

## POGGIO CIVITATE (MURLO, SIENA), 1966-1972

Since 1966 Bryn Mawr College has carried out excavations at Poggio Civitate (*Murlo*, Siena) with the permission of the Italian Ministry of Public Instruction and the Soprintendenza alle Antichità d'Etruria. Although the site is still under excavation and the many finds are being studied for publication, this congress allows me to present a few of our more important discoveries. Many of the pieces have been published in preliminary reports; therefore, I take this opportunity to present a short summary of the site and to gather together the fast-growing bibliography (1).

Excavations reveal two distinct building phases, a monumental archaic sanctuary (2) and its late Orientalizing ancestor (3). The archaic sanctuary was laid out with a grandiose plan. The complex building, nearly square, consists of four flanks surrounding a central court. Colonnades define the Northern, Eastern, and Southern sides of the court and a simple rectangular enclosure, perhaps a *templum*, dominates the Western side. Aligned, but off-axis, entrances lead into the court through the Western and Eastern flanks. An inspection of the plan reveals the sanc-

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(1) Preliminary reports and notices on the excavations are presented in *AJA* 71 (1967) 133-139; 72 (1968) 121-124; 73 (1969) 333-339; 74 (1970) 241-244; 75 (1971) 257-261; 76 (1972) 249-254; *Dialoghi di Archeologia* 1 (1967) 245-247; 2 (1968) 104-106; *Nsc* (1966) 5-17; (1969) 38-50; and *Archaeology* 21 (1958) 252-261.

(2) A reconstructed plan of the sanctuary is given in *AJA* 76 (1972) ill. 1, 250. This plan is reproduced by CARL-ERIC ÖSTENBERG in *Med Kungen på Acqua Rossa* (ALLHEMS FÖRLAG, Malmö, 1972) 134.

(3) Specific notices on excavations below the floor levels of the archaic sanctuary are given in *AJA* 75 (1971) 260-261; *AJA* 76 (1972) 252-254.

tuary's startling precision and symmetry (4). The plan, therefore, may not be interpreted as an anomaly; rather, it must spring from an Etruscan architectural tradition which, to this point, has escaped the archaeologist. To us that tradition does not have its roots either in Asia Minor or in Greece. The force of this architecture may, however, be detected in later Roman planning and architectural forms (5).

The archaic sanctuary, richly decorated with architectural terracottas, is by now well known through the exhibition organized at Florence and Siena by Dr. Guglielmo Maetzke in 1970 (6). The essential features of its decoration are now clear. Terracotta akroteria adorned the ridgepoles of the Northern flank. From the many fragmentary examples, akroteria in the form of both male and female seated figures, fantastic beasts, and perhaps realistic animals, may be reconstructed. The best preserved are a standing male sphinx (7), and a seated male figure (8). The latter is understood through two large fragments which do not physically join. (The find spots, fabric, and proportions indicate that the pieces are from the same statue). A bearded man, wearing a « sombrero »,

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(4) Dimensions are given by Hans Lindén, *AJA* 76 (1972) 250, who has established the basic foot as 0.27 m. Wellington Willson Cummer III, who excavated at Murlo in 1966, had tentatively identified this unit of measurement when he observed that the length of a frieze plaque (0.54 m.) could be divided into the distance between post holes (3.51 m.) along the inner faces of the large room of the Northern flank, with the result of 6.5. By using 1/2 the length of the frieze plaque (0.27 m.) he also arrived at 13 units, or feet, between the centers of the post holes. I did not inform Mr. LINDÉN of Mr. CUMMER's theory so both are given credit for the discovery.

(5) *AJA* 76 (1972) 251, and note 7 on p. 251.

(6) Soprintendenza alle Antichità d'Etruria, *Poggio Civitate (Murlo, Siena): The Archaic Sanctuary, Florence-Siena, 1970* (Olschki, Florence, 1970). (A review of the show catalogue is given by GIACOMO CAPUTO in *St. Etr.* 38 [1970] 409-411). A selection of this material was sent to Stockholm for the exhibition honoring H. M. GUSTAF VI ADOLF: Associazione Tuscia-Viterbo, *Gli Etruschi, Nuove ricerche e scoperte Stoccolma 6 novembre 1972 - 28 gennaio 1973*. (Agnese Sotti, Viterbo, 1972) 101-108.

(7) *Poggio Civitate (supra, note 6) no. 12*. This creature will be illustrated by R. BIANCHI BANDINELLI in a forthcoming book.

