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Cover: see Fischer in this volume, p. 323, *Fig. 22b*.

Fragments with horses and wolf's teeth

Black impasto and its association with periods and buildings in the monumental area at Acquarossa

Abstract*

A number of vessels in Black impasto, also known as "Impasto buccheroid", are presented here. The decoration shows a combination of relief, incision and excision. Typical of this specific kind of Black impasto are excised zoomorphic figures, predominantly horses, and rows of excised wedges or "wolf's teeth". The find contexts are accounted for and the conclusion is that Black impasto is present in all building periods in the monumental area at Acquarossa. The decorative elements are combined in a way that forms variants which can be placed in a chronological sequence, earlier ones with horses and wolf's teeth and later ones without zoomorphic figures but still with wolf's teeth, executed slightly differently and combined with grooves and pit lines. The geographical spread of this particular kind of Black impasto seems to be fairly limited and the production may have been rather local. The chronological span is the last part of the 7th century BC and the first half of the 6th. There is also a discussion of with which buildings in the different periods these vessels may have been associated. In this connection, a previously unpublished hypothesis is presented about the location, extension and appearance of what might have been the earliest building in the monumental area.

Introductory

This is the fifth in a series of articles about the pottery from the monumental area at Acquarossa published during the on-going work with the final publication of that area. The purpose of the first of these articles was to present a representative selection of vessels out of the huge quantity of pottery in a preliminary report.¹ The second and third articles were

more specific and singled out the transport amphorae and thus offered a basis for discussions about the contacts of the site, both within and outside Etruria itself.² The fourth article treated large vessels decorated in the white-on-red technique and especially focused on their implications for the dating of the latest period of use.³ The present report focuses on the so-called Black impasto. The term Black impasto has been used in previous publications of material from other areas at Acquarossa for the fairly thick-walled kind of pottery with a shiny black surface which is often grey at core and on the

Brown impasto, and Black impasto) predominate. There is a full range of shapes and sizes, from small bowls to large *dolia*. (As the term "various impasto wares" indicates, this is not a homogeneous kind of pottery. On the contrary, it contains a large number of different clays, each with its own set of shapes. An attempt at a classification of the "ordinary" impasto is being made in the work with the final publication of the monumental area.) Apart from vessels in various impasto wares some typical drinking vessels in bucchero were presented together with a few Etrusco-Corinthian ones, an "Ionian" cup and a Samian *lekythos*. As for the dating, there is no pottery that has to be dated much later than 550 BC.

² Strandberg Olofsson 2002 and 2003. The Etruscan transport amphorae are of different kinds. There is one example of the rare type with a rounded base, which could be pieced together almost in its entirety, and more fragmentary items with a flat base. These two types probably originate in different production centres. The imported amphorae are both of Corinthian and East Greek types.

³ Strandberg Olofsson 2004. The decoration of the large *dolia* in the white-on-red technique was analysed both in terms of structure and organization over the vessels and in terms of occurrence of decorative elements. Parallels were found in different media, such as the painted architectural terracottas found at Acquarossa itself as well as in pottery from other excavation areas at the same site and in pottery from Cerveteri and its neighbourhood. As for the dating, the presence of this kind of pottery in the latest period of use in the monumental area emphasizes the impression of an earlier date than was anticipated before the pottery had been studied (cf. n. 1). This is true not only for the monumental area but for the habitation at Acquarossa as a whole.

* The drawings of the vessels published here were produced by Johan Olofsson and Ann-Louise Schallin. The inking was done by Ann-Louise Schallin.

