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The Tomba Åström and the 1969 excavations at San Giovenale

Abstract

In June 1969, Paul Åström and a group of students from the Swedish Institute of Classical Studies in Rome conducted a small series of excavations at San Giovenale, an Etruscan site in the inland between Cerveteri and Tarquinia. The material was unpublished until now, but a study of the finds and archival material suggests that it primarily comes from a chamber tomb constructed in the second half of the 7th century BC, in the late Orientalizing period, and probably used for several burials.*

Keywords: bucchero, chamber tomb, Etruscans, impasto, pottery, San Giovenale

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Introduction

In June 1969, Paul Åström and a group of students from the Swedish Institute of Classical Studies in Rome conducted a small series of excavations at San Giovenale (Fig. 1). The project was undertaken as a pedagogical exercise within the yearly archaeological course of the Institute, seemingly the first time such an element was included.¹ The most significant find of the excavations was an Etruscan chamber tomb from the Ori-

entalizing period in the Casale Vignale Necropolis at San Giovenale. In the archive of the Institute the tomb is designated Tomba Åström. The only information previously published about the tomb comprises a brief description, some drawings and some photographs.² The aim of this article is to provide an account of the 1969 excavations and to publish the finds from the tomb.

The background of the excavations can be found in the search for Iron Age pozzo tombs at San Giovenale.³ In 1967 Richard Linington and the Lerici Foundation conducted a geophysical survey at San Giovenale.⁴ Linington reported the presence of depressions in the bedrock at certain locations, which Åström then investigated by excavation on 11–12 September 1967. Åström's report to the board of the Swedish Institute of Classical Studies in Rome states that while some depressions were found, they were empty of finds.⁵ Åström then mentioned that he was interested in doing a small excavation within the archaeological course in the spring of 1968. For some reason this did not happen, but instead the series of excavations took place a year later, in the summer of 1969. What remains from the excavations are the finds, photographs, a plan of the trenches, drawings of the tomb and three notebooks.⁶

* We are very grateful to the Soprintendenza Archeologia, Belle Arti e Paesaggio per la provincia di Viterbo e per l'Etruria Meridionale and especially Barbara Barbaro and Angelo Fiaschetti who have enabled us to carry out this study. We also thank Marta Novelli who made the drawings of the ceramic materials. Hampus Olsson and Gaia Alyasin kindly provided practical assistance during the process. Harald Nilsson was one of the 1969 students and kindly gave us access to his photographs from the excavations. Mattia D'Acra was the main author of the pottery study and Fredrik Tobin-Dodd was the main author of the introduction and tomb description.

¹ Åström 1969, 1.

² A brief mention of the excavations appears in *Tuscia antiqua* II, 49. D. Fuglesang erroneously published the drawings of Tomba Åström as the drawings of a completely different tomb in Fuglesang 1997–1998, 69, fig. 4. There is a brief mention and a photograph in Tobin 2014, 228, fig. 1, and a photograph with a bibliography and an approximate location in Tobin 2015, 177 (tomb no. 250).

³ It should be noted that what the Swedish excavators referred to as Iron Age is now widely accepted as dating to the Final Bronze Age.

⁴ Linington 1967.

⁵ Åström 1967.

⁶ The documents have the following identifiers in the archive of the Swedish Institute of Classical Studies in Rome: N_1135, N_1136,



Fig. 1. Three students during the excavations. Photograph: Harald Nilsson. Courtesy of the Swedish Institute of Classical Studies in Rome.

The 1969 excavations

The excavations consisted of a number of trenches to the north of the San GIOVENALE plateau, in the Porzarago and Casale Vignale Necropoleis. Most of the trenches were located close to the hillock at Porzarago where *pozzo* tombs had been excavated previously.⁷ This suggests that ÅSTRÖM's primary goal was still finding more such tombs.

The first day of excavations was 16 June 1969. The first trench, located in the Porzarago Necropolis, was designated "Rektangel 1" and measured 3×4 m. In the field journal its location is described as *c.* 10 m north-east of the shepherd's hut, north-east of the *pozzo* tombs previously found. The finds were meagre and included only a few pieces of tile and a small number of worn pottery sherds. In the bedrock three parallel lines were identified running roughly east-west, probably traces of agricultural activity. The trench was expanded 2 m to the east, with a 30 cm baulk separating the two trenches.

N_1137 (the notebooks); D_10678 (the tomb drawings); D_10649 (the trench plan). The designation of the trenches on the trench plan does not correspond to the trench designations in the notebooks, possibly because the plan also shows the 1967 trenches.

⁷ *San GIOVENALE I:5*, 20–21. At the time of their publication they were considered to date from the Iron Age, but as noted above the general consensus today is that they are in fact from the Final Bronze Age.

The new trench, measuring 2×4 m, was designated "Rektangel 2". The finds from this trench were mostly pieces of tile and a small number of pottery sherds.

In the afternoon of 16 June, a trench designated "Trench 3" was opened on the part of the Casale Vignale Necropolis called Piano delle Grotticelle.⁸ The new trench measured 10×1 m, but it was soon extended 10 m westwards, and the extension was designated "Trench 4". Later the same day the easternmost 15 m stretch of Trenches 3–4 was backfilled since nothing of interest had been found. The soil depth was recorded as varying from 10 to 30 cm. In the west part of Trench 4, however, the situation was more promising, and therefore an extension was made there in the morning of 17 June. The new extension was designated Trench 5, but its exact size was not recorded. It was in Trenches 4–5 that Tomba ÅSTRÖM was found (Fig. 2). On the morning of 18 June the chamber of the tomb was fully excavated and by the early afternoon the excavation of the *dromos* was also finished. The rest of the day was spent taking measurements, doing drawings and taking photographs.

⁸ The term "rektangel" ("rectangle" in Swedish) was used for the first two trenches and then abandoned.



Fig. 2. The approximate location of Tomba Åström. The San Giovenale plateau is visible in the bottom left. Image: Google Earth.

The Tomba Åström

The tomb is no longer accessible, but the drawings and the photographs make it possible to study it (Figs 3–4). It has a single chamber and a *dromos*. According to the plan, the entrance of the tomb faces roughly south-west. At the time of excavation the ceiling of the chamber had caved in. There is one funerary bed on each side. Between the two beds, along the back wall, runs a low bench.

The left-side bed (described as such when looking in from the entrance/*dromos*; the north-west bed) does not have any particular cuttings, whereas the right-side (south-east) bed has a raised frame following the edge of the bed's top side. The section B–B reveals more differences between the two sides. The right-side bed is narrower and more rectilinear than the left-side bed, which is wider and more irregular. Likewise the left-side wall is more acutely sloped and more curved, whereas the right-side wall is closer to vertical. These differences suggest that the two sides of the chamber were cut at different occasions and by different people. This is a practice already documented at San Giovenale and other Etruscan sites.⁹ The door opening and the central space seem to have more in common with the right side, being largely rectilinear. This could

indicate that the left side was a later addition by a less skilled stone worker.

