaic Period

Presented in this small room is a series of objects discovered in the city which date back to the Archaic and Late-Archaic Periods.

In [case 1](#) are the finds belonging to the *votive offerings* of the *Fonte Veneziana* (540-500 B.C.), one of the most important bronze complexes, together with the Falterona one, in Northern Etruria. In 1869, near these springs situated just outside the city walls, the antiquarian Francesco Leoni found, as well as a few remains of buildings, a rich votive deposit composed of 180 small male, female and animal bronze statues, engraved stones, gold and silver rings and fragments of Attic ceramics, which were mostly sold or dispersed (Archeological Museum of Florence, Metropolitan Museum of New York). Only the finds on display remained in Arezzo: two *legs*, two *arms* and two *votive eyes* in bronze. They testify the connection of the votive deposit with the presumable health cult which took place at the springs. Also in the same case are a *bronze mirror* and precious jewelry pertaining to funerary equipment from the *Poggio del Sole* necropolis in Arezzo, situated on a hill to the west of the city and frequented from the Archaic Period until the Late-Hellenistic Period. The jewelry is composed of *two gold earrings* decorated with spheres and rosettes (second half of the 6th century B.C.), of a *pair of tube earrings* ending in a feline head (5th century B.C.), other tube *earrings* with a globule and finally a *ring* with chiseled setting from the 5th century B.C. Also from the same burial area are the fragments of Attic ceramics on display in [case 2](#): a black figured *Kylix* (from the Greek word for cup) with a knight between two eyes datable to the last quarter of the 6th century B.C. and a *red figured cup* attributable to the *painter of Aberdeen*, decorated on the outside with a Maenad and dancing Satyrs (450-425 B.C.). Housed in the same case are other objects coming from the city: the lower part (last quarter of the 6th century B.C.) of an Etruscan-Corinthian *oinochoe* (from the Greek word meaning jug for pouring wine) from via Roma, which shows an Etruscan alphabet characteristic of Northern Etruria and some male *bronze statuettes* coming from various areas of the city, such as the Duomo Vecchio, il Canto del Bancaccio (near the Pieve di S. Maria) and Porta Colcitrone, and one from Lignano. These male statuettes showing well defined stylistic characteristics and which are similar to the contemporary terracotta objects from Arezzo, attest the existence of local factories active between the end of the 6th and the beginning of the 5th century B.C..

In the same case is a *copy* of the well-known *bronze group* called "*Ploughman of Arezzo*" (5th century B.C.): found in the seventeenth century in the Piazza S. Giusto area, near the Castro River. It then became part of a private collection and is today exhibited at the National Museum of Villa Giulia in

Rome. A female figure – stylistically similar but conserved separately – which can perhaps be identified with Athena, can be connected to the group comprised of the ploughman, yoke and oxen. The work might refer to a sanctuary context: in fact, in ancient times ploughing had a strong sacred and ritual value.

The coroplastic activity of this period in Arezzo is, instead, testified by the *terracotta sculptures* found in *Piazza S. Jacopo* (walls B – C) and in *via Roma* (walls E – D).

On [Wall B](#) is one of the most important finds in the Museum: a *simā* composed of three adjacent terracotta slabs decorated with fighting scenes in high relief (480 B.C.). (Fig 1)



Fig 1

These architectural elements, together with antefixes and decorative elements not on display due to their bad state of preservation, were found in 1948 in a dump which extended between Piazza S. Jacopo, Corso Italia and Via Roma, on the bed of the Castro River, now largely buried over. They belong to a single sacred complex, of which the original location is unknown.

On [Wall E](#) note the lower part of a polychrome male face with beard and snail-like curls, identifiable with Heracles and, at the centre of Wall D, the fragment of *kalyptēr hegēmōn* (antefix with top curved tile) destined, in fact, to cover the main beam of the temple roof, depicting a *Gorgon* face with strongly expressed features, framed by hair flowing in wide waves.

These fragments confirm the existence in Arezzo at the end of the 5th century B.C. of important buildings and the contemporary activity of chloroplasts as well as attesting the floridness of the city in a moment of political crisis (defeat of Cuma: 474 B.C.) for other Etruscan centers, in particular the coastal cities which had been, until then, economically emergent.

First Floor - Room II

Arezzo: Finds from the Hellenistic Age

This room shows how the city was in the Hellenistic Age – a period in which Arezzo became a well-defined urban area and extended the limits of the territory under its influence. The prosperity of this centre, which had a preferential relationship with Rome, is testified by the numerous architectonic and votive terracottas, some of which is displayed in this room. On walls A and B are displayed fragments of *some decorative plaques* coming from *Via Roma* and *Via G. Monaco*, relative to holy buildings.

Display cases 1 – 2 – 3 – 4 – 5 and 6 are dedicated to *decorative terracottas* of a high artistic level coming from the *Catona* which can be traced back to an *extra-moenia* sanctuary area situated just outside the present S. Clemente gate and can be dated to approximately the middle of the 2nd century B.C.

Discovered in 1918 by Pernier, they have recently undergone restoration and re-interpretation (see informative panels on walls for specific information).

Pieces worth noting in the first display case are a *silenus head antefix* with nimbus, decorated with palmettes and spirals (case 1); a fragment depicting *two crossed feet in sandals*, elaborately worked in the round sculpture, and a fragmentary *figure of an armed person holding a round shield and greaves* carried out in high-relief (both in case 2); a *virile head with short curls and taenia*, a *female head with a Phrygian cap* (c.d. "Dying Amazon warrior") and a *young person's head* also with a Phrygian cap (c.d. "Paride") (Fig. 1), all characterized by a remarkable realism (case 3).



Fig 1

In the centre of the room are also displayed fragmentary figures in high-relief, probably relative to pedimental *antefixes*, including a *male figure sitting on a rock* (case 4), standing *nude figures* with apollinian attitude (case 5) and *draped female figures* (case 6).

In cases 8 and 9 are *clay heads and busts* coming from a votive deposit discovered in 1966 in *Via della Società Operaia*. This deposit is chronologically collocated between the beginning of the 2nd century and the first quarter of the 1st century B.C.. Most of the male and female heads do not indicate which divinity they were offered to. They have been carried out using moulds and polished with a stick for some details.

The deposit is remarkable for the high quality of some pieces which echo the stylistic experiences of the Hellenistic Age, from the micro-Asiatic "pathetic style" to the neo-Attic style, up to the already Romanized portraits. Particularly noteworthy (in case 8) is the *head of a young person* wearing a Phrygian cap, *the female bust with "melon" hairstyle* (Fig.2) and the *head of a young man* (100 B.C.).



Fig 2

Case 7 and walls C and D are dedicated to the Etruscan-Italic sanctuary of *Castelsecco*. A monumental sanctuary was built on this hill situated South-East of Arezzo in the 2nd century B.C. upon the model of the Italic ones of Pietrabbondante and Gabii. Around this hill runs a support – a strong circuit of walls with 14 buttresses or protruding abutments. Above this terrace, overlooking the valley, is a theatre for representations of cult, attested by the presence of a small limestone moulded *altar* discovered in front of the *pulpitum* of the scene (visible along wall C).

Along walls C and D are the *terracotta plaques* used for covering the walls, some decorated with fruit festoons with alternating ox skulls and *Gorgon heads* (2nd – 1st Century B.C.). On wall D there are *two Etruscan inscriptions on stone*: FLERE e TINS / LUT, discovered during the last century near the sanctuary.

In case 7, instead, are objects coming from the excavations carried out in 1886 and 1887 by Funghini and others discovered during agricultural work. Among these are a *cornelian scarab*, a *brooch*, *small votive bronzes* including one representing Heracles of the Hellenistic Period, and a *group of birds*.

Worth particular attention are also some small clay statues which depict swaddled new-born babies and correspond to votive offerings which were extremely common in Etruscan and Italic holy deposits. They depict, in the ambit of the sanctuary, the veneration of a female divinity relating to the cult of fertility and the protection of birth or infancy.

On walls E and F the exhibition concludes with the *architectonic terracotta* from *S. Croce*, (Fig 3) where there was almost certainly a temple dedicated to Apollo, as demonstrated by an *inscribed pebble* used for lithomancy which was discovered there. It is an oracular verdict bearing the names of Apollo and *Farthan* in Etruscan (case 10).

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In the same case there is also a *lead disk* with the inscription SURIS on it, coming from near the city cemetery (first half of the 2nd century B.C.); therefore, like the above-mentioned pebble, this find also testifies the existence of practices of divination carried out in sanctuaries.



Fig.3

Bibliographic references: P. Bocci Pacini – S. Nocentini Sbolci "Museo Archeologico Nazionale di Arezzo, Catalogo delle sculture romane", Roma, 1983; D. Bartoli - P. Zamarchi Grassi "Guida del Museo Archeologico G. C. Mecenate di Arezzo", Poligrafico dello Stato, Roma 1993 (with previous bibliography); M. G. Scarpellini "Museo Archeologico Nazionale G. C. Mecenate", Guide ai Musei della Provincia di Arezzo, Montepulciano 2000; "Etruschi nel tempo, I ritrovamenti di Arezzo dal '500 ad oggi" exhibition catalogue - S. Vilucchi e P. Zamarchi Grassi eds, Arezzo, 2002.

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First Floor - Room V

The Casentino

The Casentino is an area of extreme importance for the story of the Etruscan expansion towards north, on the Vulci – Chiusi – Arezzo road, as demonstrated by the presence of the Falterona votive offerings discovered on the Lago della Ciliegeta – known as the *Lago degli Idoli* (Lake of the Idols). Most of this votive offerings has unfortunately dispersed like other votive deposits. The site, positioned at the source of the Arno River, was probably a place of religious as well as economic importance since it was situated on the transhumance routes and was a station for groups of travelers or soldiers along the communication roads between Etruria and Romagna.

The bronze objects found in 1838 have mostly been lost or have ended up in foreign museums (the *Louvre*, the *Bibliothèque Nationale*, and mainly the *British Museum* where the most valuable pieces are housed). The objects – more than 600 votive offerings (small statues, animals, body parts, weapons, coins) pertained to a health cult which took place around the small lake, the waters of which contained creosote (curative substance for lung diseases). Frequentation of the site, on the basis of the dating of the finds, goes from the end of the 6th century to the 3rd century B.C..

Late archaic material from the *Etruscan temple at Pieve a Socana* are displayed in this room. The sanctuary was situated in a control point of the Arno River where it joined the Rassina stream and the road junction towards North/North-East and East.

Restoration work on the Parish Church of S. Antonio a Socana (1969-1973) revealed a rather large, shaped Etruscan altar in the area behind the apse of the church. Subsequent internal exploration confirmed the existence of an Etruscan temple. The entrance stairway to this temples consisting of at least 12 steps (18.40 metres) in sandstone has been brought to light. A model shows the reconstruction of the plan of the temple.

Displayed in [case 1](#) are several *antefixes* found in the sanctuary. The most ancient ones, representing a *head of Maenad*, can be distinguished in two types which can probably be dated about twenty or thirty years apart (460-440 B.C.). They present influence of the severe style modified by the coroplastic art from Chiusi. The later *antefixes*, of Hellenistic Age (2nd century B.C.), with the *head of Minerva*, repeat a type widespread in the North of Etruria.

Along [wall A](#) of the same room one of the large disks *in fetid stone* found close to the temple within the *tèmenos* (sacred enclosure). (Fig. 1)



Fig. 1

This disk bearing an inscription which recalls the *gens Kreinei* or *Kreina*, perhaps exerting a sort of control over the sanctuary, together with another two large “stone wheels” (without inscription) formed an exceptional votive offering dedicated to the Sun cult (*Usil*) or to other celestial divinities. Several bronze coins of the wheel/anchor type are exhibited in [case 2](#). These belonged to a series of cast coins characterized by a wheel on the front and an anchor or amphora on the back. The emission centre of the coins in this series, widespread between the late IV century and the III century B.C. in a geographical area situated between the territories of Arezzo, the Chiana, Chiusi and Orvieto Valleys, could have been Chiusi, but even Arezzo itself (for more detailed information, see the informative panel).

Of particular interest is the *quinpondium* or *quincussis* which is the coin of highest value in the wheel/anchor series (748.55 gr). (Fig. 2)

This piece is extremely rare (the other known example, from Falterona, is kept in the coins section of the Museo Archeologico in Florence): it was found in the *Stroppiello – Sitorni* locality, along the road to the Casentino, and became part of the Bacci collection.