¹ Strandberg Olofsson 1996a. This preliminary report concentrated on the most common kinds of pottery and on easily datable items. The various ordinary impasto wares (excluding Red ware, White-on-red,

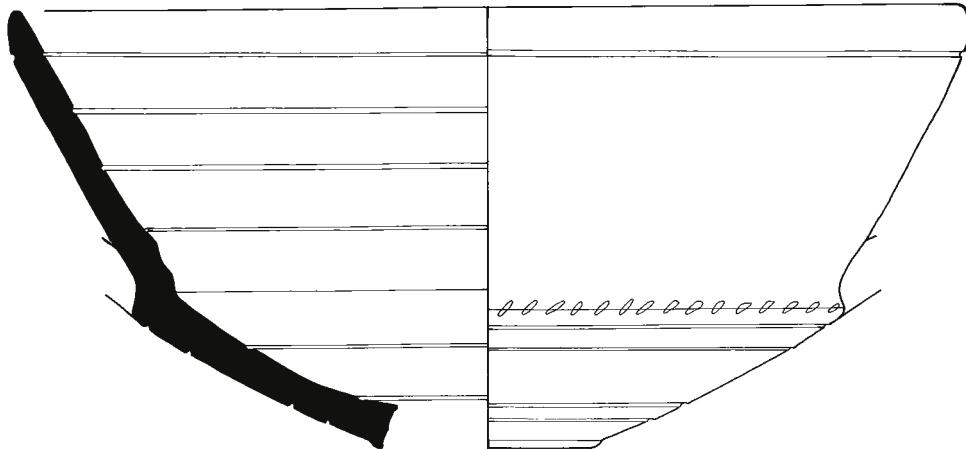


Fig. 1. Black impasto kantharos from the monumental area at Acquarossa (no. 1), profile. Scale 1:2.

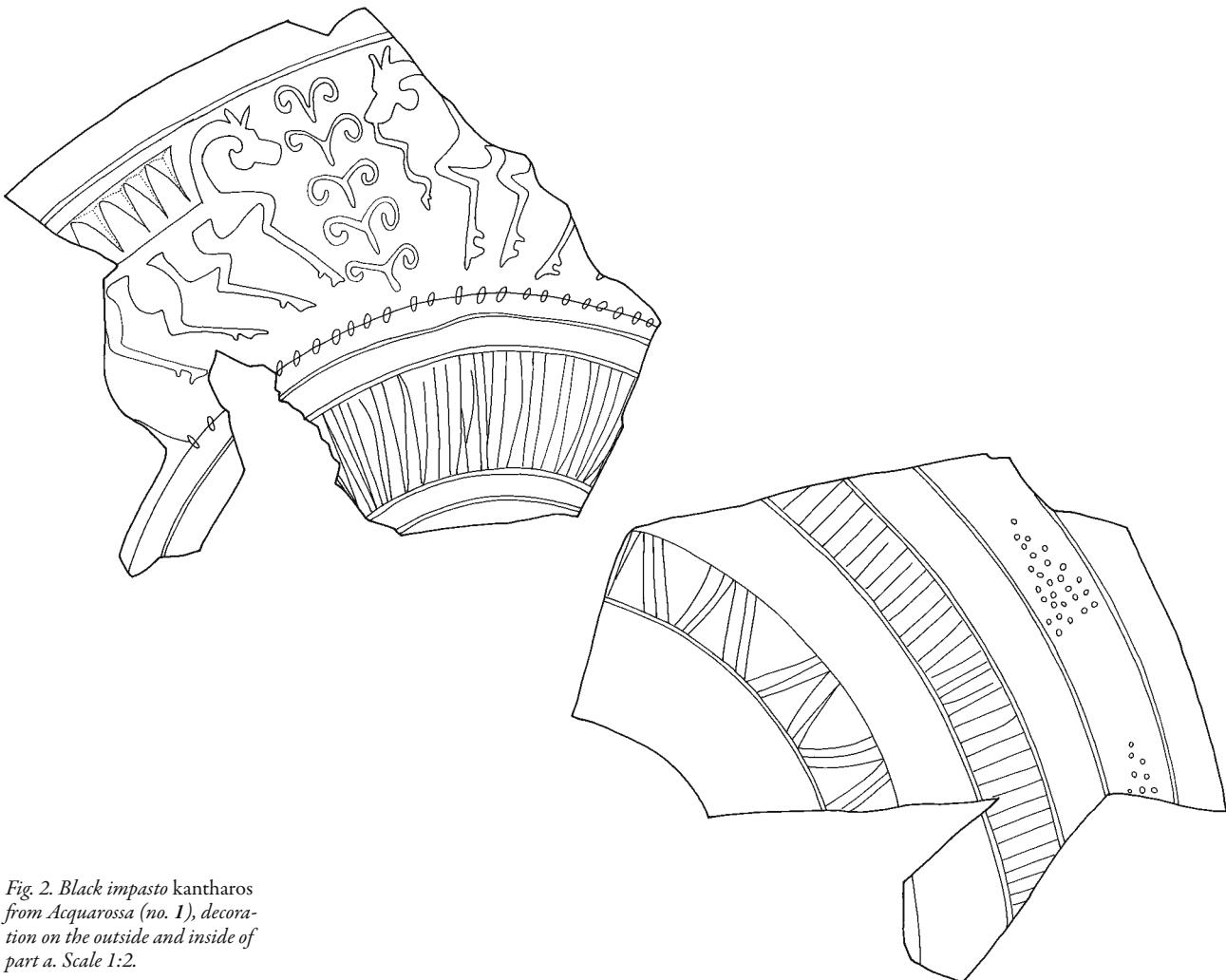
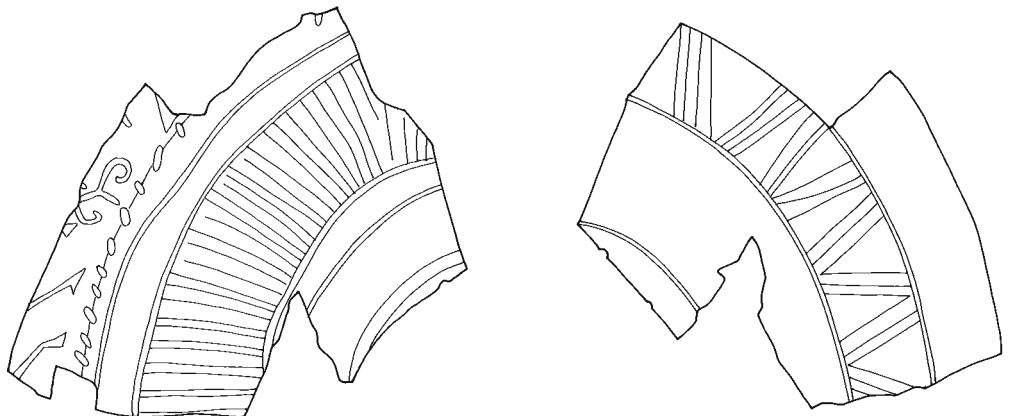