During excavation three strata were observed, as indicated on the section drawings of the tomb. However, the finds were not documented in a way that allows us to fully determine from which stratum they came. It is, however, clear from the field journals that the vast majority of the finds came from stratum 3. The only find spots that were documented with some precision were the two aryballoii (find Nos 26 and 27 below), found behind the door block at the entrance of the tomb and marked on the tomb plan (Fig. 4).

Several people have worked on the finds since the excavations, and they have been reboxed. As a result, the separation of finds from the tomb (Trenches 4–5) and the other three trenches has not been maintained with absolute certainty. During this study, one sherd found in Trench 2 and sketched in the field journal was found among the pottery from the tomb. It is theoretically possible that also other sherds found in Trenches 1–3 have been similarly displaced and have been mixed in with the tomb finds. However, it is clear from the field journals that Trenches 1–3 produced very little material, so there is no doubt that the great majority of the finds presented below come from the tomb.

⁹ Tobin 2015, 51–53.



Figs 3A-B. The tomb after excavation. A (left): The tomb's chamber, looking east. B (below): The tomb's dromos and chamber, looking north-east. Photographs: Harald Nilsson. Courtesy of the Swedish Institute of Classical Studies in Rome.



HUMAN REMAINS

According to a letter from Paul Åström to Nils Gustaf Gejvall some bone fragments were found in the tomb and sent to Gejvall in Sweden for analysis.¹⁰ What happened to these bone fragments is unknown.

METAL FINDS

Very little metal was found in the tomb. Three bronze fragments were found, potentially coming from a single fibula (Fig. 5). One of the notebooks mentions the find of an iron blade, 4 cm long and 2 cm wide, but it is not clear if it was modern or ancient.

THE POTTERY

The pottery from the tomb fits with the characteristics of pottery production known at San GIOVENALE, finding, unsurprisingly, many comparisons from the Borgo area. However, the decontextualization of the material makes it difficult to determine if the pottery belongs to one or more grave goods assemblages.¹¹ On the other hand, the sherds might not neces-

¹⁰ A copy of the letter is preserved in the archives of the Swedish Institute of Classical Studies in Rome together with notebook N_1135.

¹¹ Due to the de-contextualization of the material and thus the certainty of working with an inaccurate quantitative data set, specific

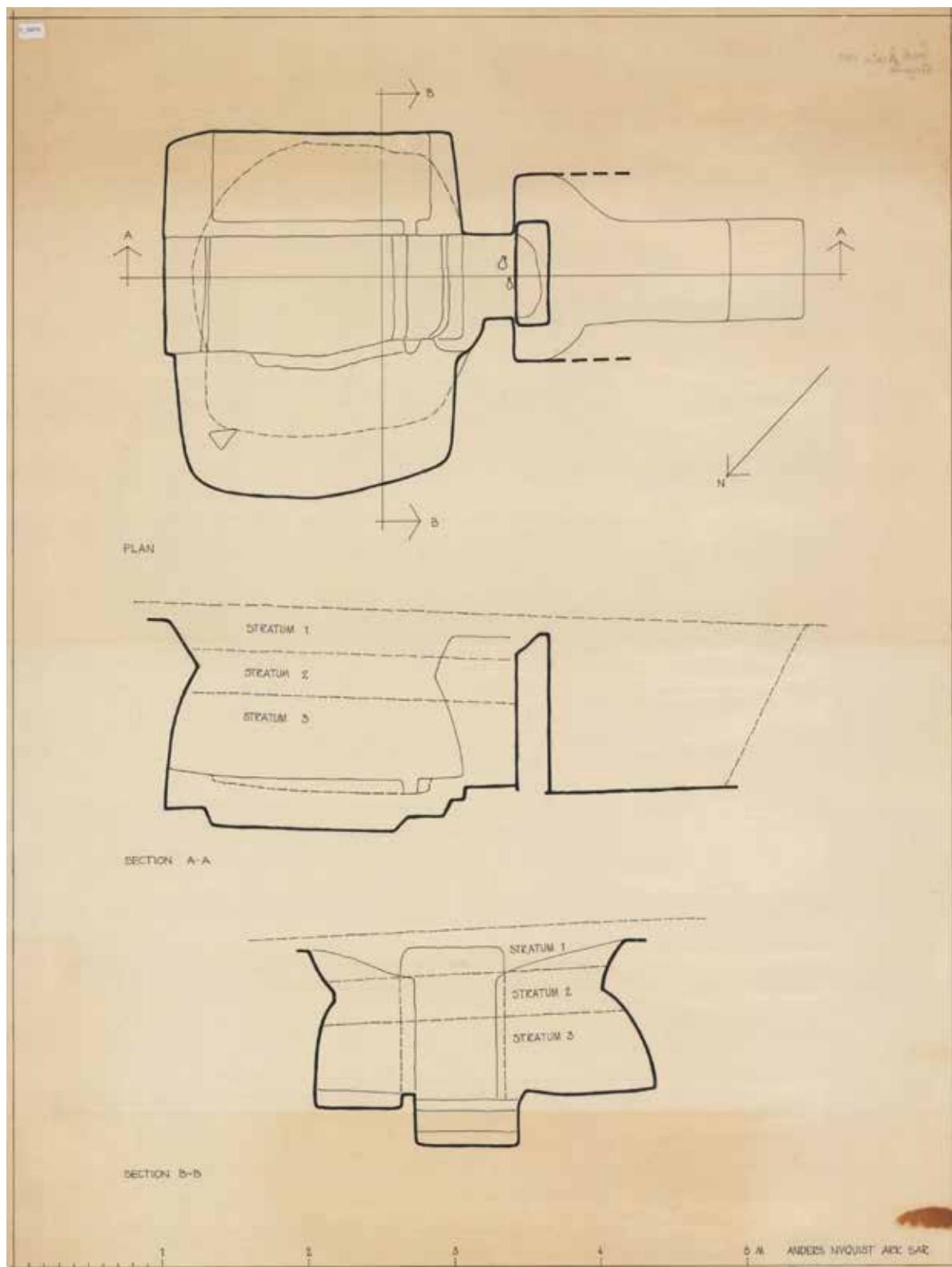


Fig. 4. Tomba Åström. Note that the section B-B shows the view from inside the tomb, so what is in our text is called the left-side bed is on the right side of the section and vice-versa. Drawings: Anders Nyquist. Courtesy of the Swedish Institute of Classical Studies in Rome.



Fig. 5. Bronze fragments. Photograph: Fredrik Tobin-Dodd.

sarily be connected to the assemblages but related to the stratigraphy associated with the burial/burials.

For this study, 35 elements were selected, consisting of all the whole pots and the most diagnostic sherds available in the deposit. The classes attested are:¹²

- Impasto Bruno (Nos 1–5, Fig. 6)¹³
- Impasto Rosso-Bruno (Nos 6–19, Figs 7–11)¹⁴
- Bucchero (Nos 20–25, Figs 12–15)
- Etrusco-Corinthian (Nos 26–29, Figs 16–18)
- Fineware (Nos 30–35, Fig. 19)

quantitative and statistical aspects such as weight and volume are omitted.

¹² The terminology adopted for the ceramic classes differs from those present in the San Giovenale series published by the Swedish Institute of Classical Studies in Rome (*ActaRom-4°*, 26) but utilizes the nomenclature currently in use in ceramic studies in the Etruscan and Latial areas.