Fig. 2

First Floor - Room VI

Ceramics from Arezzo: production techniques

In rooms VI, VII and VIII is displayed and illustrated the most important and well-known production from Arezzo in ancient times: the arretine Terra Sigillata. This ceramic class from the Roman Period produced fine dinner-ware, plain or in relief, with a coralline glaze. Arezzo was the most famous and prolific production centre in the Roman world. (Fig. 1).



Fig. 1

Displayed in Case 1 in this Room is an example of the **black glazed ceramic** produced during the Hellenistic Period in Arezzo, one of the most active productive centres of North Etruria for this type of vessel, together with Volterra. On the basis of the characteristics of the paint and the clay, four local categories produced from the 4th to the 1st century B.C. can be distinguished. The pieces are mainly open vases, plates, small cups, bowls and *kantharoi*.

In Case 2, instead, there are examples of two types of terra sigillata not produced in Arezzo – in particular two italo-megarian bowls and numerous **late-Italic fragments** (second half of the 1st century A.D. – until the age of the Antoninian period). The rest of the room is dedicated completely to the well-known Arretine Terra Sigillata, produced in its plain variety between 50 B.C. and 60-70 A.D. and decorated in relief from 35-30 B.C. to 40 A.D.

Presented in Case 3 is a topographic map showing the sites of the most important workshops in the city of Arezzo and surroundings. In fact, a lot of material from the workshops in *Perennius* have been found, as well as fragments signed by *Rasinius* in the vegetable garden of the S. Maria in Gradi convent and near Piaggia di Murello (government excavations from last century). Fragments by *A. Vibius* were discovered in Via S. Domenico, on the corner of Piazza Fossombroni. Another rather large dumping area is the one located between the Badia, S. Francesco, Piazza del Popolo and the Teatro Petrarca (*C. Amnius*, the *Voluseni*, *Rasinius*, *Umbricius*, *Memmius*). Another pottery workshop was probably in Piazza S. Agostino (*C. Amurius*), while the dump for the workshop of *Cn. Ateius* was discovered by chance in 1954-55 at the intersection between Via Nardi and Via della

Chimera. Furthermore, according to Gamurrini, the workshop of *L. Titius* was in via de' Cenci in the centre of Arezzo. Also in Case 3 it is possible to see the reproduction of a document by Gamurrini containing a large number of stamps testifying the great quantity of existing workshops. The workshops were, in fact, countersigned by a trademark (stamp), upon which was the name of the owner in the genitive case, that of the ceramist in the nominative case or both names. The stamps were framed by rectangles and, from 15 A.D. onwards, by *plantaepedis* (stylized sole of the foot), by circles, lunar crescents etc.

In Cases 4 – 5 – 6 – 7 – 8 – 9 – 10 illustrated by photographs, drawings and finds is the **production technique for relief ceramics from Arezzo**. Displayed in Case 5 are the **punches** which were the instruments used for decorating the moulds, printing on them various designs (Fig.2).



Fig.2

They had a convex face upon which appeared the design and a rough handle which was used for safely handling the object. The calligraphic decorations were carried out in a second phase.

The **moulds** were fabricated on the wheel in refractory clay, mostly in bowl form and had on the inner side the decoration which was to appear in relief on the outside of the finished pieces (see Case 6: moulds for handles and examples of the **handles**).

Once the preparatory phase was completed, the mould was fired and then, with a simple serial procedure, it was possible to produce a large number of identical vases (Fig. 3).



Fig. 3

Bibliographic references: P. Bocci Pacini – S. Nocentini Sbolci "Museo Archeologico Nazionale di Arezzo, Catalogo delle sculture romane", Roma, 1983; D. Bartoli - P. Zamarchi Grassi "Guida del Museo Archeologico G. C. Mecenate di Arezzo", Poligrafico dello Stato, Roma 1993 (with previous bibliography); M. G. Scarpellini "Museo Archeologico Nazionale G. C. Mecenate", Guide ai Musei della Provincia di Arezzo, Montepulciano 2000; "Etruschi nel tempo, I ritrovamenti di Arezzo dal '500 ad oggi" exhibition catalogue - S. Vilucchi e P. Zamarchi Grassi eds, Arezzo, 2002.

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To obtain the vase, the mould was placed on the wheel and covered on the inside with a “sheet of clay” which was compressed by hand while the wheel turned, so that it adhered to the impressed inner side. After the so-called “leather hard stage”, the vase was detached from the matrix and dipped in the *Glanztonfilm* (term which approximately means “thin layer of shiny clay”) to render the product aesthetically pleasant and to waterproof the surface. It is believed that this glaze was nothing but an emulsion of the same clay that the vase was made of, purified at length by adding catalyzing substances. Furnaces were used to fire the pieces. It was a very delicate operation – the chamber had to be perfectly isolated and care taken in placing the pieces one on top of the other so they would not fall and get deformed. In Case 8, for example, it is possible to see some fragments which have been imperfectly fired (black marks on the surface). The vases were placed in the kiln in such a way that the combustion gas freely passed between them. It was therefore necessary to use distancing rings or “rooster’s feet” in refractory clay (see examples displayed). The temperature in the kiln had to reach between 900 and 1100 °C in order to vitrify the glaze and create in the chamber an oxidizing atmosphere which allowed the glaze to assume the characteristic red colour. For facilitating study, ceramics from Arezzo are usually divided into plain or relief categories. The so-called ***plain Arretine Terra Sigillata*** (Cases 11 – 12 – 17) actually have applied decorative elements (rosettes, dolphins, masks, animal or human heads etc) obtained using plaque moulds on the rims and sides (Cabinets 12 and 18). A decoration comprised of small cuts made by rollers was often added to the lip and the inside bottom. The plain production has been typologically subdivided in various groups which comprise true ***dinner services*** (Case 13), similar to modern ones (Case 14). There also exists Terra Sigillata which is remarkable for the type of decoration (Cases 15 and 16). These are objects (jugs, glasses, jars) characterized by the presence on the surface of small reliefs (plant shoots, dots) of hand-modeled liquid clay (*barbotine*). This technique seems to have fallen in disuse early on as this type of decoration easily deteriorate.

First Floor - Room VII

Relief ceramics from Arezzo: the workshops

This room offers a wide range of relief decorated vases from Arezzo subdivided, in the various display cases, according to the workshop they were produced in.

Cases 1 – 2 – 3 – 4 and 5 are dedicated to the workshop of *M. Perennius*, which was the most well-known and longest lasting factory since it spanned from the beginning of production of this ceramic class until the Tiberian Period. This type of ceramic was exported to all the provinces of the Roman Empire following the legions and even to India.

This factory, which, for the entire duration of its lengthy activity, bore the name *M. Perennius* in the stamp, was an economically powerful industry with a vast production and ample exportation of both plain and relief vases. Its main quarters were in *S. Maria in Gradi* with a branch in *Cincelli* (locality near Ponte a Buriano along the Arno River), which was opened in the central and most productive period of its activity.

Scholars have identified four phases in the evolution of the Perennius production, each distinguished by different names on the factory stamp, corresponding to each maestro ceramist and characterized by a different iconographic repertoire.

The first period (30 B.C. – 15 B.C.) has the signatures of *Nicephorus*, *Cerdo*, *Pilades* and *Pilemo* next to the name *M. Perennius*. The objects are of a high technical level, pervaded with an elegant classical taste. Predominant are narrative scenes and sequences (processions, mythological scenes) (Fig. 1).



Fig. 1

The second period coincides with the maximum productivity of the *Perennius* workshop. A large secondary workshop at Cincelli was opened near the main one in *S. Maria in Gradi*. The names *M. Perenni Tigrani* (perhaps a freed slave who continued running the firm after having taken the name of the owner) and *Felix M. Perenni*. All the decorative patterns from the previous phase continue to be used, but separate new series were also created using new punches, various narrative sequences are mixed together and the preference is for hunting scenes and floral reliefs. This phase corresponds (15 B.C. – 10 A.D.) to an especially positive period for the other factories in Arezzo too, which, in the height of activity, exchanged ideas, suggestions and influences.

Cases 6 – 7 and 8 illustrate the phase which can be collocated between the end of the reign of Augustus and the

beginning of the Tiberian Period, distinguished by the signature *M. Perennius Bargathes*, a freed man of Aramaic origin (III Period) and an even wider range of production even if technically inferior to the previous one. The decorations are now inspired by aesthetic canons foreign to the classicistic ones and of a completely different taste. The punches, derived from the previous phases, are used outside the narrative sequences to become separate seals. The figures, not so carefully finished off, are, however, rich in plastic vigor; heavier vascular forms appear (Fig. 2).



Fig. 2

The fourth period is collocated in the Tiberian Period and is distinguished by the signatures of *M. Perennius Saturn* and *M. Perennius Crescens* (Case 9). Some characteristics from the production of *Bargathes* continue, but a technical decadence is noted.

The three displayed moulds are respectively decorated with clubs alternated with amphorae and series of figures.

In the next cabinets are exhibited objects from the workshops of *Publius Cornelius* – one of the most productive producers from Arezzo – who also exported in large quantities to Germany. His products, although not offering innovated designs, are strongly characterized and therefore easily recognizable. In general, vases with purely decorative decorations prevail and narrative sequences are rarer. We have knowledge of the names of over 40 slaves but signed relief vases of only eight of these are known.

The heavy shape of the vases and relations with other workshops, in particular the *Bargathes* one, lead this factory to be dated in the Tiberian Period.

Cases 16 and 17 show the production of *Rasinius*, whose *praenomen* is not known. His workshop was near *S. Maria in Gradi* and he worked in concomitance with the first phases of *M. Perennius*; in fact, objects from both the workshops were found in the same place. He was a partner, as demonstrated by the stamps, with *L. Memmius* for a certain period.

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Not so well-known as *Perennius* as he produced less, he stands out due to the elegance and the care with which his punches, matrixes and finished products are realized. It is believed that he preferred producing fewer pieces of a high quality rather than a large quantity of vases obtained through more economical procedures. His range consists of classical narrative sequences, zoomorphic and floral elements.

Outstanding among the exhibited pieces are the series of the Satyrs and the Maenads treated in a particular way, the sequences of cupids among the festoons, lion skins and large masks and those of young girls picking flowers. The exhibition in this room concludes with Case 18, in which are displayed fragments by *C.* and *L. Annius*, by *L. Avillius Sura*, by *L. Pomponius Pisanus* and by *Vibienus*.

Out of interest, some examples of reproductions realized in modern times of the terra sigillata from Arezzo are displayed in Case 19.

Bibliographic references: P. Bocci Pacini – S. Nocentini Sbolci "Museo Archeologico Nazionale di Arezzo, Catalogo delle sculture romane", Roma, 1983; D. Bartoli - P. Zamarchi Grassi "Guida del Museo Archeologico G. C. Mecenate di Arezzo", Poligrafico dello Stato, Roma 1993 (with previous bibliography); M. G. Scarpellini "Museo Archeologico Nazionale G. C. Mecenate", Guide ai Musei della Provincia di Arezzo, Montepulciano 2000; "Etruschi nel tempo, I ritrovamenti di Arezzo dal '500 ad oggi" exhibition catalogue - S. Vilucchi e P. Zamarchi Grassi eds, Arezzo, 2002.

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First Floor - Room VIII

Ceramics from Arezzo: the workshop of Cn. Ateius

The entire room is dedicated to the exhibition of the material recuperated in 1954-55 in Via A. *Nardi*, Arezzo, and attributable to the manufacturer *Cn. Ateius* (Fig.1).



Fig. 1

This find ended discussions on the *arretinitas* of this artisan. Until this time many objects produced by *Ateius* had been found, but all outside Arezzo : in Italy, in Rhineland, in Westphalia and above all in Southern Gallia (a branch of this atelier existed in Lyon).

The items by *Ateius* are rich in design and distinguish themselves, also from the technical point of view, for the quality of the "glaze" and the clay which recalls the characteristics of the products from Cincelli. In certain pieces the same taste and identical style can be found in *Rasinius* and in the tigranei and protobargatei vases from the workshop of *M. Perennius*. The greatest correspondence with the abovementioned manufacturers can be noted in the vast decorative production – in particular where floral compositions connected by semi-circles and straight lines appear.