Fig. 2. Black impasto kantharos from Acquarossa (no. 1), decoration on the outside and inside of part a. Scale 1:2.

Fig. 3. Black *impasto* kantharos from Acquarossa (no. 1), decoration on the outside and inside of part b. Scale 1:2.



inside.⁴ Other descriptive names for Black *impasto* have been used elsewhere, e.g. "Impasto buccheroide".⁵ The decoration is executed both in relief and through incision and excision. The aspects treated here are mainly the various combinations of decorative elements and their connection to buildings in the different building periods.

Description

The descriptions below begin with the shape of the vessel, references to illustrations for each item, state of preservation and colour of the clay. An item may consist of more than one part, and each part is treated separately with information given about its features in terms of shape and decoration, followed by measurements (in centimetres) and find-spots.⁶ When an item or part of an item has been published before, references are given at the end.

1. *Kantharos* (Figs. 1–3). Two parts which most probably belong to the same vessel because of the similarity in the incised and excised decoration with horses. Decoration on both outside and inside. Handles (except base of handle) and foot missing.

⁴ Lundgren & Wendt 1982, Wendt & Lundgren 1994, while Scheffer 1986 only uses the term "impasto".

⁵ Emiliozzi 1974 presents her "Impasto buccheroide" under "Ceramica d'impasto".