¹³ With the term Impasto Bruno, we mean the handmade impasto. The specimens presented are also characterized by unpolished surfaces.

¹⁴ Impasto Rosso-Bruno is wheel-made (slow-wheel in this case), often with polished surfaces.

Impasto Bruno (Nos 1–5, Fig. 6)

Impasto Bruno vessels have different shapes, all of them closed ones. In particular, No. 1 is an olla characterized by a flaring, rounded, short, inclined rim, and a rectilinear lip with a sharp edge that divides the ovoid body. It also has a deep incised decoration with horizontal and parallel lines starting from the rim and arriving to the upper part of the body, and an isolated one on the lower part of the same. In the middle, an irregular incision creates a triangle decoration with the vertex on the lower part.¹⁵

Nos 2 and 4 are two amphoriskoi with a thin rounded rim, a short rectilinear lip, a distinct conical neck, and the beginning of a globular body. The first has an incised decoration with a fish-bone pattern between enclosing horizontal lines on the neck.¹⁶ In contrast No. 4 has an incised decoration at the upper part of the body, probably with vertical lines or with a geometric pattern.¹⁷

No. 3 is a dipper cup with a rounded rim, a short curvilinear lip, a short neck, and an ovoid body. It has an incised decoration on the neck with an alignment of triangles with the vertices facing downwards and the internal surface filled with parallel oblique lines.¹⁸

No. 5 is an olpe with rounded, flaring rim, and a concave neck. On the neck there is an incised decoration with two irregular isosceles triangles filled with dots.¹⁹

¹⁵ Capena, San Martino: Mura Sommella & Benedettini 2018, 124, pl. 139, T.71bvG (1912), b, n. 23. Dated to the *sottofase* 3A (690/680–670 BC). Similar profile from Chiusi, Scavi del Petriolo: Spoto & Martelli 2009, 82, 337, pl. 5.B.7 (second quarter–end of 7th century BC). San Giovenale, Porzarago, T.2: *San Giovenale* I:5, 29, pl. VIII.11 (for the decoration). Veii, Residential complex: Tabolli 2016, 80–81, pl. XXXVIII.1.

¹⁶ Luni sul Mignone: *Luni sul Mignone* II:2, 38, pl. 34.410–411 (for the decoration), 25, pl. 70.154 (for the profile).

¹⁷ San Giovenale, Borgo: *San Giovenale* V:2, 85, pl. 20.B:c-7-2 (building period I, 650–530 BC). Luni sul Mignone: *Luni sul Mignone* II:2, 26, pl. 71.170. Rome, Arch of Augustus: Müller-Karpe 1962, pl. 37.D8.26.

¹⁸ Nepi, Loc. Il Cerro: Biella 2014, 122, 168, pl. LXIV.I.Fi.36. Capena, San Martino: Mura Sommella & Benedettini 2018, 201, pl. 193, T.147VG (1912), N.G., 10, dated to the *sottofase* 3D (630–610/600 BC). Luni sul Mignone: *Luni sul Mignone* II:2, 27, pl. 71.177 (with a slightly different inclination). Montarano, NNE, T.4: Ligabue 2022, 82, pl. 9.26 (B1), dated to the central years of the first half of the 7th century BC.

¹⁹ Montarano, NNE, T. 43: Ligabue 2022, 298, pl. 90.25(A), also T.29, 215, pl. 60.25(A), pl. 61.26(A), dated around the first half of the 7th century BC. Nepi, Loc. San Feliziano: Biella 2014, 132, pl. LXXII.I.Fi.95 (for the decoration).

Table 1. Pottery from the Tomba Åström at San Giovenale.

No.	Inv. No.	Figs	Class	Shape	Ø (cm)	H (cm)	Proposed chronology
1	SG:43	6	Impasto Bruno	Olla	11	9.2	Second half 7th century BC
2	SGTÅ69/33	6	Impasto Bruno	Amphoriskos	7	3.6	7th century BC
3	SGTÅ69/22	6	Impasto Bruno	Dipper cup	6	4.1	Second half 7th century BC
4	SGTÅ69/25	6	Impasto Bruno	Amphoriskos	8	2.7	Second half 7th century BC
5	SG:42	6	Impasto Bruno	Olpe	7	4	7th century BC (mainly first half of the century)
6	SG:40	7	Impasto Rosso-Bruno	Olla	13	14.9	7th century BC
7	SGTÅ69/34	7	Impasto Rosso-Bruno	Olla	9 (rim), 4 (base)	8.8	7th century BC
8	SGTÅ69/36	7	Impasto Rosso-Bruno	Olla	14	7.4	7th century BC
9	SGTÅ69/23	7	Impasto Rosso-Bruno	Olla	12	5.2	7th century BC
10	SGTÅ69/32	7	Impasto Rosso-Bruno	Olla	14	10.8	Second half 7th century BC
11	SGTÅ69/38	7	Impasto Rosso-Bruno	Olla	7 (rim), 3.4 (base)	8.2	Second half 7th century BC
12	SGTÅ69/21	8	Impasto Rosso-Bruno	Olla	5	4.7	Second half 7th–6th centuries BC
13	SGTÅ69/20	8	Impasto Rosso-Bruno	Olla	5	3.5	Second half 7th–6th centuries BC
14	SGTÅ69/14	8, 10	Impasto Rosso-Bruno	Chalice	14.2 (rim), 8 (foot)	12.2	675–625 BC
15	SGTÅ69/44	8	Impasto Rosso-Bruno	Chalice	14 (rim), 4 (foot)	7	7th century BC
16	SGTÅ69/4	8, 11	Impasto Rosso-Bruno	Chalice	13 (rim), 5 (foot)	6.8	7th century BC
17	SGTÅ69/35	8	Impasto Rosso-Bruno	Chalice	12	5.4	7th century BC
18	SGTÅ69/24	9	Impasto Rosso-Bruno	Chalice	20	8.1	7th century BC
19	SGTÅ69/26	9	Impasto Rosso-Bruno	Chalice	16	6.7	7th century BC
20	SGTÅ69/12	12	Bucchero	Kanthuros	12 (rim), 5.2 (foot)	6.6	600–580 BC
21	SGTÅ69/13	12	Bucchero	Kanthuros	13.8	7, 11.2 (with handles)	580–570 BC
22	SGTÅ69/9	12, 14	Bucchero	Kanthuros	10–12 (rim), 5.2 (foot)	6.4–7.1, 11.6 (with handles)	580–570 BC
23	SGTÅ69/3	13	Bucchero	Kylix	9.6 (rim), 5.6 (foot)	5.8	End 7th–beginning 6th centuries BC
24	SGTÅ69/10	13	Bucchero	Bowl	9.6 (rim), 5.6 (foot)	5.8	First half 6th century BC
25	SGTÅ69/11	13, 15	Bucchero	Kotyle	10.2 (rim), 3.6 (foot)	10	600–580 BC
26	SGTÅ69/1	16, 17	Etrusco-Corinthian	Alabastron	4.1	8.8	Last decades 7th–first quarter 6th centuries BC
27	SGTÅ69/2	16, 18	Etrusco-Corinthian	Alabastron	2.2	7.7	Last decades 7th–first quarter 6th centuries BC
28	SGTÅ69/27	16	Etrusco-Corinthian	Alabastron	3	1.5	Last decades 7th–first quarter 6th centuries BC
29	SGTÅ69/28	16	Etrusco-Corinthian	Stamnoid olla	7	4.6	Second half 7th–first half 6th centuries BC
30	SGTÅ69/31	16	Fineware	Jug/bottle	7	7.9	7th century BC
31	SG:41	16	Fineware	Olpe	NA	2.8	7th/6th centuries BC
32	SGTÅ69/29	19	Fineware	Kylix	8	3.6	Second half 7th century BC
33	SGTÅ69/30	19	Fineware	Kylix	8	3.5	7th century BC
34	SGTÅ69/37	19	Fineware	Plate	20	3.8	7th century BC
35	SGTÅ69/39	19	Fineware	Plate	28 (rim), 9 (base)	3.5	7th century BC