Ateius' production is, on the whole, fine and calligraphic, perhaps a little cold, but always harmonious.

The activity of this manufacturer from Arezzo is during the late Augustan Period, while his secondary workshops could have operated in the Tiberian Period. Exhibited in the cabinets are *cups, carinated bowls, cylindrical tankards and mugs* with scenes also present in other workshops (dancers with *kalathiskos*, astragal players, winged musicians, Nereids with Achilles' weapons, Satyrs and Maenad, erotic scenes) and scene particular to the *Ateius* workshop (battles between Romans and Barbarians, hunting cupids, Seasons, divinities, mermaids, storks, etc). (Fig.2).



Fig. 2

In the central display case are examples of the plain typology: *plates, goblets, bowls and oil lamps*.

First Floor – Corridor IX

Roman Arezzo: Introduction

The section on Arezzo in the Roman Period begins in the short corridor leading directly from Room V to Room X.

Arezzo, like many internal cities in Northern Etruria, was under the Roman rule since the beginning of the III century B.C.. Having become a Roman *municipium*, as attested by many inscriptions, it was enrolled in the *Pomptina* tribe.

The city did not, however, become decadent, but instead enjoyed a period of economical growth due to the richness of the territory, the presence of the Cassia Road and the prolonged metallurgical and vase production.

It participated in the internal affairs of Rome, sometimes incurring serious repercussions which it always, however, managed to surmount. Therefore, having sided with Mario against Silla following victory (82 B.C.), the latter founded a colony – the *Arretini Fidentiores* – which then supported the *Arretini Veteres*. Cesare later founded another colony – the *Arretini Iulienses*.

Although it is not possible to delineate the perimeter and planimetry of Arezzo in the Roman Period with certainty, we know that several important public buildings existed. The ancient centre would have been situated in the upper part of the city and there is evidence that the Theatre/Baths complex was near the Fortress. The exact location of the Forum is unknown but it was most probably located somewhere between Porta Crucifera and Piazza Vasari.

Several residential areas have been identified following discovery of mosaics and other extremely interesting finds: Piazza Vasari, via Albergotti, via dei Pescioni, Piazza Colcitrone, San Lorenzo, San Niccolò and via Cesalpino.

During the I century A.C., which was an epoch of maximum splendor for Arezzo due to the blossoming of the production of Arretine Terra Sigillata, the city expanded as far as the slopes of the San Pietro and San Donato hills, in areas which had been previously occupied by ceramic workshops and burial grounds, the limits of which were probably via Crispi and via Guadagnoli, where the Amphitheatre and a Nymphaeum were built in the II century A.D.

The prosperity of Arezzo is also demonstrated by the presence of suburban areas such as Bagnoro where there were almost certainly thermal baths, and by the presence of villas owned by rich Romans in the surrounding areas.

During the II century A.D. the city began a slow decline which was partly caused by the regression of the ceramic industries.

From that moment onwards Arezzo disappeared from classical sources and there is little information regarding the late Romanity and the Dark Ages. Archeological finds have so far been very limited: only the Pionta Hill has provided important information on an early Christian necropolis (V century) and subsequent burials in the Longobardian Era.

On Wall A is the first of the floor pavings exhibited in this section – a polychrome **mosaic** with pelta decorations and waves bordered by a guilloche, found in via Margaritone (I-II century A.C.). (Fig. 1)



Fig. 1

First Floor – Room X

Roman Arezzo: finds from the city

Particularly interesting on Wall A are two parts of a **mosaic floor** from *via Crispi*, in which a hunting scene depicts a dog with its mouth wide open running after a fawn. The mosaic is datable to between the end of the I century and the beginning of the II century A.D.

Exhibited on Wall G are several **architectonic elements** found in *Piazza Vasari* and in important city buildings.

Below these finds is a **polychrome mosaic** found under *Palazzo Pretorio* with a chessboard decoration. Conserved on the central part are a few traces of minute tesserae known as *opus vermiculatum* (I century A.D.)

On Wall F there is also a **wine amphora** (Dressel IA type) discovered in the foundations of the Palazzo delle Poste in Piazza del Popolo.

Exhibited in Case 1 in the centre of the room is **clay and bronze material** found in a well in *Via della Minerva* (I and II centuries A.D.). Worth noting among the bronze pieces is an **olpe** (round mouthed jug) with a handle terminating in an *Acheloohead*, and some unglazed common ware including kitchen pans and bowls, as well as several oil lanterns, one of which bears the stamp "CASSI". (Fig. 1 e Fig. 2)



Fig.1



Fig. 2

Located between two windows, Case 2 holds several **bronze and clay finds** which can be attributed to everyday use. Especially interesting is a weigh-beam (*aequipondium*) in the shape of a Minerva torso, two graduated weighing scales, some keys, a casserole pan with "CA. SVR" stamped on the handle and a piece from the game of knucklebones. There are several remarkable small bronze figures which were found in the city. The statuettes of Venus could be from domestic sacellum. There is a large collection of **clay lamps** which includes some items from the local terra sigillata workshops (excavations at Santa Maria in Gradi – workshop owned by *M. Perennius*) and other type (the so-called *firmalampen* – Loeschke X type with open channel). The names of the producers on these items – FORTIS COMVNIS, E VIBIAN – can be traced back to a chronological period from the middle of the I century A.D. to the entire II century A.D.

On the same side of the room (Wall D) is also part of a **polychrome marble floor** with geometric squares (*opus sectile*) datable to between the I and the II centuries A.D.



Fig 3

Exhibited on Wall B is a beautiful marble **male head** discovered (Fig. 3) very near the amphitheatre in *Via Crispi* in 1958. Although partly incomplete (the nose and part of the neck are missing), it is undoubtedly a work of remarkable artistic level. As indicated by the rounded end of the neck and the hole on the back for holding a pin, the head would have been part of a statue. It depicts a mature man with a heavy-set face dominated by large eyes under arched eyebrows. His hair is formed by small wavy locks ending in bunches on the left side, while the top of the head is somewhat patchy (which perhaps indicates that the statue was to be placed in a rather high position). It is difficult to attribute this work. Some scholars theorize that it could be a portrayal of *Agrippa*, but identification is far from certain. During recent studies Professor Bernard Andreae hypothesized that the person represented could be *Maecenas*, Gaio Cilnio Mecenate from Arezzo, pairing to this portrait the so called head of Livia, (Room XIV) known as *Terentia*, wife of the above.

Chronologically, due to the soft plastic, the chiaroscuro effects and the strong expressiveness of the work, the head has been collocated in the Julio-Claudian Period (first half I century B.C.). Professor Andreae brings the execution of the two portraits forward to approximately 20 B.C.

Collocated along Wall C are two sections of lead **fistulae aquariae** (aqueduct pipes), also from *Via Crispi*, with scales and apophysis to provide increased adherence to the ground. The inscription along one of the two pipes: "COL (onia) JUL (ensis) ARR (et inorum) PUBL (ice)" indicates that it was part of the public aqueduct and recalls the Caesarian colonization of Arezzo.

First Floor – Room XI

The Minerva of Arezzo

The goddess, (Florence National Archeological Museum, Inv: 3; melted bronze, 150.5 cm H) is depicted (Fig. 1) with the weight of her body leaning on her right leg. The feet slightly protrude from under the hem of the peplum and wear sandals with multi-layer soles crossed by two parallel strips with chiselled herringbone decorations, and square front. There is a thin thong strap between the big toe and the second toe. The left leg is bent, the foot is slightly turned inwards and the heel is raised. The peplum descends down the legs in rigid folds. The upper part of the figure is wrapped in a *himation* which drapes down to the knees, covering the bent left arm in minute and calligraphic folds and falls along the left flank in long folds. The aegis, symmetrically spread over the chest and the shoulders, has a chiselled border of small coiled snakes which wind around the whole edge of the aegis.

The scales covering the entire surface were created in the same way. In relief in the median part is a *gorgoneion* with parted wavy hair framing the large round face.



Fig. 1

According to the indications provided by the attachment and the position of the right shoulder, which is slightly lower than the left shoulder, the missing arm was probably bare and possibly bent forwards holding a staff or other object. The elongated oval face with rounded chin is framed by hair characterized on top by three long chiselled curls falling in wavy bunches and gathered at the nape by a ring, leaving the triangular forehead and the earlobes uncovered. The slightly parted mouth is small and fleshy, with lips colouristically evidenced by a copper strip. The nose is fine and minute and the large eyes would have been realized in ivory or bone, as demonstrated by a thin fragment conserved in the left eye cavity.

The eyes were probably surrounded by small strips of copper cut to resemble eyelashes. The left eyebrow arch still shows the incision of the eyebrows. On the head is a Corinthian type helmet; on opposite sides of the lower edges are two cylindrical elements which would have functioned as hinges for the

check-guards. The front presents an owl in relief with spread wings whose feathers and leg fluff have been defined using a chisel, while a snake with chiselled scales decorates the top part.

The statue was discovered in 1541 in the church of San Lorenzo, Arezzo, and after it was purchased in 1542 by Cosimo I de' Medici it adorned, along with various "antiquities" and other works by contemporary authors, the *Scriptorio della Calliope* (writing room) which had a nymph painted by Giorgio Vasari on the ceiling.

Nothing is known of the reconstructive and restorative operations which accompanied the discovery; the most famous and better documented ones are those carried out by Francesco Carradori in 1785. In its general appearance the Athena (Minerva) of Arezzo is strongly related to the "Athena Vescovali" type, already part of the collection with the same name, transferred in about 1848 to the Hermitage in Saint Petersburg. There are, however, many differences: first of all, the position of the head, which the new restoration, with the recovery of the neck/shoulder attachment, confirmed to be erect and slightly turned towards the right, instead of tilted backwards to the left. Most of all, recent restoration has given the Minerva back those structural aspects of the figure which the previous interpretation of the bronze statue had simplified in a rigid tectonic compactness of the shapes and static draping of the clothes, recuperating the flexure of the body, typical of many replicas of the Vescovali type. The Corinthian type helmet which accompanies many images of the IV century B.C. goddess has a snake on top of the crown which had already been restored by Francesco Carradori. Therefore, like many of the Vescovali type replicas, the "Minerva of Arezzo" is also missing its right arm. Perhaps when the statue was found it presented elements unknown to us which led to the creation of a false plaster arm, lost today, and passed down only by period engravings in a very different position to the one in bronze created by Francesco Carradori in the 1785 restoration. (Fig. 2).



Fig. 2

Interpretation of the bronze statue from Arezzo following restoration, with the restitution of a youthful image of fresh elegance, rich in the natural balance of the movements of the body, with the positioning of the clothes, from the excessive attention given to the form of the *himation* wrapped around the left elbow, to the contrast of the voluminous mass of cloth around the waist and the heavy folds of the *peplum*, seems to dismiss the hypothesis that the Minerva of Arezzo is an elaboration, albeit elegant, from the Early Empire period, and, instead, orientate towards a realization from the Early Hellenistic Period. It does not, therefore, seem misleading to consider the Minerva of Arezzo an original datable to the first two decades of the III century B.C. This hypothesis seems to be confirmed not only in the new interpretation of the statue, but also in the considerations resulting from investigations carried out in parallel to restoration, which have evidenced extremely peculiar technical-constructive aspects. The execution of the statue is refined and above all, much attention has been paid to detail; nothing has been left to chance in the carrying out of the work: the use of a leadless alloy, the uniformity of the thickness (of both the internal and external surfaces), the extremely precise and unfaltering fusion, the use of tiny square-headed distance nails and the use of tiny small reparation strips, according to known methods in the best Greek art of creating works in bronze, exclude it from being one of a series. Moreover, although the Minerva appears to be entirely dependent on Greek models, the use of "direct" fusion almost certainly excludes production in a Greek workshop, while the constructive affinities with other great "Italian" bronzes could mean it was made in one of the Italian workshops or in a bronze workshop in southern Italy, perhaps in Taranto.

Bibliographic references: P. Bocci Pacini – S. Nocentini Sbolci "Museo Archeologico Nazionale di Arezzo, Catalogo delle sculture romane", Roma, 1983; D. Bartoli - P. Zamarchi Grassi "Guida del Museo Archeologico G. C. Mecenate di Arezzo", Poligrafico dello Stato, Roma 1993 (with previous bibliography); M. G. Scarpellini "Museo Archeologico Nazionale G. C. Mecenate", Guide ai Musei della Provincia di Arezzo, Montepulciano 2000; "Etruschi nel tempo, I ritrovamenti di Arezzo dal '500 ad oggi" exhibition catalogue - S. Vilucchi e P. Zamarchi Grassi eds, Arezzo, 2002.