(8) INGRID EDLUND GANTZ, *The Seated Statue Akroteria from Poggio Civitate, Dialoghi di Archeologia*, (in press.). Mrs. Gantz, who has studied all the fragments of the seated statues, proves conclusively that they adorned the ridgepoles.

sits frontally (9). He holds his arms rigidly on his lap while making fists with his hands (10).

These akroteria, earlier by a half-century than those at Veii, demonstrate the vitality and technical ability of the local terracotta artisans. Three types of terminal tiles were employed on the roof of the archaic sanctuary. Antefixes, decorated with moulded Gorgon heads, edged the sloping roof of the sanctuary (11), while lateral simas (12) with their hand-made water sprouts, moulded rosettes, and female heads adorned a roof with either flat or very slightly sloping eaves (13). Because a mould for the lateral sima's applied heads was found on Piano del Tesoro, we assume that the terracottas were actually made at the site (14). The raking sima, also moulded, is decorated with hounds and hares (15). The largest single group of terracottas are the frieze plaques. All are similar in form and size: a flat fascia, decorated with a moulded scene, is bordered above by a painted band articulated by plastic studs (16), and below by a guilloche. The plaques, just as the terminal tiles, are crowned by cavetto mouldings. Lucy Shoe Meritt studied these mouldings and places them early in the second quarter of the sixth century B.C. (17). The scenes depicted

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(9) Murlo, Inv. 68-200. The face only has been published: *Poggio Civitate* (*supra*, note 6) no. 4 and *AA* 85 (1970) 288, fig. 16. The new additions were discovered in 1970 and 1971.

(10) Murlo, Inv. 67-411. *Poggio Civitate* (*supra*, note 6) no. 2, and *AA* 85 (1970) 288, fig. 15. The rear portion, including the lower back and buttocks, was found in 1971. Both Inv. nos. 68-200 and 67-411 will be discussed by R. BIANCHI BANDINELLI. The pieces were restored in 1973 by R. DEL CORSO in consultation with R. BIANCHI BANDINELLI, L. VLAD-BORRELLI, and G. MAETZKE.

(11) The most recently published example may be seen in *AJA* 76 (1972) pl. 54, fig. 30. Others are discussed in *Poggio Civitate* (*supra*, note 6) nos. 75-86. These, studied by ROBERT SUTTON, will be published by JENIFER NEILS.

(12) These members are discussed in *Poggio Civitate* (*supra*, note 6) nos. 43-69. NANCY WINTER will publish the applied heads.

(13) A roof system displaying this possibility was included by Dr. MAETZKE in the Florence show.

(14) *AJA* 75 (1971) pl. 57, figs. 32 and 33.

(15) *Poggio Civitate* (*supra*, note 6) nos. 70-74.

(16) These studs are discussed by F. RONCALLI, *A proposito delle lastre dipinte di Boston*, *Archeologia Classica* 21 (1969) 184, note 41, pl. 51, fig. 2, and SMALL (*infra*, note 20) 39.

(17) LUCY SHOE MERITT, *Architectural Mouldings from Murlo*, *St. Etr.* 38 (1970) 13-25.

are four (18): a horse race (19), a banquet (20), an assembly (21), and a procession (22).

These mould-made terracotta plaques and terminal tiles form an artistic unity (23) and those pieces may be dated on grounds of style to around 575 B.C. (24). Other terracottas may be associated with the sanctuary. Of these the tiles give limited evidence for a construction date because a few preserve letters marked on their surface before firing. The letter forms are tentatively placed in the second quarter of the sixth century B.C. (25).

The entire complex, rich in its decoration and plan, was destroyed before 525 B.C. The *pisé* walls were pulled down and scraped to the sides of Piano del Tesoro to form an *agger*. At the west the *agger* lay over the sanctuary's flank, preserving to its height the *pisé* walls (26). Although many early sherds are mixed in with the earthen fill, both in the *agger* and in the various ter-

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(18) All four types were on display at Florence-Siena, and Stockholm. Brief comments on their style and iconography are published in the catalogues of those exhibitions (*supra*, note 6).

(19) MARGARET COOL ROOT, *An Etruscan Horse Race from Poggio Civitate*, *AJA* 77 (1973).

(20) JOCELYN PENNY SMALL, *The Banquet Frieze from Poggio Civitate (Murlo)*, *St. Etr.* 39 (1971) 25-61.