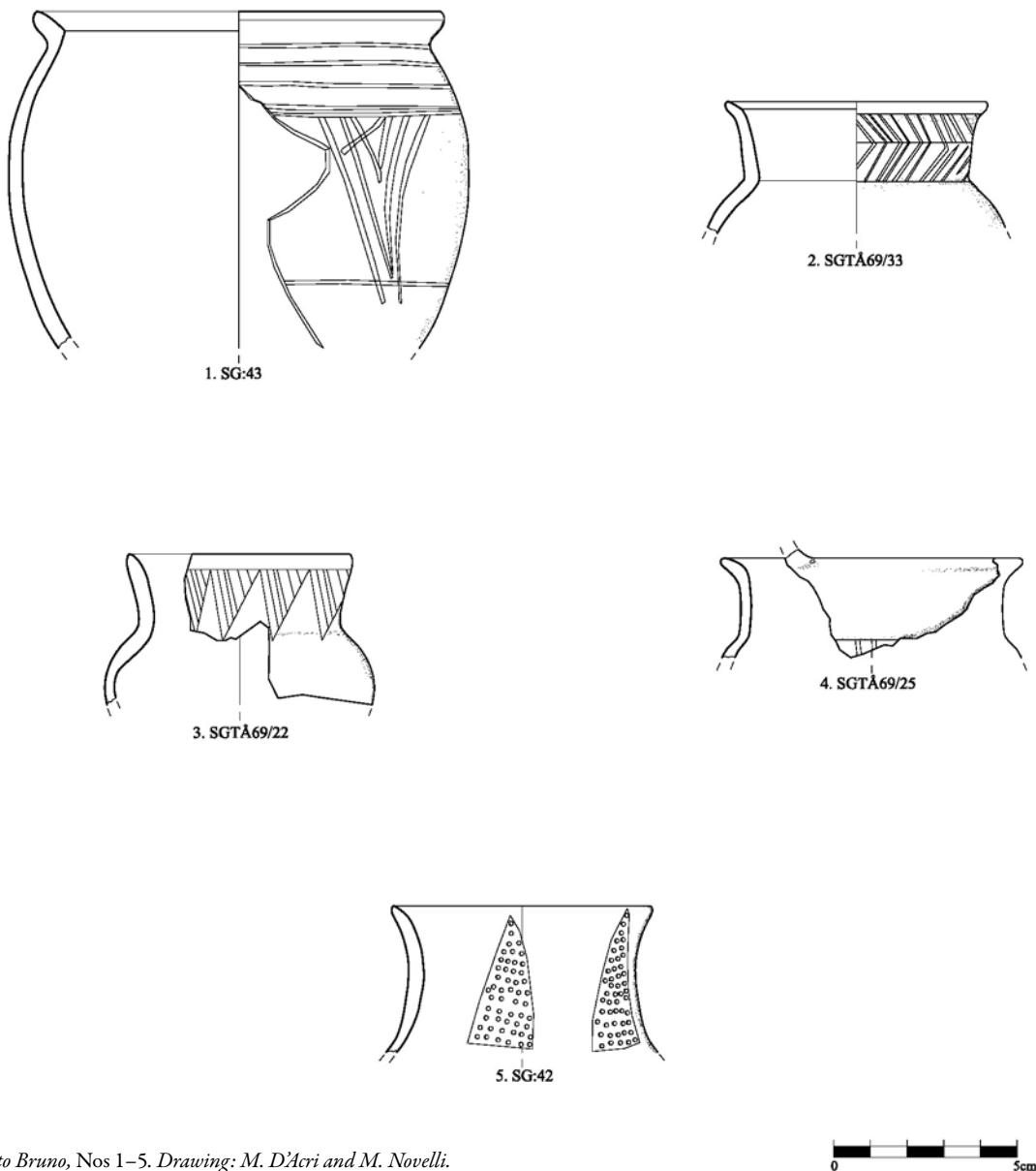


Fig. 6. *Impasto Bruno*, Nos 1–5. Drawing: M. D'Acri and M. Novelli.

Impasto Rosso-Bruno (Nos 6–19, Figs 7–11)

Regarding Impasto Rosso-Bruno vessels, it is possible to notice similar types as in the case of four ollae (Nos 6–9),²⁰ char-

acterized by a rounded flaring rim, a curved lip and a more or less distinction with the body. Two other ollae (Nos 10–11) differ somewhat,²¹ with a pod-shaped decoration and a different typology of the rim and lip. Another different type of olla

²⁰ The types of ollae are extremely common in both Etruria and Latium regions (e.g., D'Acri & De Luca 2016, 85–86 with previous references). For specific comparanda from San Giovenale see: *San Giovenale* V:2, 175, pl. 78, WA-1256, 136, pl. 76, F-100, 126, pl. 77, K:a-2-82.

²¹ San Giovenale, Borgo: *San Giovenale* V:2, 85, pl. 20, B:C-7-2 (building period I, 650–530 BC). For No. 11 see also from Montarano N, T. 1: Ligabue 2022, 303, pl. 93.5(A), dated to the final decades of the 7th century BC.