⁶ Indications of find-spots refer to 1 × 1 m squares designated by letters in the north–south direction and by numbers in the west–east direction. Information about the stratum is given (in brackets), if the layer is not stratum 3, where most of the pottery was found. Stratum 3b is a specification within stratum 3 and indicates that the fragment in question was found surrounded by tiles in the tile layer and 3c indicates that the fragment was found immediately beneath the tiles. Stratum 4 indicates a position below stratum 3, but not necessarily below stratum 3b, if the area in question had not been covered with tiles.

Black (Munsell Soil Color Charts 10YR 2/1).
Pres. H. 11.5, est. D. of rim 25.

(a) Part of wall with lower base of handle (2 fragments). Decoration on the outside (Fig. 2a): Groove below rim. Further down, two antithetically placed horses facing each other with a probably vegetal element in the middle (tree or bush) consisting of five pairs of volutes placed on top of each other. Above the back of the left horse, there is a horizontal row of vertical wedges, "wolf's teeth". From the mouth of the horse to the right hangs something serpent-shaped. The ridge is notched except on the base of the handle (to the left of the hooves of the left horse). On the lower part of the body, there are four encircling grooves. Between the second and the third groove, there are radiating unevenly incised lines.

Decoration on the inside (Fig. 2b): There are six grooves with different kinds of decorations in between, arranged in a way which forms decorated bands alternating with undecorated ones. From the rim down to the first groove, there is an undecorated area. Between the first and the second groove, there are minute pits arranged in fan patterns. Below that field, there is another undecorated area followed by a band with radiating incised lines (between grooves three and four). Between the fifth and sixth grooves, there are oblique incised lines in groups of three forming a zigzag pattern.

Pres. H. 11.5, est. D. of rim 25, Th. 0.9.
NHf 893 (str. 3c) (inv. no. 68-688).

(b) Part of wall with carination (2 fragments). Decoration on the outside (Fig. 3a): Lower part of an arrangement similar to that on part (a). To the left, three hooves of a horse turned to the right, in front of these hooves, a pair of volutes (and the lower part of another pair above). To the left of the volutes, hoof or possibly hooves of another horse turned to the left, facing the other one. Below the horses, there is a notched ridge. On the lower part of the body, four grooves.

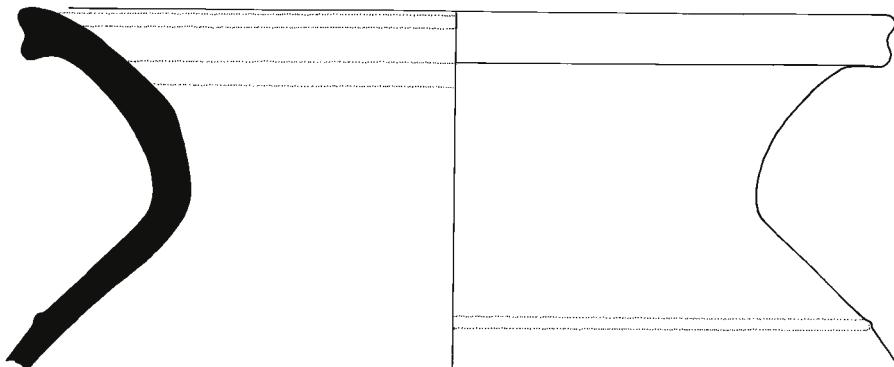


Fig. 4. Black impasto jar from the monumental area at Acquarossa (no. 2). Scale 1:2.

Between the second and third of the grooves, there are incised radiating lines.

Decoration on the inside (Fig. 3b): Grooves forming undecorated and decorated bands. In this case, the only preserved decorated band is one with oblique lines in groups of three (or four) placed in two different directions, thus creating a zigzag band.

Pres. H. 6, D. of ring around foot 6, Th. 1.
NHf 893 (inv. no. 68-688).

Bibliography: *Gli Etruschi* 1972, 44, no. 96; *Colonna* 1973, 48 and pl. 17b right; *Scheffer* 1986, 121, no. 253 and pl. XII:1 (colour plate); *Biella* 2007, no. 4 on p. 56 and fig. 29 and pl. XXIV.