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First Floor – Room XII

Roman Arezzo – Finds from the city

Exhibited in this room are further examples of floors from various parts of the city – a **mosaic** (Wall G, chequered mosaic) and **tarsiemarmoree** (Wall A).

There are also some peperino millstones on Wall F. Particularly interesting along Wall A are two large fragments belonging to the same **mosaic floor** (end I-II century A.D.), found in 1933 in **Piazzetta di Porta Crucifera**: the portrayal of Neptune holding a trident driving a quadriga of seahorses leads us to believe that the mosaic was part of a thermal complex (Fig. 1).



Fig.1

From the same area comes the **marble altar** (Wall E, between the two windows), of **Augustan Period**, portraying the myth of the Capitolean she-wolf breast-feeding the twins Romolo and Remo under an oak tree: in actual fact, the legend speaks of a fig tree – the *ficusruminalis*, in front of astonished Mars and Faustulus. The two sides are embellished by two neo-attic winged female figures (Fig. 2).



Fig.2

Also along Wall D are two **marble portraits** from the Roman Period, probably coming from the area: **achild's head** inserted in non-pertaining bust with a *chlamys*, datable by the hairstyle (short fringe on the forehead framing the temples) and the softness of the modelling to the Julio-Claudian Period (middle I century A.D.), and a rather small **male head** in marble,

portraying a mature man with a very expressive frowning face. Several details, such as the adherence of the hair to the skull and the rendering of the pupils, date the portrait to the Severian Period (III century A.D.).

Inside a large wall cabinet (Cabinet 1) at the end of Wall A are several **tomb structures** discovered along the ancient **Via Cassia** (corresponding to the present day **Via Vittorio Veneto**, part of which is still called *via Romana*), in the Saione area and, more precisely, in the **locality** known as "**Il Pino**".

During the construction of a building in 1954 several burials were found inside a funerary enclosure. Particularly well-conserved and worth noting are the tomb of **Cn. Laberius** (40-30 B.C.) and of a young girl (end II-beginning III century A.D.).

The tomb of **Cn. Laberius** contained funerary equipment composed of two **lagynoi**, two unglazed common ware **jugs**, a small plate in Arretine Terra Sigillata with the stamp ASR and a gym set consisting of two strigils, a bronze **aryballos** and relative bowl.

The cremated person was placed in a small travertine urn with an inscription in two languages – Etruscan and Latin:

- a) CN (*eus*) LABERIVS. A. (*uli*) F. (*ilivs*) / POM (*ptina*)
- b) *a. haprni a. aratinalisa.*

The inscription demonstrates that the Etruscan language was still spoken and written in Arezzo in the second half of the I century B.C..

The **tomb of the young girl** is, instead, an entombment of the so-called "cappuccina" type (see reconstruction), formed by large slanted roof-tiles held together at the top by curved tiles to protect the skeleton and the grave goods. These comprised a **small jug** and a **perfume vase** (Haltern 31 type) in unglazed common ware, three oil lamps – one in miniature and one with the stamp PVLLI, a **small plain bowl**, a fragmentary bone **writing tablet** and **three gold necklaces**, an **earring** with pelta decorations, a **ring** with missing stone and a **bracelet** with snake heads on the ends.

Also on display is funerary equipment from other burials found in the same area: some unglazed common ware jugs and a **sandstone stele** dedicated to Sulpicius Serenus by his wife Sulpicia Hilaritas: D (*is*) M (*anibus*) / C. SVLPICI / SERENI / SVLPICIA / HILARITAA / CONIVGI.

Exhibited on Wall B are eight parts of **sarcophagi** found in the Arezzo area including a sarcophagus fragment depicting the liberation of Andromeda (I century A.C.); the left side of a sarcophagus with scenes of Dionisian festivities, which is part of a sarcophagus conserved in Arezzo until the XV century and today part in Princeton University and part in Woburn Abbey (middle of the II century (A.D.); the front of a sarcophagus with a *gynaeceum* scene (III century A.D.); part of a sarcophagus lid depicting the activities of the **argentarii** (money exchangers) (IV century A.D.); two Christian sarcophagus fragments (first half IV century A.D.) portraying the Christian dinner and the healing of the paralyzed.

First Floor - Room XIII

Findings from the Domus of San Lorenzo

In the niche on wall A is exhibited a fragment of a **marble relief**, representing a putto sleeping on a rock, with a poppy in his left hand. The statue belongs to a type frequently used, during antiquity, to decorate gardens in rich houses and suburban villas. The fragment was found in the San Lorenzo area.

In the centre of the room there is a **polychrome mosaic floor**, once decorating one of the rooms in the rich house, made with white and black *tesserae* forming interlaced circles and a cornice with *peltae* (shields), triangles and rectilinear bands.

Along wall B there is a **fragment of polychrome plaster**, (Fig.1)



Fig.1

imitating precious marble revetments, consisting of a white socle with black veining in the lower part; above there is a decoration with ashlar, and painted or projecting *peltae*; and in the upper part, two panels imitating marble orthostats with a projecting half-column, partially preserved.

In the glass case on wall D are exhibited some **bronze findings** dating back to the 1st century b.C., found in the *Lararium* of this rich aristocratic house. The *Lararia* were small shrines placed in Roman houses, usually in the *atrium*, in the vestibule or in the peristyle, hosting the images of the patron gods of the household and of the family; their cult, supporting the official religion, was carried out in the house by the *pater familias*. On the upper shelf it's possible to admire a statuette representing *Lare* (Fig.2)



Fig. 2

and *Genius familiaris*, household gods, and two small statues of **dancing ladies with kalathiskos** (wicker basket full of fruit and flowers which assumed a religious significance and was used as a head-dress by many female divinities).

On the lower shelf there are **Jupiter** and **Mercury**, divinities which favored prosperity, a reel-shaped base, a **female offerer** from the Hellenistic period (earlier than the other findings, but still probably attributable to the complex) and a **door key**. Beside, a **bronze candelabrum** with lion-like paws is exhibited. In the other niche there is a marble inlay floor *opus sectile*, made up of marble from Luni and from the Peloponnese region, which once decorated one of the rooms in the *domus*.

First Floor - Room XIV

Roman finds from the city: the togated statue and the so called head of Livia

The entire room is dedicated to one of the most remarkable discoveries made within the city over the last few years (September 1994), in Via Veneto, near Via Pasqui.

The area, situated along one of the most important and ancient roads in Arezzo, was already known following several discoveries made between 1965 and 1982, including a head of Livia, displayed in this room, and numerous funerary equipment (see those exhibited in Room XII).

As well as several fragmentary marble elements, including a grooved column, all from a temple-type funerary monument, the foundations of which have been found, an imposing marble statue dressed in a toga was discovered. This had been purposely buried in an oblique position. (Fig. 1)



Fig. 1

The phases of the discovery and restoration are amply described in the information panels which document the exhibition of this important find.

The statue, in marble from Luni, represents a standing male figure wearing a tunic and toga with an ample baleus (Goette, type A b). The flat treatment of the back part leads one to believe that it was a statue designed to be inserted in the niche of a funerary monument. The bust has a cavity on the upper part destined to hold a head – one characterized by realistic features. Wrinkles on the face recall an older person – probably an important public figure as the presence of the caps and perhaps a scroll held in his left hand would suggest. It is not possible to know his name.

The technical and stylistic characteristics of this honorary statue seem to date back to the third quarter of the 1st century B.C.

In this room there is also another find from Via Vittorio Veneto: a very valuable head-portrait in marble from Luni of the empress Livia. (Fig. 2)

The facial features and type of hairstyle, seen in many reproductions and consisting of a voluminous nodus on the forehead, coming from which is a plait which joins the low chignon on the nape of the neck, had led to believe that the face represents Livia, who became the wife of Ottavianus, the future Augustus, in 38 B.C.. Recently, however, it has also been suggested that it is of Octavia, Augustus's sister. The resemblance of the facial features of Ottavia and Livia is still a frequent topic for debate and perplexity among scholars. The head, however, is usually considered to belong to Livia.

The head, which was to be inserted in a statue, cannot be dated with precision: the young features of the face could lead one to assume dependence on the first official portrait of the empress, dated around 35 B.C., however various elements, such as the hardness of the modeling and the precision with which the details have been carried out, seem to recall the classicistic trend in fashion in the first Augustan Period.

It is, therefore, believed to be a later portrait (first decades of the 1st century A.D.), in which the youthful features of Livia (no longer young) are "reconstructed" perhaps from a model created, according to Dion Cassius, in approximately 9 A.D. on the occasion of the death of Drusus Senior.



Fig. 2

First Floor - Room XV

Tombs from the Arezzo area

The most outstanding piece in this room is part of a circular **funerary monument** discovered in the 18th century in **Petrognano** (**wall B**). This architectural element was positioned above the door of a large family tomb. Rich in decorations, there is also the inscription :

CIARTIAE L(uci) F(ili) PROCULAE UXORI ET SIBI / CN(eus) PETRONIUS CN(ei) F(ilius) ASELLIO.

The *Gens Petronia* had to give the name to the place of discovery, which was probably in their possession.

Displayed in **Case 1** is precious funerary equipment coming from the **tomb of a young girl** discovered in 1935 about 4 km from Arezzo, along the road towards the Casentino, in the **locality of Puglia**. This was a tomb with a "cappuccina" type cover; the body of a young Roman girl of high social standing. The funerary equipment consists of **two plates in terra sigillata, an oil lamp, two small unglazed vases, two small one-handed thin walled miniaturistic jars, a kantharos, a catinum and a yellow glass basket cup**. There are also **bone knitting needles, a writing tablet, a small casket** decorated with figures which probably held the place-markers for playing Merrills and **twelve miniature objects in cut and polished rock crystal**. Also present are objects relating to funerary rites such as the **eleven ointment holders** in blue/green glass and an unreadable bronze coin, probably obol to Caronte. Amongst the grave-goods of the tomb are many toys and trinkets which leads to dating the tomb back to the first ten years of the 1st century A.D.. (Fig. 1)



Fig. 1

In this room there are many cinerary urns which also come from the area.

Visible along **wall A**, from left to right are: a **plain earthenware jar** (first half of the 1st century A.D.) with an engraved inscription of the deceased woman – a freed slave called FABRICIA PHILEMA, found in S. Leo in 1780 with a gold cameo ring (see case 3, room II on the first floor); a **small urn** from the area between Cortona and Arezzo, with a

missing inscription in the rectangular tabula on the front and with hunting scenes on the sides; a **small urn** found in Bibbiano - Capolona which has the inscription TITIAE L(vci) F (iliae) TERTVLLAE and another **small urn** discovered in 1834 near Arezzo with the inscription in two languages:

- a) C (aivs) CASSIVS C (ai) F (ilivs) / SATVRNINVS
- b) *vel. canzi. c. clan.* (Fig.2)



Fig. 2

Also worth noting is a **statuette of a young boy** sleeping with his head resting on an upturned torch which clearly alludes to a funeral (**wall C**); he symbolizes Thanatos, the death or, more precisely, the soul of the deceased person (from **Brolio** - Castiglion Fiorentino, Antoninian Period).

From the locality of **Maspino** comes the lid of a sarcophagus with the deceased person lying on a boat (**wall D**), datable to the first decades of the 1st century B.C..

Second Floor – Room Ia

Two pre-Islamic Yemenite statuettes (Righi D'Angiò donation)

The statuettes exhibited here were munificently donated by the Righi D'Angiò family upon the generous wish of Professor Giacomo from the Marche Region who wanted them to be exhibited in the Archeological Museum of Arezzo in order to enhance the collections and offer the people of Arezzo another occasion for knowledge, enjoyment and cultural enrichment.

The two statuettes, perhaps from El Gioff in Saudi Arabia, the mythical kingdom of the Queen of Saba, were passed on to Prof. Giacomo by his father Giuseppe, Medical Captain and Head of the Italian Mission in Sanaa, Yemen, in 1925 and 1926. The archeological finds were gifted to Giuseppe Righi D'Angiò by the King of Yemen JmamYahia Mohamed El Dyn.