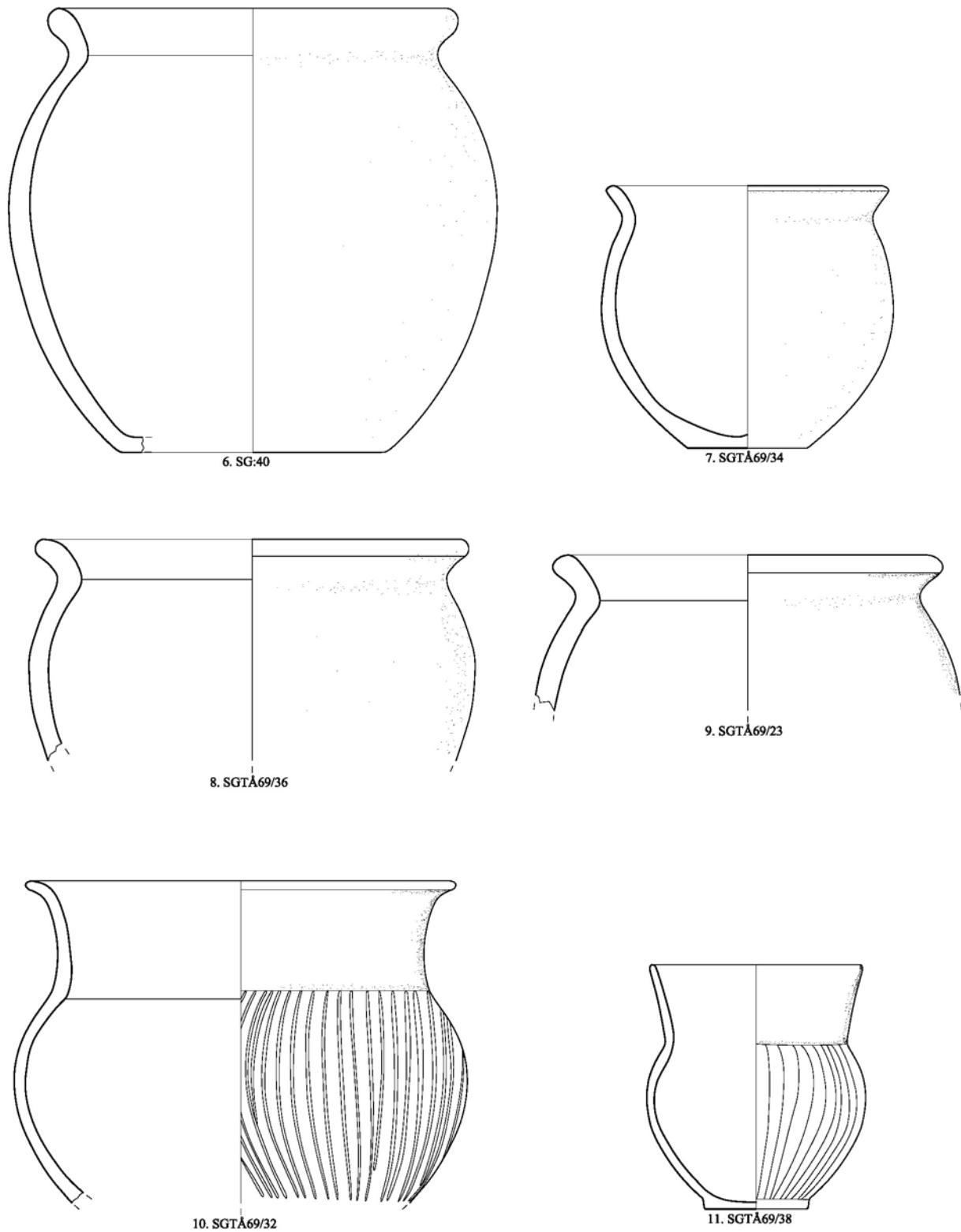


Fig. 7. Impasto Rosso-Bruno, Nos 6–11. Drawing: M. D'Acri and M. Novelli.



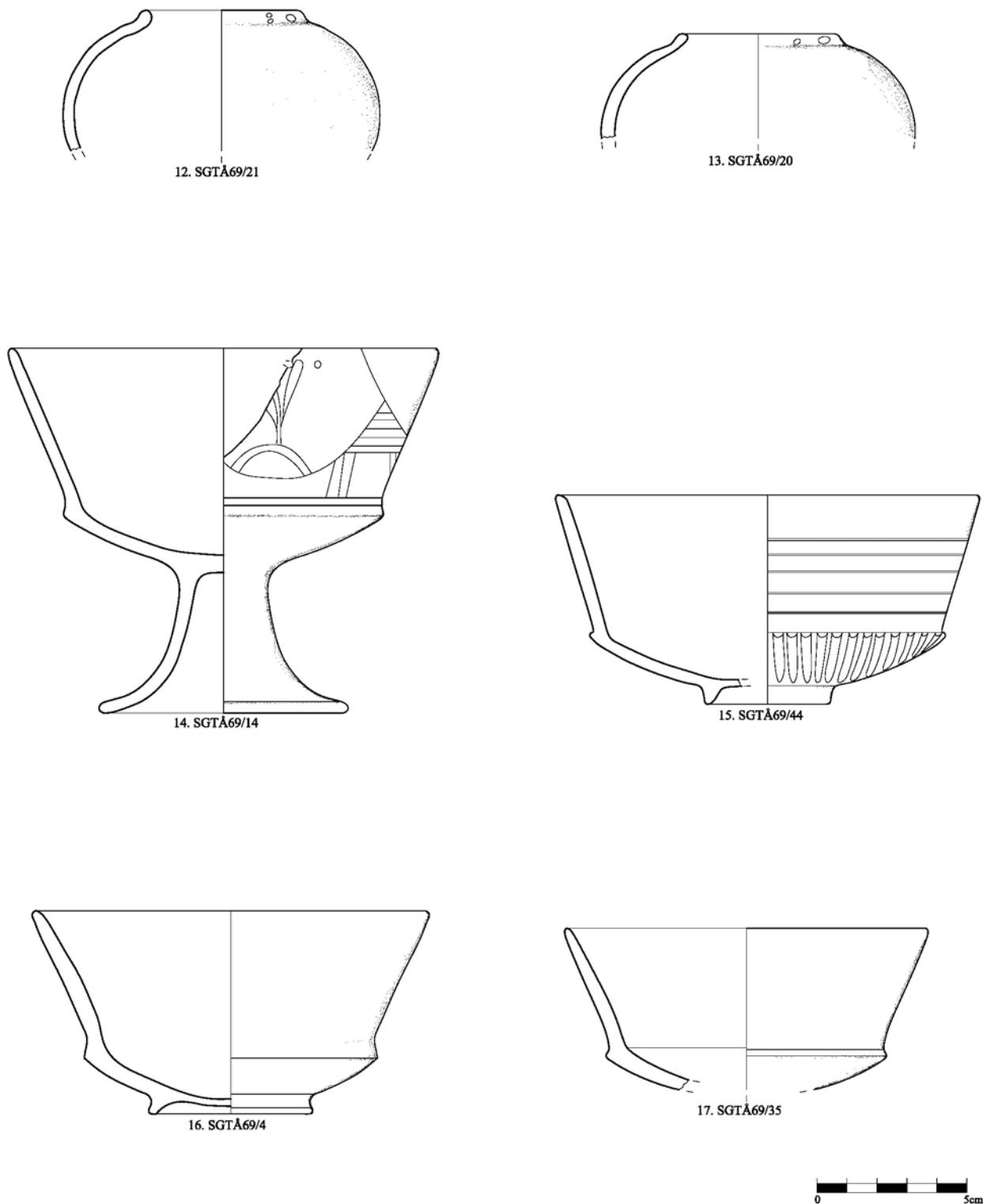


Fig. 8. *Impasto Rosso-Bruno*, Nos 12–17. Drawing: M. D'Acri and M. Novelli.