Exhibited in the Museo Nazionale Etrusco, Rocca Albornoz, Viterbo, since 1986.

2. *Jar* (Fig. 4). Three parts which seem to belong to the same jar with flaring thickened rim with groove on edge and thin grooves on the inside. Middle and lower parts missing.

Black (10YR 2/1) on the outside, light brownish grey (10YR 6/2) on the inside.

Pres. H. 9.5, est. D. of rim 23, Th. of body 0.7.

(a) Rim, neck and shoulder. 5 fragments.

NHb 878-9, NHb 880 (str. 3b), NHb-g 878-9, NHc 881-2 (str. 4), NHf 879 (str. 4).

(b) Rim, neck and shoulder, including a small part of incised decoration on shoulder, consisting of vertical wedges or wolf's teeth. 8 fragments.

NHb 878-9 (str. 4), NHc 878-9 (str. 4), NJf 883-4 (1 fragment).

(c) Part of neck and shoulder. 5 fragments. Decoration consisting of 3+3 wedges with room for another one in between, which means a minimum of 7 vertical wedges in a row.
NHa 881-2, NHb 878-9, NHb-g 878-9, NJf 881-2.
There are a few more non-fitting fragments from the same area which seem to belong to the same jar.

3. *Jar* (Fig. 5). Four parts which seem to belong to the same jar because of the similarity in the design. Rim, handles and base missing.

Front decoration with 6 horizontal wedges or wolf's teeth with 6 vertical grooves alternating with 5 vertical rows of pits below the teeth and decoration above the handles with 5 horizontal wedges.

Varying in colour on the inside (see below).
Reconstr. pres. H. 22.

(a) Part of shoulder (3 fragments). 3 vertical ridges, 5 wedges and another ridge, probably from above handle.
NHc-d 897-900.

(b) Part of shoulder (1 fragment). 6 teeth with vertical row of pits below.

Clay brown (7.5YR 5/3) to light brownish grey (10YR 6/2) on the inside.

Pres. H. 8.

NHc-d 897-900.

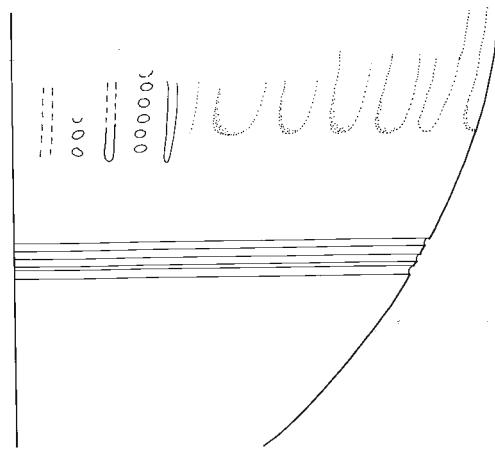
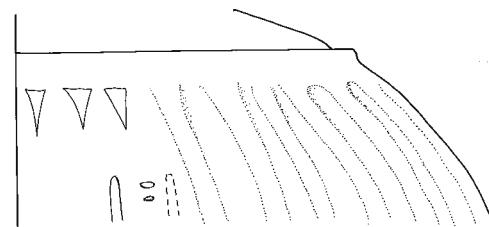
(c) Lower part of body with 3 incised vertical grooves and pits and 4 horizontal grooves. 2 fragments.

Clay light brownish grey (10YR 6/2) on the inside.

Pres. H. 9, Th. 0.5.

NHa-b 897-900, NHc-d 897-900.

Fig. 5. Black impasto jar from the monumental area at Acquarossa (no. 3). Scale 1:2.



(d) Lower part of body with vertical ridges and shallow grooves and 3 horizontal incised grooves. 9 fragments.
Clay dark grey (10YR 4/1) to very dark grey (10YR 3/1) on the inside.

Pres. H. 11.5, Th. of wall 0.7.
NHc-d 897–900.

4. Jar (Fig. 6). Six parts which seem to belong to the same jar because of the similarity in the design. Rim and handles missing.