The finds, comparable to several conserved in the Museo delle Terme di Diocleziano in Rome, were also displayed in the "Secret Treasures from Florentine Houses" Exhibition in Florence in 1960.

Sculpture is the most representative document of Saudi Arabian Pre-Islamic art. The preferred material was alabaster which has also been an item of trade since the VIII century B.C. due to the fact that there are large quantities of it in Yemen. The works realized were mainly statues of worshippers, often in a praying position, destined to perpetuate the presence of the deceased in the tombs, or of a votive type testifying devotion in the temples.

The two sculptures in Arezzo are part of the more ancient production and are datable to the VIII-VII century B.C. Quite small in size, they are made of limestone and depict a man and woman in a sitting position, portrayed in an essential way (Fig. 1).



Fig. 1

Second Floor - Room I

The ceramics

Presented in this large room are the ceramics belonging to the ancient collections which are therefore almost always without information relating to their origins. They have consequently been put in chronological order and distinguished by class and production centre.

Displayed in [case 1](#) are finds discovered mostly in the Chiusi area: biconical *ossuaries* and *bowls* which are polished with a stick, with impressed decorations characteristic of the villanovanian period (9th – 8th century B.C.).

Collocated in [case 2](#) are a *Canopic vase*, typical anthropomorphous cinerary urn from the Chiusi area, with an oval belly, two small arms inserted in the handles and a lid with a male head (first half of the 6th century B.C.).

Exhibited in [case 3](#) is an collection of Etruscan vases imitating Corinthian pottery (known as Etruscan-Corinthian vases), including several examples which are characterized by the variety of shapes : *jar*, *small two-handles jar*, *jug*, *small lenticular vase*, *oinochoe*, *olpe with handles flanked by rotelles* (Fig. 1).



Fig. 1

Mainly represented are objects not decorated with figures – that is, those with linear decorations, with the exception of four finds belonging to the “*Rosoni group*” (575-550 B.C.), which are decorated with figures and zoomorphic friezes and rosettes.

In [case 4](#) is the Attic black figure production. There are only a few vases but these are interesting due to the typology and quality. Worth noting are a *lekythos* with warriors attributable to the *painter of Wraith* (540 B.C.) and a *small amphora* with Heracles and the Nemean lion attributed to the *Antimenes painter* (approx. 520 B.C.).

[Case 5](#), instead, contains Attic red figure ceramics. These are mostly whole or fragmentary *kylikes* (Fig. 2) with various representations. One of these, even if heavily restored, is worth close attention, due to the refined way in which it was made and also for the notoriety of the painter to whom it has

been attributed: *Douris* (470 B.C.), an artist who distinguished himself for the pleasantness of his style and who represents one of the central figures of the painted production of Attic vases. The bowl in question has a banquet scene on the inside and scenes of conversation between young and adult men on the outside.



Fig. 2

Illustrated in [case 6](#) is the typological variety of the large collection of *bucchero* from the Museum of Arezzo. The “national” Etruscan ceramics are essentially represented here by the production from Chiusi and are datable back to the 6th century B.C. The vessel shapes are numerous : *two-handed bowls*, *goblets*, *jugs*, *amphorae* and *strainers*; the decorations on them are of the “*a cilindretto*” type (this continuous frieze decoration in low relief is obtained by rolling a wooden or clay cylinder, upon which patterns have been engraved, over the surface before it hardens), in relief and with applications. Worth noting is the *foculus* (an object which was certainly used in rituals) in *heavy bucchero* (second half of the 6th century B.C.) of a rectangular shape with a wide opening on the front and two stick handles decorated with mobile cockerels and female heads in relief. On the inside is a complete set of miniature vases. Another example of vases in *bucchero* is shown in [case 7](#). Exhibited in [case 8](#) are Etruscan black and red figure ceramics. One large vase – a *dinos* with lid – represents the black figure technique: decorated on the body with a fighting scene, it has been doubtfully attributed to the *Ivy Leaf Group*, dating back to the last quarter of the 6th century B.C. and its production localized in Central Etruria. The *dinos*, being without feet, was placed on a tripod or a support and was used, like the crater, to mix water and wine during a banquet. The red figure vases on display have mostly come from workshops in Northern Etruria (Chiusi, the Siena area, Volterra) and are dated back to between the first half of the 4th and the first half of the 3rd century B.C.

Bibliographic references: P. Bocci Pacini – S. Nocentini Sbolci “*Museo Archeologico Nazionale di Arezzo, Catalogo delle sculture romane*”, Roma, 1983; D. Bartoli - P. Zamarchi Grassi “*Guida del Museo Archeologico G. C. Mecenate di Arezzo*”, Poligrafico dello Stato, Roma 1993 (with previous bibliography); M. G. Scarpellini “*Museo Archeologico Nazionale G. C. Mecenate*”, *Guide ai Musei della Provincia di Arezzo, Montepulciano 2000*; “*Etruschi nel tempo, I ritrovamenti di Arezzo dal '500 ad oggi*” exhibition catalogue - S. Vilucchi e P. Zamarchi Grassi eds, Arezzo, 2002.

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Museo Archeologico Nazionale "Gaio Cilnio Mecenate" di Arezzo

The next case (9) is dedicated to the characteristic production from Volterra of red figured *kelebai* (column craters); these were destined for use in funerals and used as cinerary urns. Represented on these pieces are grotesque figures (so-called pygmies). The one which stands out amongst these is the one attributed to the *Colonna Tuscanica* painter which has the figure of Athena on one side and comes from Monte S. Savino (end 4th – beginning 3rd century B.C.).

Contained in case 10 is an example of the **black glazed pottery from Volterra**, dating back to the end of the 4th to the 2nd century B.C..

Case 11 houses ceramic production from the South. Represented in this section are the red figured Apulian vases and the *Messapic vases*. The *Campanian pottery* is, instead, documented by just one vase, of a high stylistic level, attributed to the *Parrish painter* (halfway through the 4th century B.C.). It is a *bell crater* decorated on the main side with a *Nereid* seated on a sea horse.

Exhibited in the last case (12) are other ceramic finds of Etruscan production such as, for example, the *umbilicated bowl* of the “*calenian*” type (3rd – 2nd century B.C.). Of particular interest is an *amphora* from Volsini belonging to the so-called “*silvered vases*” class, because they were originally covered with a thin layer of silver, decorated on the shoulder with a relief scene depicting fighting between soldiers and Amazons (end of the 3rd – 2nd century B.C.). Also present in the same case are some examples of black glazed production from Campania and two craters from the *Malacena workshop* (250/200 B.C.).

Bibliographic references: P. Bocci Pacini – S. Nocentini Sbolci “Museo Archeologico Nazionale di Arezzo, Catalogo delle sculture romane”, Roma, 1983; D. Bartoli - P. Zamarchi Grassi “Guida del Museo Archeologico G. C. Mecenate di Arezzo”, Poligrafico dello Stato, Roma 1993 (with previous bibliography); M. G. Scarpellini “Museo Archeologico Nazionale G. C. Mecenate”, Guide ai Musei della Provincia di Arezzo, Montepulciano 2000; “Etruschi nel tempo, I ritrovamenti di Arezzo dal’500 ad oggi” exhibition catalogue - S. Vilucchi e P. Zamarchi Grassi eds, Arezzo, 2002.

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Second Floor - Room II

Glass and precious objects

This room contains precious objects in various materials of different production and origin.

The first two cases are dedicated to **glass items**.

Worth noting in case 1 are three small ointment jars decorated with feather and wave patterns. They have been realized in glass modeled around a clay and sand nucleus and tend to imitate the veining of semi-precious stones. This production, documented in Egypt from the second millennium and in Mesopotamia from the 9th century B.C., was imitated in the Mediterranean area from the 7th century until the Hellenistic-Roman Era. Also present are several vases – mostly ointment jars in blown glass, some of which imitate the decoration of the oriental ones mentioned above.

Of interest in case 2 are an **cinerary vase** from **Tharos**, **bottles** and **cylinder-shaped ointment jars**.

Case 3, containing precious finds, displays **gold coins**, **engraved jewels**, **toilet items** such as clips, spatule, hairpins and **bronze rings**, bone elements for games (place markers), dice, necklace beads in glass paste of the Phoenician type, recomposed in bracelets and necklaces.

Note the globe-shaped pendant (bullae) with suspension ring decorated with knurled threads from Tegoletto (Arezzo), from the Hellenistic Period. The use of the bulla for apotropaic reasons passed from the Etruscans to the Romans, for whom it became a distinctive object worn by young girls from the upper classes.

In case 4, in the centre of the room, is one of the most prestigious finds in the museum: a **miniature portrait in chrysography** (a very fine sheet of gold engraved and closed between two pieces of glass), (Fig. 1). The person represented is a mature man with a beard wearing a *toga contabulata* (considered by some to be Saint Ambrogio). This example, of rare and refined technical execution, dated to the second half of the 3rd century A.D., is inserted in the class of gilded glass common in the 4th century and later in the early Christian Period.



Fig. 1

Bibliographic references: P. Bocci Pacini – S. Nocentini Sbolci "Museo Archeologico Nazionale di Arezzo, Catalogo delle sculture romane", Roma, 1983; D. Bartoli - P. Zamarchi Grassi "Guida del Museo Archeologico G. C. Mecenate di Arezzo", Poligrafico dello Stato, Roma 1993 (with previous bibliography); M. G. Scarpellini "Museo Archeologico Nazionale G. C. Mecenate", Guide ai Musei della Provincia di Arezzo, Montepulciano 2000; "Etruschi nel tempo, I ritrovamenti di Arezzo dal '500 ad oggi" exhibition catalogue - S. Vilucchi e P. Zamarchi Grassi eds, Arezzo, 2002.

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Second Floor - Room III

The Ceccatelli Collection

In 1988 the Museum purchased a rich collection which had belonged to the Architect Dante Ceccatelli from Arezzo.

The collection, composed of 100 items, is of particular interest due to the fact that it is mainly composed of objects which can be attributed to the Vulci rea (Vulci, Ischia di Castro, Poggio Buco) and which form a chronologically homogeneous archeological group (7th – 6th century B.C.), so much so as to lead to believe that they were associated with tombs. Also in the collection are several pieces from different origins (Chiusi, Perugia) and dates (late-archaic, Hellenistic and Roman Periods).

Of importance in the first cases are: two **biconical ossuaries** with bowls used as a lid, from the second half of the 9th century B.C. (case 1), two ribbed **jars** of Vulcente type (Fig. 1), datable to the second half of the 7th century B.C. (case 2) and several examples in black **bucchero**, both thin and heavy, with applications (cases 3 and 4).



Fig. 1

Displayed in case 5 is an **olpe** (jug with round mouth) of Etruscan production of Corinthian imitation attributable to the *Feoli painter* (first decades of the 6th century B.C.). In the same case there is also a large number of **imported ceramic items**, mainly from the Attic and the Greek-oriental regions. Especially interesting among these are some **Corinthian vases** including a **skyphos** attributed to the *Patrasso group* (approx. 575 B.C.), an **Attic black figured amphora** attributed to the *painter of Vatican 309* and a **black figured kylix** of the **Band-cup type** (cup with glazed lip and an unpainted band between the handles, in which a continuous frieze is usually inserted) attributed to the *Little Masters group* (540 – 530 B.C.).

Also remarkable is the collection of **bronze objects** attributable mainly to the Etruscan Period which go chronologically from the second half of the 9th century to the Roman Period (case 6): as well as armils, fibulae, clasps, razors, small figurines and a mirror, particularly interesting are weapons and a **carinated dome helmet** (Fig. 2) from the beginning of the 5th century B.C..



Fig. 2

Second Floor - Rooms IV – V

Etruscan and Roman bronze figurines.

The exhibition of bronze finds presented in these two rooms wants to demonstrate the abundance of this production, as well as to presume the presence in Arezzo and surrounding areas of numerous places of cult with relative votive offerings.

The chronological period represented goes from the late geometric period to the late Hellenism.

In the two cases in Room IV, subdivided by typology and chronology are several series of small bronze figures: **male and female offerers**, filiform and stylized (case 2), **statues of male warriors** in loincloths, so-called *gladiators* (second half of the 7th century – first half of the 5th century B.C.), female offerers with long plaits and several stylized animals (Bovidae and Equidae) (case 1), (Fig. 1).