(21) TIMOTY NOLAN GANTZ, *Divine Triads on an Archaic Etruscan Frieze Plaque from Poggio Civitate (Murlo)*, *St. Etr.* 39 (1971) 1-22.

(22) T. GANTZ is preparing the publication of this frieze.

(23) One important element on the plaques is the furniture displayed. Those objects have been studied by JEAN MACINTOSH, the body of terracottas is noted by M. PALLOTTINO, *Civiltà artistica etrusco-italica* (Florence, 1971) 76, 78, 83 and their Northern quality is observed by L. BANTI, *Il Mondo degli Etruschi* (1969), 223.

(24) MARGARET ROOT (*supra*, note 19) compares the horses to objects influenced by Protocorinthian pottery and especially with those horses on the François Vase, while J. PENNY SMALL (*supra*, note 19) finds parallels for the banquet in Corinthian pottery and sculpture. Their theories, put forth first in a seminar held at BRYN MAWR in 1968, are fundamental for our dating. We are pleased that ARVID ANDRÉN, when he discusses the Murlo terracottas in *Osservazioni sulle terracotte architettoniche etrusco-italiche, Lectiones Boëthianae I in Opuscula Romana VIII: 1* (Stockholm 1971), is in basic agreement.

(25) MAURO CRISTOFANI and K. M. PHILLIPS, JR. *Poggio Civitate: Etruscan Letters and Chronological Observations*, *St. Etr.* 39 (1971) 409-430.

(26) Two *pisé* walls have been published in section: *AJA* 73 (1969) ill. 2, p. 337, and *AJA* 74 (1970) pl. 54, fig. 9.

racotta dumps, no piece may securely be dated after 525 B.C. (27).

The function of this complex is unclear. At this point we consider it a sanctuary; but from the archaeological remains we know crafts were carried out on the site and metal was worked. Masses of animal bones and common pottery indicate numbers of people, even if at infrequent intervals, lived at the site (28). Therefore, it may have been a palace, an administrative center for a loosely organized town, a communal dwelling, or a league center.

Two years ago, in order to establish a firmer date for the construction of the archaic sanctuary, excavations through the earthen floor levels of the rooms in the building's Western flanks were started. The remains of earlier buildings were found sealed under the packed floor levels. The building technique displayed is similar to that found in the archaic sanctuary and they, too, were adorned with terracotta revetments which are being studied by Eva Rystedt. Within the burned debris covering the floors of these earlier structures was found a rich display of late Orientalizing pottery, small luxury objects, and an occasional piece of imported pottery. The piece most indicative for the destruction date of the early buildings is a Middle-Corinthian skyphos which may date slightly before 575 B.C. The excavations are far from complete but the wealth of material may be documented by the ivory and bone objects which are being published by Erik O. Nielsen, Co-Director at the site. (The majority of the pieces from this lower building which were shown at the Congress have been

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(27) Many sherds have been published in the preliminary reports and a short analysis is given in CRISTOFANI-PHILLIPS (*supra*, note 25). An especially important piece is published by LUIGI DONATI, *Frammento di bucchero con rappresentazione di Cavalieri da Poggio Civitate (Murlo)*, *St. Etr.* 39 (1971) 307-311. Other bucchero fragments are presented by GIOVANNA VALENTINI. Two, *Un nuovo tipo di Potnia Theron sui vasi di bucchero*, *St. Etr.* 38 (1970) 361, are additions to her article *Il motivo della Potnia Theron sui vasi di bucchero*, *St. Etr.* 37 (1969) which also discusses two Murlo fragments. A few sherds with graffiti are published by M. CRISTOFANI and K. PHILLIPS, *Ager Clusinus (Poggio Civitate, Murlo - Siena)* nos. 1-9, *Rivista di Epigrafia Etrusca*, *St. Etr.* 38 (1970) 288-292.

(28) ANTOINETTE BOULOUMIÉ is studying the common pottery. BERNARD BOULOUMIÉ recently published the kitchen wares, *Murlo (Poggio Civitate, Siena): Céramique grossière locale. L'instrumentum culinaire, Mélanges de l'École française de Rome, Antiquité* 84 (1972) 1, 61-110.

published in *AJA* 76 [1972] pls. 49-52). The exquisite workmanship of the small sphinxes, the griffin, and the sleeping hare contrasts with the bold cutting of the bone lady. Ivory plaques, probably intended for furniture inlays, ivory spoons and finely tooled bone handles indicate the wealth of the owner as do a few silver and gold jewels. One of the more unusual finds is a small bronze group (29). Many of these pieces date within the seventh century B.C.