Horizontal row of lying Ss on the shoulder above ridge. Front decoration consisting of, from left to right, vertical row of wolf's teeth, 4 incised grooves alternating with 3 rows with pits, row of wolf's teeth.

Ridges and shallow grooves on both sides. Horizontal row of wolf's teeth above handles.

For colour, see part (e).
Reconstr. pres. H. 31, D. of ring base 12.5.

(a) Upper part with parts of lying Ss, horizontal ridge, below that, vertical ridge, wolf's teeth, 3 rows of pits surrounded by grooves, wolf's teeth and vertical ridge (3 fragments).
NKb 893–4, NKg 893–4.

(b) Part with 7 vertical ridges below horizontal ridge and 3 or 4 horizontal grooves (19 fragments).
NKg 893–4.

(c) One fragment with horizontal row of wolf's teeth below horizontal ridge, (probably) part above horizontal handle.
NKc 895.

(d) One fragment with 4 horizontal wolf's teeth to the right of vertical ridge, probably above horizontal handle.
NKb 893–4.

(e) Large part of the vessel from above middle to bottom, including the ring base, pieced together from some 70 fragments. Four encircling grooves. About 3 cm above grooves, ends of vertical ridges and lower part of front decoration.

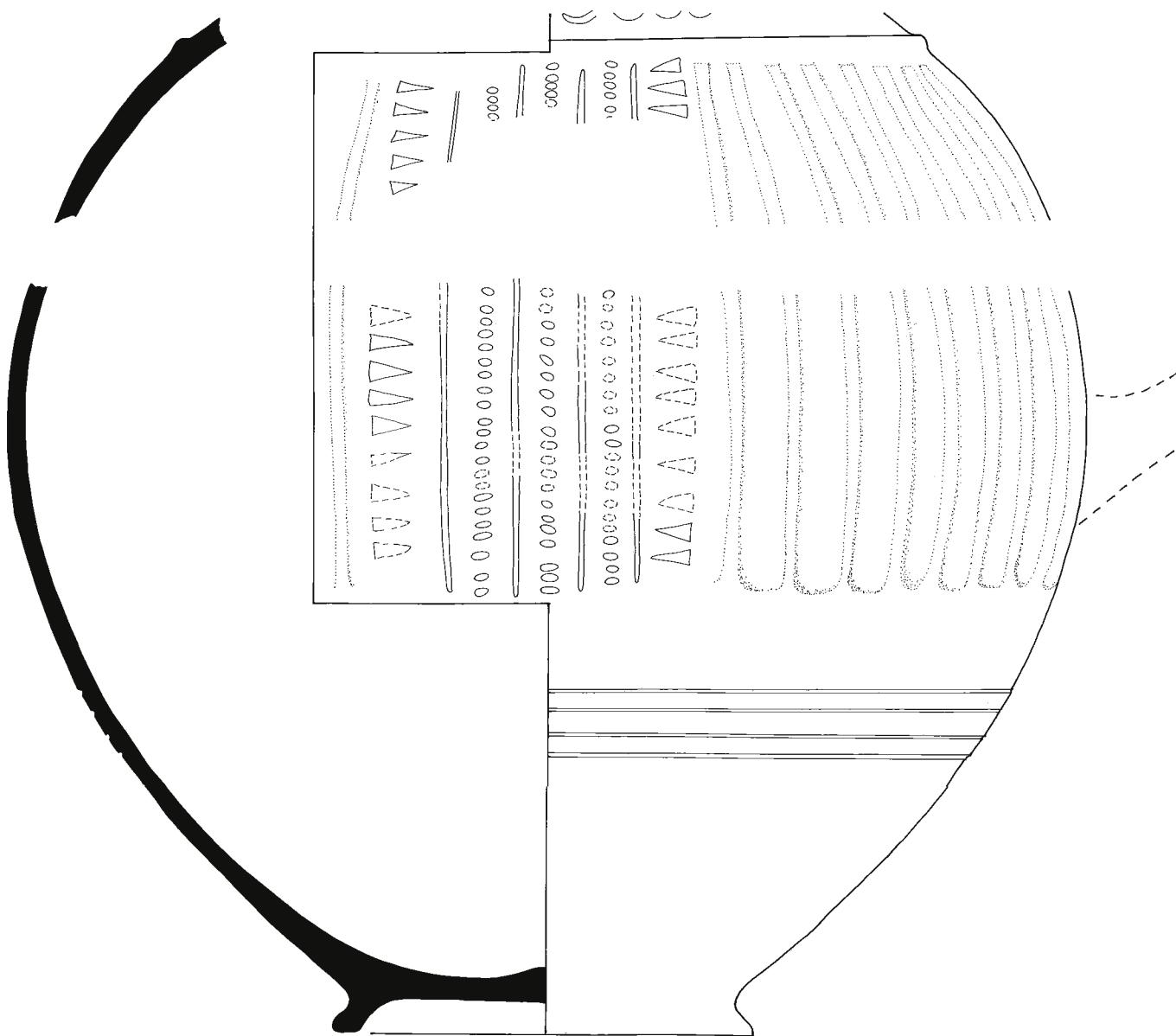


Fig. 6. Black impasto jar from the monumental area at Acquarossa (no. 4). Scale 1:2.

Black (10YR 2/1) on the outside, light brownish grey (10YR 6/2) to very dark grey (10YR 3/1) on the inside.

D. of ring base 12.5.

NKa 893-4 (str. 3c), NKb 893-4, NKb 895-6, NKc 895-6, NKc 895-6 (str. 3b), NKg 893-4. Most of the fragments in NKc 895-6.

(f) Part with 5 vertical ridges, teeth and row of pits (6 fragments).

NKb 893-4, NKg 893-4.

There are many more fragments, single and in configurations, from the same area, including shoulder fragment with lying Ss above the horizontal ridge.