Fig. 1

Male and female offerers, warriors and animals are often associated in the votive deposits of Northern Etruria testifying an agro-pastoral type of society.

Also documented is a rich series of male and female figurines from the archaic Etruscan period of clear Greek inspiration (case 1): the *kouroi* and the *korai* of the so-called ionic type (second half of the 6th century B.C.). The **male bronzes** are characterized by hair which descends over the shoulders and arms adhering to the body, while the female “devotees” wear the *tutulus* (typical Etruscan cone-shaped cap) and *calcei repandi* (pointed-toed shoes) on their feet. This type of bronze statue, widespread in Etruria, was most probably produced in Arezzo too.

Exhibited in the display case on wall D are some bronze Etruscan mirrors with engraved decorations (4th – 3rd century B.C.).

The exhibition of the Etruscan section continues in Room V: a large number of **votive statues**, diffused in Etruria from the 4th to the 2nd century B.C., are displayed in case 1 and partly also in cases 4 and 5. These are statuettes of male offerers with leaf crowns, bowl in their right hands and their bodies wrapped in cloaks; the female offerers wear the chiton belted

at the waist and most have a triangular diadem on their heads. Cases 2 – 3 – 5 and 6 contain **Roman bronzes**. There are statuettes representing divinities such as Jupiter, Minerva, Mercury, Diana and Isis – Fortuna, generically associated with domestic religiousness. Particularly interesting is a *pendant* in the form of a nude **ithyphallic dwarf** with definite priapean features. The object was destined to be hung up with the probable function of favoring male fertility. Also in the collection are representations of animals and objects of apotropaic use such as *tintinnabula* (bells), phalluses and amulets.

Also interesting are the “**domestic instruments**” (case 6), such as casseroles, colanders, oil lamps, knives; chirurgical instruments, utensils for artisanal activities – for example scalpels and stamps (*signacula*) for marking the finished products; gym objects (strigils) and decorative elements for furniture and ornaments (Fig. 2).



Fig. 2

Second Floor - Room VI

The countryside of Arezzo: volute crater by Euphronios

The Attic red figure crater attributed to pottery decorator **Euphronios** is one of the most important finds in the Museum. The vessel belong to the **Bacci collection** since the beginning of the 18th century, as witnessed by the plate XIX of the volume "*De Etruria Regali*" (1723-24).

Unfortunately, the circumstances of its retrieval are unknown; according to **Abbot Luigi Lanzi** (1732- 1810) and the archaeologist **Gian Francesco Gamurrini**, the vase was found "in the Arretine territory". Several scholars think that it was found in the Val di Chiana, part of the Arretine territory and seat of a prosperous agrarian aristocracy in the 6th – 5th centuries B.C..

The caption on the plate of the volume "*De Etruria Regali*" states that the vase was "*fragmenti scoagmentati sinstaauratum*": the crater, found in fragments, at the time of Cav. Girolamo Bacci had already been restored.

The 1700s restoration was probably of modest quality. At the moment of its purchase in 1850, together with the entire Bacci Collection, the director of the Museum Sebastiano Fabbroni noticed that "*many things were hidden for the incompetence of the first restorer*". The crater was then sent to Florence in order to be fixed by a well-known restorer (probably Giovan Gualberto Franceschi, restorer of the François vase?).

The present aspect of the vase is due to an important conservative intervention, carried out in the 1980s by the Restoration Center of the Superintendency for Archaeological Heritage of Tuscany. The vase is composed by 54 fragments; the foot is modern.

The vase, called **volute crater** because of the shape of the handles (from the Greek word *Krater*: a rather large-mouthed vessel with a capacious body used to contain water mixed with water and honey) presents **complex accessory decorations**: on the neck is a *komos* scene with crowned male characters dancing and playing instruments.

Depicted on the main side of the body is the **battle of Heracles against the Amazons**: the hero uses the club against two armed warriors, while a wounded Amazon lies on the ground. Behind him is Telamon, wearing a Phrygian cap and a Sciiestriped costume, who is instead striking another fallen Amazon with a sword.

On the secondary side appear **three armed Amazons** running towards the left. Their large shields are respectively decorated with a scorpion, a bird and a *kantharos* (vessel for drinking wine with two handles); a fourth warrior in Sciiite costume pulls back a bow.

The unsigned crater has been attributed by the German Archaeologist Furtwängler to **Euphronios**, who was without doubt one of the most talented among the red-figure pottery decorators. An illustrious painter and then workshop head, he was also a vase maker, as witnessed by an inscription found in the Acropolis of Athens. He was intensely active for about twenty years, attached to an important school of students at the end of the 6th century b.C.. Presently

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attributed to him are about thirty pieces and various fragments which include vases exhibited in foreign museums: the Louvre (Paris), the Hermitage (Leningrad), the British Museum (London), the Metropolitan (New York).



Fig.1



Fig.2

It has been observed that most of the works by this painter have been found in Etruria (Arezzo, Cerveteri, Vulci, Orvieto, Tarquinia, Viterbo). This circumstance does not seem to be casual, as probably a particular market demand existed here. As shown by the Arezzo crater itself, **Euphronios** has a predilection for depicting **Heracle's tasks**, where the artist makes every effort to give the sense of prospective transferring the conquests of the contemporary art of drawing to vase painting. For these experiments **Euphronios** is included in the group of so-called "pioneers". The crater from Arezzo, in fact, refers to the final production phase of **Euphronios** as a pottery decorator and is therefore collocated between 510 and 500 b.C..

Second Floor - Room VI

The Bacci Collection

The room is dedicated to the collection of the old and noble Bacci family from Arezzo. Already formed at the end of the 17th century, the collection was enlarged by Cav. Giovan Girolamo (1640-1727), an important figure in Arezzo by the end of the 17th – beginning of the 17th century. He was defined by his contemporaries “*versed in literary studies and familiar with architecture and antiquities*”. Further enlarged over the years, this collection was purchased by the Fraternita dei Laici in 1850 and formed the core of the Public Museum. Unfortunately a lot of the archeological objects in the collection (which was very large, as we learn from sources of that period) are today difficult to identify. A testament from the family, in fact, contains rather generalized descriptions of the pieces. Recently, however, thanks to a manuscript by Luigi Lanzi(1732-1810) which mentions the “Bacci Museum”, many pieces of the collection have been identified – in particular the section of the bronzes which are exhibited in this room.

Case 2 contains **bronzes of Etruscan production**: statuettes of warriors, of female offerers (with *tutulus* and *calceirepandi*), of divinities, small animals and some objects for everyday use, also in bronze, such as two feet of casket depicting a mermaid on a leonine foot (5th century B.C.).

Along wall E there is a **fragment of a terracotta plaque** which has the feet of a male figure with the Etruscan inscription *Cnei:Urste*, made before firing, probably the signature of a Hellenistic artisan. (Fig.1)The plaque was fastened by means of two nails, whose holes are still visible. This piece belong to the Bacci Collection since the beginning of the 18th century, and was found, as witnessed by manuscript sources, during the construction of the Collegio dei Gesuiti, started in 1668.



Fig. 1

In case 3, instead, it is possible to see some of the bronze items from the Roman period: statuettes of divinities (such as, for example, the Hellenistic one representing Hercules), of animals and everyday items, among which worth noting are an *aequipondium* (scales' weight) showing an armed figure (Fig.2)with helmet and *lorica* (perhaps identifiable with Minerva), a handle once part of a *patera* (shallow cup used to pour liquids during rituals) showing a ram's head, and small *seal* (*signaculum*) with the inscription *T(itus) / SVE(...)* / *VA(...)*.

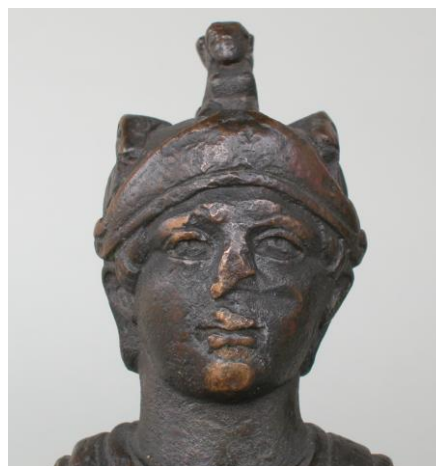


Fig.2

Also displayed in the same case from the Bacci collection are some pseudo-antique statuettes (bronze statuette of a dancing lady, male figure with a vessel, female figure with a cornucopy)and a sacrificial knife (*secespita*), about which there are also doubts as to authenticity.

Finally, along wall D there is a **funerary urn** in marble from Luni, with a roof-shaped lid and festoons of flowers and fruit held by rams' heads positioned in the corners (datable to the Flavian Period- first half of 1st century A.D.). The front band has the inscription with the deceased's name *SEX SAE / NIO / PRISCO*.

Also part of the Bacci Collection were the famous **Euphronius'** crater, exhibited in center of the room, and numerous coins, among which the famous **quincussis** from the wheel/anchor series (exhibited in Room V, first floor, because it was found at Stroppiello, in the Casentino area).

Second Floor - Room VIII

The Funghini Collection

This little room houses a small part of the large collection (more than 12,000 pieces) of Vincenzo Funghini (1828-1896) who was part of the agrarian aristocracy from Arezzo. He was an engineer, architect, restorer and great archeology enthusiast. He carried out excavations on his land, taking great care with each find, whether systematic or casual, and in this way he managed to form a substantial private collection. His collection formed a true and proper museum of seven rooms and two corridors in via degli Albergotti in Arezzo which housed archeological and post-classical finds. The objects coming from the excavations in Castelsecco were, instead, gathered in Villa Funghini in S. Carlo; unfortunately, only part of the finds in this collection arrived at the present museum.

The evident heterogeneousness of the collection demonstrates that Mr Funghini should be considered one of the enthusiasts and collectors of that period rather than a specialist.

Nevertheless, this researcher did make a considerable contribution to enriching the cultural patrimony of Arezzo due the passion with which he managed to preserve numerous finds for his city as well as the importance of the places in which he carried out his research. Among these we point out **Castelsecco** (see first floor, Room II) and **Cinelli** (second floor, Rooms VI and VII: Arezzo ceramics section).

In the central case ([case 1](#)) one notes first of all numerous precious objects: a pair of gold **earrings** (middle 4th century B.C.); a gold bay-leaf **diadem**, for funerary use, which has a satyr mask at the centre (3rd century B.C.) from Chiusi (Fig. 1); a gold **bulla** with engravings of divinities and Etruscan inscriptions *Aplu* (Apollo) – *Fufluns* (Dionysus) dated to the middle of the 4th century B.C. and some **jewels** in the form of scarab beetles (4th – 3rd century B.C.).



Fig. 1

Exhibited in [case 2](#) are some series of bronzes of different chronology and production – mostly **Hellenistic offerers and Roman divinities**, among which is a Lar. Among the objects of *instrumentum*, worth noting are two belt buckles from the 6th century B.C.. some spool shaped *kyathoi* (vessels which

were part of a banquet dinner service, common in funeral equipment) datable to about the middle of the 5th century B.C. and an oil lamp in fragmentary bronze from the Roman Period.

Contained in [case 3](#) are some Apulian red figured **vases** and **Gnathia type** vases (second half of the 4th century B.C.) and some **terracotta statuettes** of the *Tanagra type* (4th century B.C.), as well as a range of **oil lamps** of various types and periods.

On the walls are two remarkable terracotta **female statue used as cinerary urns** produced in Chiusi (end of the 2nd and beginning of the 1st century B.C.): one represents a woman with chiton sitting on a chair with two horses heads (wall A), while the other is a female figure, also draped in cloth, combing her hair (wall D), (Fig. 2).



Fig. 2

Therefore, these two statuettes seem to testify the survival in the Chiusi countryside of the concept of an anthropomorphous container for the ashes of the defunct person (see *canopic vase*), in an era by then of advanced Romanization. It must, however, be said that these belonged to a rather small class of handmade items (a total of 8 pieces in various museums), regarding which claims of false authenticity have been forwarded.

Second Floor - Room IX

The Numismatic Section (not open for public viewing at present)

The numismatic collection of the Arezzo Museum is particularly rich and contains a large number of coins from Etruria, Italy, Rome (Republican and Imperial), Greece and Magna Graecia. It consists of the Bacci and Rossi (1851) collections and mostly the Guiducci inheritance donated to the Museum.