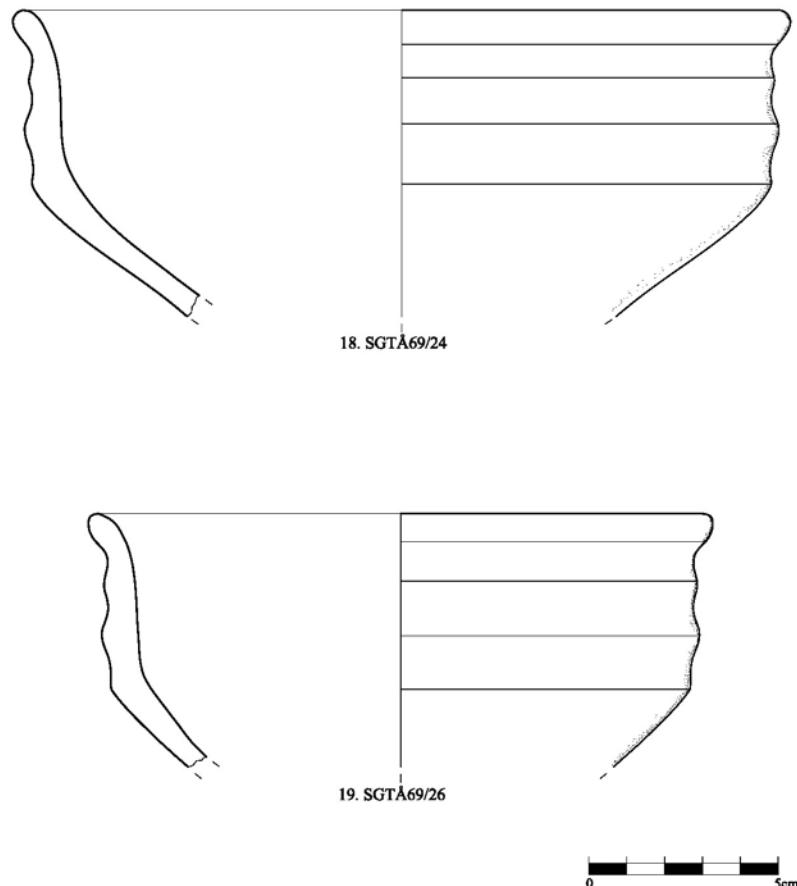


Fig. 9. *Impasto Rosso-Bruno*, Nos 18–19. Drawing: M. D'Acra and M. Novelli.



Fig. 10. No. 14, *Impasto Rosso-Bruno* chalice. Photograph: Jonas Tobin.

Fig. 11. No. 16, *Impasto Rosso-Bruno* chalice. Photograph: Jonas Tobin.

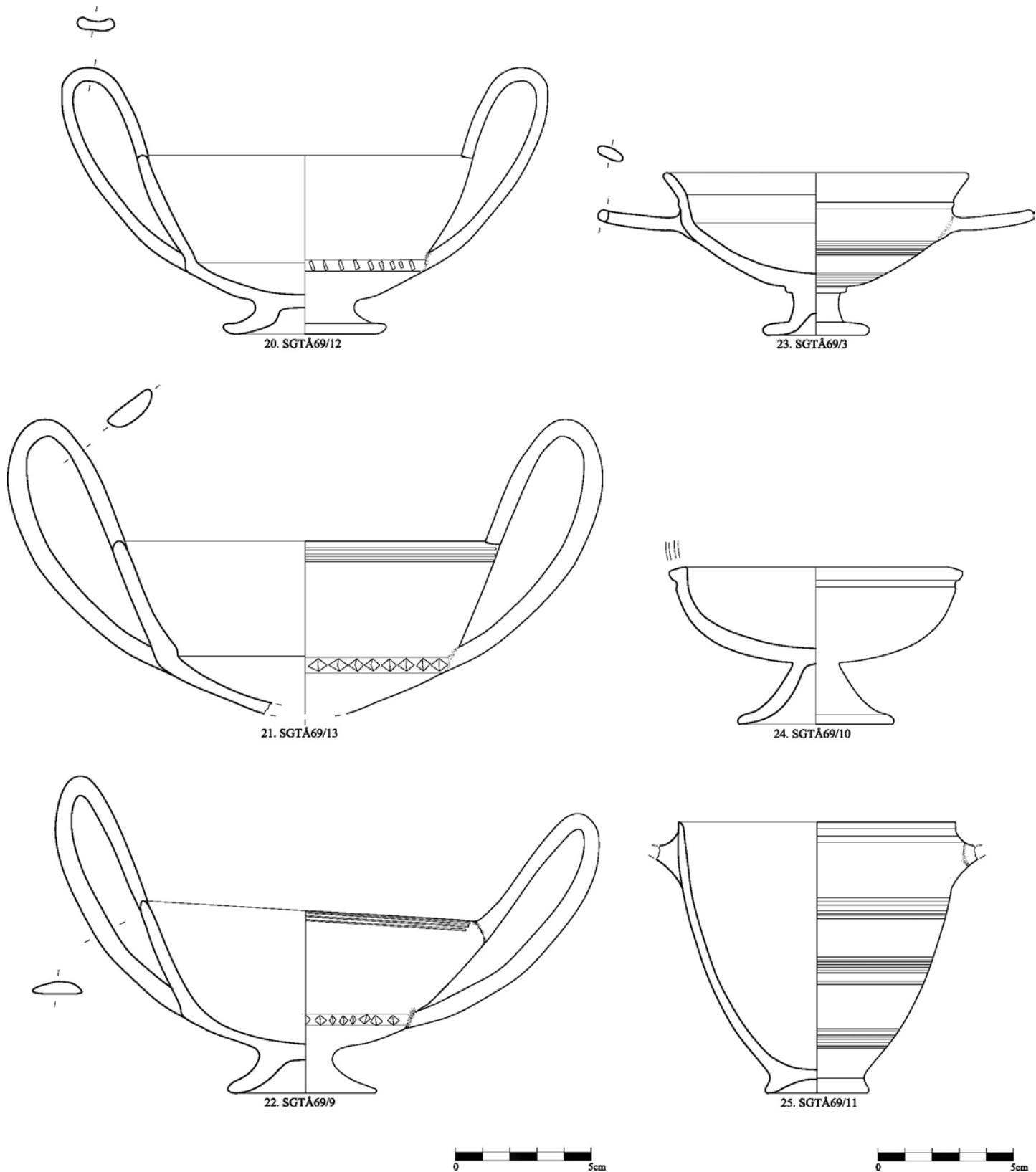


Fig. 12. Bucchero, Nos. 20–22. Drawing: M. D'Acri and M. Novelli.

Fig. 13. Bucchero, Nos. 23–25. Drawing: M. D'Acri and M. Novelli.



Fig. 14. No. 22, Bucchero kantharos. Photograph: Jonas Tobin.