To conclude, we may observe that Poggio Civitate presents an entirely new series of problems, paralleled only by those raised at Acqua Rossa. From the stratified material from both sites a more coherent understanding of archaic Etruria may emerge (30).

KYLE MEREDITH PHILLIPS, JR.

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(29) These bronzes, a trainer and two athletes, are to be published in *Opuscula Romana* in a series of articles honoring Professor ERIC SJÖQVIST.

(30) I thank Professor PAOLO E. ARIAS for inviting me to talk on Murlo at the Congress. At this time I record our gratitude to the Italian State and to the Soprintendenza alle Antichità d'Etruria for permission to excavate and publish this rich site. We especially value the counsel and assistance of Dr. GUGLIELMO MAETZKE. *Bryn Mawr, November 1972.*

## INTERVENTI

## CRISTOFANI

Ritengo necessario intervenire su alcuni degli avori e degli ossi decorati presentati in questa sede, con molta discrezione, da Kyle Phillips, dichiarando però che quanto dirò è solo frutto di prime impressioni nate di fronte alle diapositive che troppo velocemente passavano davanti ai nostri occhi.

Uno degli avori presentati non sembra della serie etrusca, ma può essere apparentato con quelli rinvenuti nella Grecia orientale. La sua presenza si giustifica con i materiali ceramici greci, corinzi e greco orientali, rinvenuti in questo sito, assai poco documentati finora nell'Etruria settentrionale interna, dove sembra prevalere la ceramica attica a figure nere del 570-550 a.C.

Il frammento di placchetta [cfr. ora *AJA* 76, 1972, tav. 53 fig. 22] richiama in modo stringente la sfinge di Camucia [*Y. HULS, Ivoires d'Etrurie, Bruxelles 1957, tav. 25, 1*], alcune delle laminette Palagi [*HULS, tav. 31, soprattutto la seconda da sinistra*], o la seconda pisside della Pania [*HULS, tav. XXIX, 2*]: una serie di monumenti, pertanto, fortemente influenzati dalla cultura figurativa greco-orientale, la cui cronologia può essere compresa nel decennio 580-570 a.C.

Il frammento con decorazione a fiori di loto [*AJA, cit., tav. 53, 19*] oltre che alla seconda pisside della Pania [*SE 39, 1971, p. 68 fig. 10*] va anche collegato con la serie nota nel Senese e nell'Agro fiorentino [*SE, cit., p. 83*]. La statuetta femminile ammantata [*AJA, cit., tav. 52, 21*] iconograficamente orientale, in particolar modo siriana, presenta impressionanti agganci con le figurine di Quinto [*La Montagnola, (Catalogo della Mostra), Sesto Fiorentino, 1969, p. 78, nn. 24 e 25*] e con i bronzetti dell'area volterrana studiati da Balty.

Il « bottone » con la figura di leprotto, infine, [*AJA, cit., tav. 53, 17*] può ricordare solo tipologicamente i « bottoni » del Circolo degli Avori di Marsiliana, ma se ne distacca per la cronologia e per lo stile, decisamente più sciatto.

Credo pertanto che i documenti di questo genere che ci sta rivelando il " santuario " di Murlo, appartenenti alla fase più antica (fra il 600 e il 570 a.C. circa, pertanto) siano di primaria importanza proprio nell'ambito di quella problematica alla quale avevo fatto cenno intervenendo nella relazione di Caputo (cfr. p. 67 sgg.). Essi infatti ci documentano che il centro era una specie di tappa d'obbligo nell'ambito di quelle strade di diffusione delle mercanzie di lusso che partivano da Chiusi e giungevano a Quinto. Né sembra ormai straordi-

nario che rinvenimenti simili siano stati fatti in questo luogo, al centro di una zona compresa fra Quinto e Chiusi, con le più modeste propaggini del Senese, ma anzi invitano a considerare alcune omogeneità di cultura fra i vari centri e a porre in una miglior luce gli stessi rinvenimenti di Castellina in Chianti, abbastanza inspiegabili per lo meno fino alle scoperte di Quinto e Comeana, ma oggi certamente più chiari, dopo la scoperta della più antica fase del " santuario " di Murlo.