The Etruscan coins include the famous *quincunx* or *quinpondium* (first floor, Room V) belonging to the wheel/anchor cast series diffused between Arezzo, the Chiana Valley, Chiusi and Orvieto. This coin is of the highest value in the series. The series is also made up of : dupondius, as, semis, triens, quadrans, sextans and uncia.

Then there is the series in minted bronze, in particular the uncertain ones from the Chiana Valley : Negro head/elephant, male head with cap /Pomeranian dog.

The Roman Republican coins in bronze include pieces from Rome-Campania, commemorative coins of the subjugation of the Sannio region and minted urban series of the uncial and sextantal reduction. The silver coins include coins belonging to almost all the monetary types, as well as several victoriati. The imperial issues in gold, silver and bronze are widely represented over a vast chronological period which goes from Augustus to Valentinian III.

Also documented is the presence of Greek coins, correctly named, from well-known mints (Athens, Sparta Corinto) and lesser known ones (Amantia, Palla, Metropolis, Parium).

Among the coins of the Macedonian sovereigns, note a stater of Philip II found at the beginning of the nineteenth century near the Bisaccioni kiln outside Porta S. Spirito.

There are also several coins in bronze and silver from Siracusa and other *poleis* in Sicily and Campania (5th – 3rd century B.C.). Worth noting is a piece defined as "*argentum rude*" of a quadrangular shape (740 g.). Unfortunately its origin is unknown.

Second Floor – Room X

The Gamurrini Collection

This Room (Fig. 1) is dedicated to G. F. Gamurrini, scholar and archaeologist whose name went beyond the city of Arezzo. We owe him the most detailed archaeological records about Arezzo in the 1800s, written in his publications and archive.

He occupied important positions such as Chancellor of the *Fraternita dei Laici*, Director of the Museums of the Royal Galleries in Florence, Royal Inspector of Museum and Excavations of the Kingdom, Director of the Archaeological Map of Italy, and since 1892, Director of the Museum of Arezzo.

The room exhibits heterogeneous objects from his collection (in great part bestowed to the Museum), found in the areas of Chiusi, Orvieto, Bolsena Lake and in the Faliscan territory.



Fig.1

Along wall A there is a **male bust with a toga contabulata**, probably portraying a private citizen as an emperor, found in 1857 among the remnants of a thermal bath nearby the chapel of S. Arcangelo della Pieve di Bagnoro. The stereo metrical shape of the head, the fixed stare and the resolute expression allow us to date this bust back to the Tetrarchic Period (half of the 3rd century b.C.).

Along wall B is a **virile head** of uncertain provenance, characterized by a face with a large and spacious forehead, eyes with heavy eyelids and marked, elongated eyebrows. The hairstyle with short locks which frame the forehead and extend like commas over the temples chronologically places the head in the Tiberian Period (14-37 A.D.). The portrait has, hypothetically, been compared to several heads depicting Drusus Senior.

There **are two funerary sculptures**, a **sphinx** along wall C (fig. 2) and a **crouched lion** along wall D, both made in Chiusine workshops (half of the 6th century b.C.) and found in **Marciano della Chiana**.



Fig.2

A quadrangular **cippus** of foetid-stone with a low-relief scene of dance is along wall H. This is an excellent example of funerary relief produced in Chiusi between 480 and 460 b.C. Along wall H there are also **other fragments of stone reliefs**, belonging to Etruscan funerary monuments; worth to be noticed is the one portraying two sphinxes facing each other, with traces of the original colors.

In the showcase 1 there are some ceramic objects: an **italo-geometric askos** from the area of Capodimonte (Bolsena Lake), dating back to the 7th century; a brown-greyish impasto small **amphora**, decorated with ribs and elaborately modelled handles (half of 7th century b.C.), and two decorated

grey impasto **spools**, coming from the area of Chiusi and Orvieto, dating back to the half of the 7th century b.C.

In the same showcase there are some grave goods from a tomb uncovered in Battifolle near Cortona: two **axes**, a **copper dagger** and a flint **javelin point**. The burial, containing an intact skeleton, dates back to the Late Eneolithic Period (2800-1900 b.C.). A **bronze sword** from the Final Bronze Age (1150-900 b.C.) from the bed of the Chiana river near Frassineto is also exhibited here.

In the showcase 2 there are three **Faliscan cups** (370-350 b.C.): one represents Dionysus and Ariadne, one a seated young and a winged Eros – both attributed to the painter of Tübingen F 13, and the last, attributed to the painter of Villa Giulia 8238, a young and an animal; there are also an **etrusco-corinthianum bilicate patera** (575-550 b.C.), a fragment of **Attic red-figure vase** from Orvieto with two joined horses, and a **black-glaze cup**. Worth to be noticed is a **black figure amphora** with a warrior attributed to the Affected Painter (530 b.C.).

In the same showcase there are two **Etruscan votive bronzes** and some **object from the Roman Period**: a cup and an Arretine terra-sigillata mould, bronze statuettes, a bronze casserole, three blue blown-glass unguentaries, a jasper gem with Jupiter on throne and an eagle. A Roman bronze semis (coin) with a Jupiter's head and a prow, shows an Etruscan

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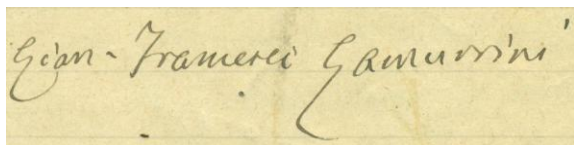
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Ministero per i Beni e le Attività Culturali
SOPRINTENDENZA PER I BENI ARCHEOLOGICI DELLA TOSCANA
Museo Archeologico Nazionale "Gaio Cilnio Mecenate" di Arezzo

inscription – made with a sharp tool- indicating the owner's name.

In a cabinet on wall F there are some volumes belonging to the private *archive of G.F. Gamurrini*, including files, notes, reports, plans, sketches, drawings and letters, collected by the Arretine scholar during his life (186 volumes catalogued by subject: Bibliography of Ancient Italy, Ancient Topography, Correspondence and Other Topics).

The archive, source of countless pieces of information, belongs to the Gamurrini family and has been deposited at the Museum since 1973, after a short negotiation conducted by Superintendent Guglielmo Maetzke and Gamurrini's heirs. This avoided the dispersion of this important archival heritage, allowing scholars to consult it on request.

A photograph of a handwritten signature in cursive script on aged, yellowish paper. The signature reads "Gian-Franco Gamurrini".

Second Floor – (ex Room X)

Paleontological Section

Presented in this special section are finds from antique collections which have been classified and restored in recent years following damage incurred during the last World War.

The collection is of high scientific value, because it shows numerous fossil testimonies of the fauna of the Arezzo territory – one of the richest of the Superior Pleistocene Period in Italy – and is of particular interest due to the presence of some species which are now extinct (mammoth, giant deer, wild ox) and for other surviving ones which are no longer present in our country such as the rhinoceros and the bison.

The presented finds come from around Arezzo : The Chiana Valley, Maspino, Ponte alla Nave and Canale Maestro della Chiana. The Chiana Valley was, in fact, in the past occupied by a large fluvial-lacustrine basin.

The variety of the species represented in the cases demonstrates that at the beginning of the last quaternary glacial phase the fauna was particularly rich in the area surrounding Arezzo, at a time when man already populated Tuscany manifesting cultures from the Middle Palaeolithic Period.

Represented in case 1 are the *Cervidae*, among which, for example, the *Cervus elaphus aretinus*, similar to the present day deer, and the *Megaceros giganteus*, which is now extinct.

Following in case 2 are examples of *Bovidae*, among which are the *Bison priscus*, and *rhinoceroses* these latter represented by the *Dicerorhinus hemitoechus*.

Also worth noting, for its exceptional state of preservation and size, is the *Bos primigenius*, (Fig. 1) from which our domestic cattle descend.

Finally, displayed in case 3 are finds belonging to species which survive in present day fauna such as the wild boar (*Sus scrofa*), the wolf (*Canis lupus*), the ibex (*Capra hibex*) and the brown bear (*Ursus arctos*).



Fig.1

Bibliographic references: P. Bocci Pacini – S. Nocentini Sbolci "Museo Archeologico Nazionale di Arezzo, Catalogo delle sculture romane", Roma, 1983; D. Bartoli - P. Zamarchi Grassi "Guida del Museo Archeologico G. C. Mecenate di Arezzo", Poligrafico dello Stato, Roma 1993 (with previous bibliography); M. G. Scarpellini "Museo Archeologico Nazionale G. C. Mecenate", Guide ai Musei della Provincia di Arezzo, Montepulciano 2000; "Etruschi nel tempo, I ritrovamenti di Arezzo dal '500 ad oggi" exhibition catalogue - S. Vilucchi e P. Zamarchi Grassi eds, Arezzo, 2002.

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Second Floor - Room XI

Prehistoric Section

The objects displayed here come from various cultural periods (Palaeolithic – Neolithic – Eneolithic – Bronze – Iron). The items, gathered by collectors from Arezzo (Gamurrini, Funghini, Del Vita, De Giudici, Gentili Lapini), were donated to the Museum at the end of the last century. Unfortunately, most of them arrived without information regarding their origin.

Objects found in other regions seem to have been mixed with local finds, which are therefore no longer identifiable.

The Arezzo territory has not been explored much from a pre-historical archeological point of view but human presence there has been demonstrated since the Inferior Paleolithic Period: in fact, there are several bifaces attributable to the final "Acheulean" Period.

The presence of in polished stone hatchets and ornamental objects testifies the inhabitation of the territory by Neolithic populations, while the Eneolithic Period is documented by tomb equipment.

The Bronze and Iron Ages are represented by typical elements such as axes and swords.

Displayed in case 1 are **lithic instruments** from the Middle and Superior Palaeolithic Periods and the Neolithic Period, among which *nine* bifacial instruments of the *Acheulean* type with oval and rectilinear tang. The same case also contains some vases in impasto from the end of the Bronze Age – beginning of the Iron Age.

On exhibit in case 2 are instruments belonging to the Del Vita collection, coming from the city and from the Casentino (*Baciano* locality): including *two Mousterian chips* and some **instruments** attributable to the Superior Palaeolithic Period. In the same case are also a finely worked **large jadeite ring** which comes from an unspecified locality in the Arezzo area.

Gathered in case 3 is **funeral equipment from three tombs**, two from the Eneolithic Period, coming respectively from *Marciano* and *Castiglion del Lago*, and a late Eneolithic one from *Cortona, Battifolle locality*.

In the same case are also two Eneolithic **flask vases** (Fig. 1),

one of which is decorated with a series of cords placed on the corners, and also several **copper axes**, of the flanged type and the rectangular socketed type, datable between the late Bronze Age and the beginning of the Iron Age.

Finally, displayed in Case 4 are objects coming from the De Giudici collection. Worth noting among these is an Acheulean **bifacial instrument** from *Capolona* (Podere Vico).



Fig. 1

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Second Floor - Room of Urns

The Etruscan cinerary urns of the Hellenistic Age

The production of cinerary urns in northern Etruria constitutes as some of the most important testimony of Etruscan art in the Hellenistic period.

This unique artistic phenomenon, that began in the late-classical period (4th century B.C.), follows the Etruscan civilization until its full Romanization (1st century B.C.) and documents the cultural prosperity of northern Etruria's interior in the moments that preceded the end of its independence.

During the 4th century B.C. the organization of artistic production was still of an archaic type, with few large aristocratic families and holders of vast land property. As a result of the increasing importance of urban centers and the comparisons between the different social classes, the middle class emerged and became the recipients of most of the urn production.

In the northern Etruscan panorama, characterized by the prevailing diffusion of the funerary rite of cremation, there are three major geo-cultural basins affected by the production of urns: Volterra, Chiusi, and Perugia. Each of them, with their own territory, and in time developed unique trends diversifying their modes of production.

The **Volterrean production** of urns is the better known and the most important with respect to the other two; there are about one thousand urns known of this type.

The most ancient type, documented at the beginning of the 4th century B.C., is the rectangular chest urn, at times on corbels, with a ridged lid, a clear imitation of the wooden prototypes and in part an expression of the local workshop's reception to the motifs specific to the repertoire of the sarcophagi of southern Etruria (fighting animals, monsters, ornamental motifs such as palmettes and the lotus flowers, and simple scenes of funerary characters).