Fig. 15. No. 25, Bucchero kotyle. Photograph: Jonas Tobin.

is offered by *Nos 12–13*, with inverted rim and two holes for hanging the pots.²²

No. 14 (Fig. 10) represents one of the typical chalices of the 7th century BC widespread both in Latium and Etruria, with different geometric decorations and patterns, including palmettes (as in our case) and other vegetal motifs.²³ Another chalice is *No. 15*, characterized by a pod-shaped decoration on the lower part of the vessel, and an incised decoration with parallel horizontal lines on the external surface.²⁴ Similar, but without decorations are the other two chalices (*Nos 16–17*, Fig. 11).²⁵ Finally, two examples of another type of chalice (*Nos 18–19*) with light horizontal grooves on the body, one of the typical decorative elements of the 7th century BC.²⁶

Bucchero (Nos 20–25, Figs 12–15)

Moving to Bucchero, from the assemblage there are three different types of kantharoi (*Nos 20–22*, Fig 14),²⁷ two with a similar decoration on the carination with a series of diamond shapes, the other with vertical slightly inclined incisions. The other shapes in Bucchero are always associated with drinking purposes, such as a kylix (*No. 23*),²⁸ a bowl on high foot (*No. 24*) with grooves forming two concentric circles running on the rim,²⁹ and a kotyle (*No. 25*, Fig. 15) with incised parallel lines all over the body.³⁰

Etrusco-Corinthian (Nos 26–29, Figs 16–18)

The Etrusco-Corinthian pottery is in most part attested by three alabastra (*Nos 26–28*), one of the most widespread shapes between the 7th and the first half of the 6th centuries BC in Southern Etruria.³¹ Two are entirely preserved (*Nos 26–27*, Figs 17–18), sharing a similar decoration, the

²² Rome, Palatine: Carafa 1995, 130–131, n. 294.

²³ San Giovenale, Borgo: *San Giovenale* V:2, 133, pl. 19, F-30–31 (pre-house period I, 800–650 BC). Veii: Di Sarcina 2012, 171, fig. 5.33.24.E218, 173. Rome, Palatine: Carafa 1995, 55–56, nn. 117–118. Rome, T. 128 Esquiline: Gjerstad 1966, 153, fig. 62.2. Rome, Domus Augustana: Gjerstad 1960, 68, fig. 36.8.

²⁴ San Giovenale, Borgo: *San Giovenale* V:2, 74, pl. 19, B:a-7-1 (from layer of the period I of the building, 650–530 BC). Capena, San Martino: Mura Sommella & Benedettini 2018, 133, pl. 153, t. 76VG (1912), *sottofase* 3B (670–650 BC). Agro Falisco, Falerii Veteres: Biella 2014, 56, fig. 10, 10An.

²⁵ Agro Falisco, Corchiano: Biella 2014, 141, fig. 10, 10Bb. The same shape but in Bucchero from San Giovenale, Borgo: *San Giovenale* V:2, 42, pl. 27, A:d-2-4-62.

²⁶ San Giovenale, Borgo: *San Giovenale* V:2, 148, pl. 14, WA-210 (building period II, c. 530/500–430 BC). Tarquinii, Ara della Regina: Bonghi Jovino & Bagnasco Gianni 2012, 124–125, pl. 0.Ac66/5 (first half of the 7th century BC). Capena, San Martino: Mura Sommella & Benedettini 2018, 27–28, pl. 71, T.19P, nn. 8–19, *sotto-*

fase 3B (670–650 BC). Rome, Esquiline: Serges 2019, 256, IVA.8 (730/720–640/630 BC).

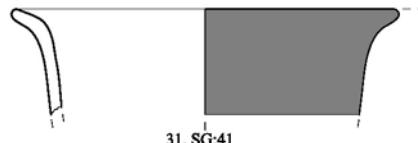
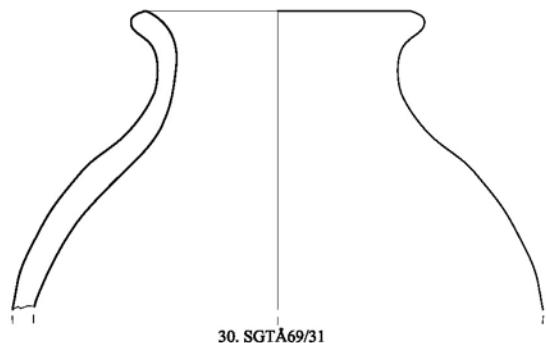
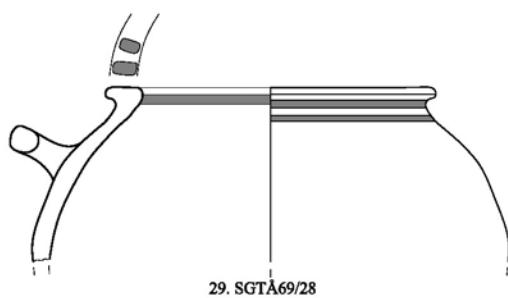
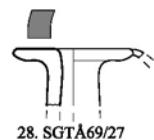
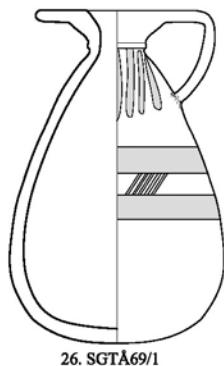
²⁷ *No. 20*: Gran-Aymerich 2017, type 3752i2, pl. 84 (600–580 BC). *No. 21*: Gran-Aymerich 2017, type 3781c1, pl. 88 (580–570 BC). *No. 22*: Gran-Aymerich 2017, type 3762c1, pl. 84 (580–570 BC).

²⁸ Gran-Aymerich 2017, type 4154, pl. 94 (end of the 7th–beginning of the 6th centuries BC).

²⁹ Gran-Aymerich 2017, Similar to type 2633, pl. 40 (first half 6th century BC). See also *San Giovenale* V:2, 44, pl. 30, A:d-2-4-155.

³⁰ Gran-Aymerich 2017, type 4352a1, pl. 103 (600–580 BC).

³¹ E.g., Cerveteri, Monte Abatone: Bosio & Pugnetti 1986, 85, 11, T. 102 (first half of the 6th century BC). Tarquinii: Bonghi Jovino 1986, 286, fig. 285, n. 721. Veii, Portonaccio: Colonna 2002, 183, 187, fig. 18.412, 414, 416. Anagni: Gatti 1994–1995, 61–64,



0 5cm



Fig. 16 (above). Etrusco-Corinthian, Nos 26–29. Fineware, Nos 30–31. Drawings: M. D'Acri and M. Novelli.

Fig. 17 (far left). No. 26, Etrusco-Corinthian aryballos. Photograph: Jonas Tobin.

Fig. 18 (left). No. 27, Etrusco-Corinthian aryballos. Photograph: Jonas Tobin.