Up to these first moments, the decoration of the chest concerned only the front because it was functional to the location of the urn along the walls of the tomb, more rarely it extended a little to the sides, but in no case to the back.

The decoration of the first group was painted or executed in low relief and the scenes consisted of few elements.

From the second half of the 4th century B.C., there spread the use of anthropomorphic lids, the deceased half-lying at a banquet, in accordance with the trends that characterized the sarcophagi of southern Etruria.

The chests began to acquire a larger size and often the picture was bordered by panels imitating the wooden prototype or by fluted columns and corbels shaped as animal paws.

The relief decoration was inserted in a central panel.

On the lid, the deceased was represented according to the archaic design with the legs outstretched, uncrossed, and the portraits displayed the acquisition of the iconographic motifs of the Italiote environment.

During the 3rd century B.C. the Volterrean workshops had already appeared well-structured and perhaps now began to use alabaster, a material reserved for the production of urns designed for high-ranking clients.

At the end of the 3rd century B.C. the scenes depicted became more complex and invaded the whole front of the chest being no longer only inserted in the central panel. The formal innovations of the reliefs were no longer explained by the occasional intervention of southern Etrurian artisans, but attest to contacts with the great cultural centers of the Eastern Mediterranean.

In Volterra in the 2nd century B.C. there operated educated workers of Greek origin, without which the production of urns would never have seen the extraordinary flourishing that made it one of the finest expressions of Hellenistic art. It was the era of the so-called "Greek masters," which linked sculptural reliefs to the highest level of quality; it is the moment of maximum diffusion of scenes derived from the iconographic repertoire of Greek mythology favored by high-ranking clients eager to align themselves to the cultural trends of the Roman aristocracy.

The most important studio active in Volterra in this period, interpreted as so due to its direct management by Greek workers, is that of the *Maestro di Mirtilo* (Fig. 1).

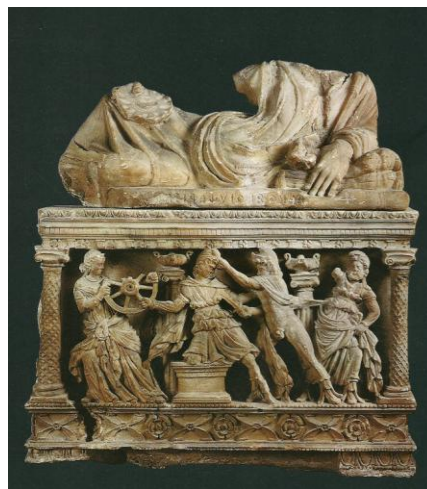


Fig 1

During the 1st century B.C., production standardized and it aimed towards the middle class, which by now fully participated in the Romans traditions.

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The impoverishment of the language and the fixity of the repertoire, that tiredly repeated scenes of traveling to the Underworld in a carriage or a chariot and scenes of rats, accompanied by the appearance of Latin inscriptions and denounced full adherence to the Roman cultural climate.

The **Chiusian production** of urns fits in with the local tradition of anthropomorphic cineraries, which has its roots in the Iron Age and that of the 5th century B.C. continuing with the adoption of the banquet iconography.

Following this line, the first types appeared on urns in the 4th century B.C. suggesting that the *kline* or bed motif was revised by local artisans; which at this time referred to the alabaster urns of a high stylistic level and the anthropomorphic lids characterized by the typology of the old, the bald, and the obese.

During the 3rd century B.C. the production traits remain unclear, but they were radically changed inside the workshops, even at the beginning of the 2nd century B.C. the manufacturing gave way to the use of travertine. The replacement of the first products in alabaster reflects the loss of importance of the old *filirena* aristocracy in the new social structure. The last pieces in stone demonstrate an extremely simplified decoration, of a merely ornamental character (centaurs, busts of Gorgons, and clusters of Accanthus), and the lid figures were replaced by those aniconic or featureless on a ridged roof. This iconographic tradition was collected despite the production of terracotta urns that reached Chiusi, a development that has no comparison in the other centers of northern Etruria. A limited number of high-quality pieces were manufactured to place or stick by hand for a cultured and refined elite that were decorated with scenes gathered from the iconographic repertoire of Greek mythology, alongside hundreds of copies at low cost, executed by mold and intended for the vast clientele of artisans and landowners belonging to the newly born subordinate/junior class that came to the fore as a result of the changing social conditions. Both lids, depicted the deceased recumbent or lying on a *kline* or bed, both chests were small-sized, decorated only on the front, and were painted with a bright polychrome.

Of this class of cinerary urns, there appear only two mythological themes: the hero that fights with a plow and the Theban fratricide of Eteocles and Polynices (Fig. 2).



Fig.2

The **Perugian production** is the lesser known with respect to the other two and is characterized by its use of the chest in a cubic form and an aniconic lid, permanently predominant for the complete duration of production compared with the anthropomorphic trend. Travertine, the material most widely used, rarely allowed one to achieve positive results concerning the details of the relief decoration, so simple scenes were selected characterized by the presence of few characters or motifs.

The products were of a low-level quality, but distinguished by the nearly constant presence of engraved inscriptions that symbolized the new status of members of the middle class that were committed to the achievement of citizenship rights.

Although rare, some findings of high-quality urns with anthropomorphic lids datable both to the 3rd century B.C. and the 2nd century B.C., attest, however, to the Perugian aristocracy's attraction towards the educated workers operating in northern Etruria (Fig. 3).



Fig. 3

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Second Floor - Room XII

Campane Room

This room houses an exhibition of archeological material from the area of *colle del Pionta*, occupied by a necropolis since the 4th century b.C -probably for the presence of San Donato's burial, the second bishop of Arezzo- and by the early medieval Cathedral of Arezzo, the Duomo Vecchio (end of 4th – 8th century A.D.).

The exhibition is organized in chronological progression showing a series of finds of the Etruscan, Roman and Medieval Periods coming from the area.

Gathered in case 1 are some finds from the Etruscan and Roman Periods, partly coming from the recent excavations conducted by the University of Siena (Arezzo branch) and partly from those carried out during the 1970s (for specific information see the information panel): a votive bronze statuette representing an *athlete with halteres* (hand-held weights used in the standing long jump) dating back to 480-470 b.C., proving the existence of a sacred place since the 5th century b.C., a fragment of *decorative terracotta plaque with a volute in relief*, belonging to a type common in Etruria and in Lazio from the 4th to the 2nd century b.C., a fragment of *male hand* from the Hellenistic period, probably belonging to a statue placed inside a temple or to an acroterium, and *pottery sherds* of different types (bucchero, black glazed ware, Attic ceramics, Arretineterra sigillata, until the late-ancient ceramics), witnessing human presence in this site from the Etruscan Period to the 8th century b.C.

Displayed in case 2 is *jewelry* from a burial tomb belonging to a young Longobard girl of high social standing, discovered inside a cemetery of Christians buried without funerary equipment (excavations 1970s). The funeral equipment did not contain any glass or ceramic objects, but only jewelry: *two gold bracelets* composed of jointed heart-shaped plaques; a *gold ring* with blue glass paste in the setting; a *pair of earrings*, also in gold, shaped as a basket, decorated with filigree and pendants adorned with glass paste and amethysts; (Fig.1) *remains of gold thread* pertaining to a veil that the buried woman would have worn at her burial, upon which the fabric has left imprinted zigzag and rhombus marks. Recent studies about textiles with gold thread allow us to date the tomb back to the end of the 6th century b.C.



Fig.1

Along Wall C there is also a *male head* in marble from Luni, found, according to Gamurrini, on the "hill of the old Duomo" in 1900. The head depicts a very young male figure, characterized by a rather elongated oval-shaped face and large almond-shaped eyes with heavy eyelids and well-defined eyebrows. The fringe, which reaches the eyes, typical of the "ingradusformata" hairstyle, as well as the curly lock of hair from the fringe which falls onto the cheeks, definitely date the head to the Neronian period (54-68 A.D.).

In case 3 are *two Christian inscriptions*: one is the burial inscription of IULIUS CLEMENTIANOS, who, as mentioned in the epigraph, lived 73 years, 43 of which with his wife; the other epigraph is, instead, of a child CARTERIUS, who died at the age of 3 years, 6 months and 15 days.

In case 4 there are some coins found during the excavations 2003-2004. On the cubic support there are two *bronze roman coins* from the Imperial Period: one represents the laureate head of Philip the Arab (244-249 A.D.) and, on the reverse, the image of *Fortuna Redux* seating on a wheel holding a cornucopy with the right hand and a steering wheel with the left; the other coin represents Constantinos the Great (around 324 A.D.) with helmet and cuirass, and on the reverse two prisoners tied up to the *labarum* (the Roman military standard displayed only when the Emperor was present), and the inscription VOT XX.

In case 5 it is possible to see some fragments of *iron weapons* coming from various areas of the city and datable to the 7th century A.D., including, for example, two *spathae*, one coming from the Pionta area itself and the other, instead, coming from the Fortress area.

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Fig. 2

Also displayed in case 5 are some **belt decorations**, still from the Longobard Period, decorated with the *agemina* technique (a process with which silver inlay work is inserted in wedges chiseled on the base of the iron). Among these **objects**, discovered by Pernier in the locality of **La Catona**, of interest is an oval-shaped ring decorated with a band of triangles and a rectangular plaque with a swastika motive created by the intertwining of four animals.

Next, in case 6 is a **range of Late-ancient and Medieval ceramics** (coarse unglazed ware, majolica, etc.).

In the middle of the room there are two **capitals** found in recent excavations. The one of marble is of the composite type with plain leaves, and dates back to the end of 3rd – beginning of the 4th century b.C.; it was found nearby the medieval church but it's not ascribable to any part of the building. Its small size suggests it was part of the fittings or of the building's decorations.

The other, of bigger dimension, is made of sandstone and represents four eagles with spread wings on the corners. The predators' heads are not preserved and their claws have been cut. It dates back to the 12th century and was found in a layer later than the 16th century, when the Pionta was destroyed by the Medici because the proximity of the hill to the urban walls menaced the city. The capital was made to be seen on all the four sides, and could pertain to the external decoration of the building

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Second Floor

Corridor

In the middle of the corridor there are *two fragments of marble sculptures* of small dimensions, representing Apollo and Artemis.

The *statue of Apollo* is naked, leaning on the right leg, while the left is bent backwards. His head, turned left, is framed by voluminous hair, and he wears a mantle which was gathered up on the left arm, now lost. Tool marks still visible on his face and on the mantle let us think that this was an unfinished sculpture.

The statue is a *copy of the famous "Apollo del Belvedere"*, which was placed by Pope Giulio II in the Belvedere courtyard at Vatican. This, considered by Winckelmann as one of the major examples of Greek sculpture, is actually a copy of a bronze statue dating back to the end of the 4th century b.C., attributed to the Greek artist *Leochares* and now lost. The small replica exhibited here, whose provenance is unknown, dates back to the Roman period. A small rhomb incised in the young's chest, used by ancient sculptors as a point for measurements, is to be noticed.

The other *statuette*, whose head is not preserved, is dressed with a short chiton and chlamys, twined around her waist. Her right leg is sustained by a trunk-shaped support, while the left leg is bent to one side. Her footwear are decorated with a lion's head, and probably she held a bow in her left hand, now lost. The sculpture, of high quality despite the small dimensions, dates back to the Antonine Period (2nd century b.C.) and is a copy (with different movement of the legs) of the so-called *Artemis from Versailles*, a Roman replica of a Greek statue of the 4th century b. C.



Fig. 3



Fig. 4



Fig. 1



Fig. 2

Bibliographic references: P. Bocchi Pacini – S. Nocentini Sbolci "Museo Archeologico Nazionale di Arezzo, Catalogo delle sculture romane", Roma, 1983; D. Bartoli - P. Zamarchi Grassi "Guida del Museo Archeologico G. C. Mecenate di Arezzo", Poligrafico dello Stato, Roma 1993 (with previous bibliography); M. G. Scarpellini "Museo Archeologico Nazionale G. C. Mecenate", Guide ai Musei della Provincia di Arezzo, Montepulciano 2000; "Etruschi nel tempo, I ritrovamenti di Arezzo dal '500 ad oggi" exhibition catalogue - S. Vilucchi e P. Zamarchi Grassi eds, Arezzo, 2002.

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