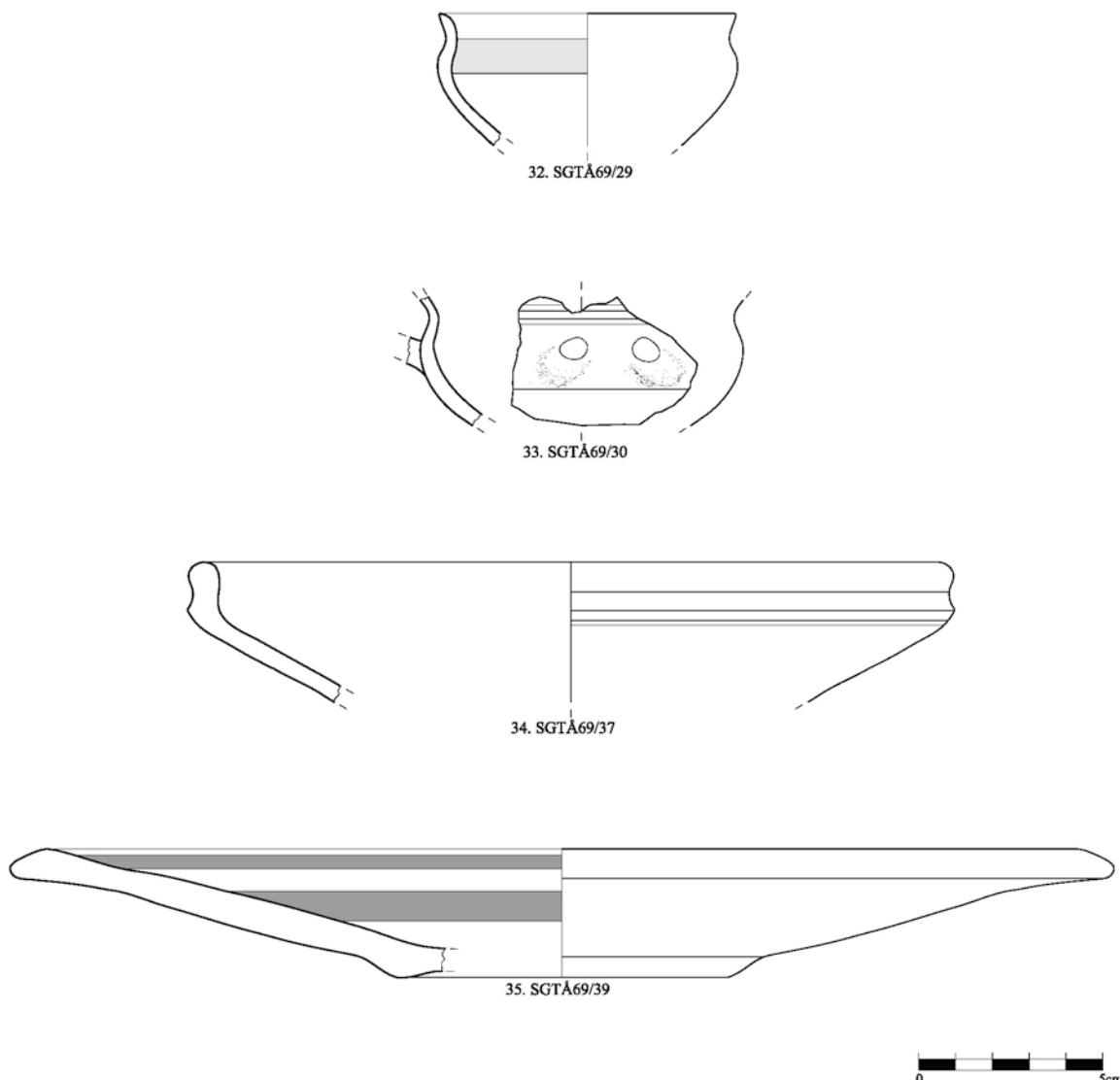


Fig. 19. Fineware, Nos. 32–35. Drawings: M. D'Acra and M. Novelli.

first with painted irregular vertical drop-like shapes, and two horizontal bands on the body, in between oblique lines connecting the bands. The second one has the same drop motif, and on the body four horizontal concentrical bands. The third one has only the rim and part of the neck preserved, and so it is difficult to provide more information. In addition, there is also a fragment of stamnoid-olla (No. 29) with painted deco-

ration on the lip, with ovoid-shape motifs, and painted bands, one on the interior part, and two on the exterior.³²

Fineware (Nos 30–35, Fig. 19)

The last class attested is the Fineware, for which there is an undecorated jug or a bottle (No. 30),³³ and also a possible olpe

³² Gabii, Santuario Orientale: Zuchtriegel 2012, 73, 97, pl. XXIV, 399 = cat. no. 2/208, and 400 = cat. no. 100/70 (last third of 7th–first half 6th centuries BC). Rome, Velia: van Kampen & Magagnini 2019, 164–165, n. 28 (c. 675–630 BC).

³³ Similar from Rome, Velia: van Kampen & Magagnini 2019, 164, 166, n. 31 (end of the 7th century BC).

figs 39–40 (last decades 7th–first quarter 6th centuries BC). Gabii, Santuario Orientale: Zuchtriegel 2012, pl. XXV, 422) cat. 9/14.

(No. 31),³⁴ entirely painted on the exterior surface. Moving to the open shapes, there are also one cup (No. 32),³⁵ one kylix (No. 33),³⁶ and two different type of plates, the first (No. 34), with a carination and a deep body,³⁷ the second (No. 35), shallow and with a painted decoration on the inside with two wide bands.³⁸

Overall assessment and chronology

Overall, all the vessels fit within the funerary context of the Tomba Åström. In particular, because of their excellent state of preservation, Nos 6–7, 11, 14–16, 20–27 and 35 could surely be associated with at least one assemblage. However, considering the doubles of many of the pots, there might be one assemblage for each bed, and therefore one for each deceased, but this is speculation, and unfortunately the disturbed context does not help in the reconstruction. As suggested above, it might also be true that not all the pots belong to the tomb assemblage(s). It is possible that some of the sherds came from elsewhere and fell into the tomb through the ceiling, adding to the uncertainty.

As far as the chronology is concerned, the material studied spans between the 7th and the first half of the 6th centuries BC. However, it is possible to narrow down the chronology, providing a *terminus post quem* of the assemblage or assemblages. Some of the Bucchero vessels seem to push the chronology within the 6th century BC, and considering the overall view and interpretation of the finds, it would be cautious to propose a chronology for the burial(s) around 620–570 BC.

Conclusion

Both the architecture of the tomb and the pottery found within it suggest that the tomb was first used at the end of the 7th century BC. The presence of pottery dated to the early 6th century BC and the different ways in which the two sides of the tomb were cut suggest a use that extended over several

³⁴ San Giovenale, Borgo: *San Giovenale* V:2, 144, pl. 8, Wa-123 (building period II, 530/500, 430 BC). Gabii, Santuario Orientale: Zuchtriegel 2012, 121, pl. XXII, 374 = cat. no. 13/98 (first half of 8th–7th centuries BC).

³⁵ Capena, San Martino: Mura Sommella & Benedettini 2018, 177, pl. 124 vg (1912), d, n. 41, *sottofase* 3D (630–610/600 BC).

³⁶ Veii: Cascino 2012, 119–120, fig. 5.17.23.E160 (7th century BC, with further comparanda).

³⁷ Veii: Cascino 2012, 121–122, fig. 5.18.29.E100 (7th century BC).

³⁸ San Giovenale, Borgo: *San Giovenale* V:2, 76, pl. 3, B:b-10-11-2 (building period I, 650–630 BC). Rome, t. 50 Esquiline: Damiani & Franco 2019, 293–295, t50.1 (7th century BC).

burials. The pottery assemblage is characterized by a variety of shapes and decorative styles, which suggests that those buried there were relatively wealthy. The disturbed context of the tomb makes it difficult to reconstruct the original arrangement of the pottery, but the study has nonetheless provided valuable information about the burial practices of the Etruscans in this period.

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