5. *Holmos (?)* (Figs. 7–10). Two parts of what seems to have been the same *holmos* (?) in miscoloured (dark grey) Black impasto with an incised and excised decoration of horses. The decoration is supposed to have been placed on the lower part of the stand. All the rest is missing.

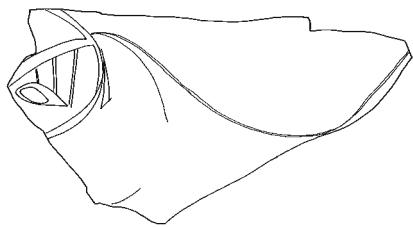


Fig. 7. Black impasto *holmos* (?) from the monumental area at Acquarossa (no. 5), part a. Scale 1:2.

Pres. H. c. 16. The preserved part of the circumference is short and it is difficult to estimate the diameter of the piece, but it seems have been of considerable size, maybe some 50 cm in diameter.

(a) Head and back of horse turned to the left. The head is incised, while the body is excised.

Pres. H. c. 6, Th. c. 2.

NHh-j 892 (inv. no. 67-1364).



Fig. 9. Black impasto *holmos* (?) from the monumental area at Acquarossa (no. 5), part b. Scale 1:2.

(b) In the upper left corner of the fragment, mouth of horse or other animal turned to the right. Further to the right, parts of winged horse, comprising (from right to left) wing and front leg, body, hind legs and tail. The body, legs and tail are excised.



Fig. 8. Black impasto *holmos* (?) with incised and excised horses from the monumental area at Acquarossa (no. 5). Photograph by Arne Olofsson.

Pres. H. c. 16, Th. c. 2.

NHj 891–2.

Bibliography: Colonna 1973, 48, pl. 17b left.



Fig. 10. Black impasto *holmos* (?) from the monumental area at Acqua-rossa (no. 5). Photograph by Arne Olofsson.

Typology of shapes

The shapes of the vessels chosen for presentation here are representative of the Black impasto found in the monumental area at Acquarossa.

There is one example of a large richly decorated *kantharos* (no. 1, *Figs. 1–3*), a number of two-handled jars or *stamnoi* (nos. 2–4, *Figs. 4–6*) and a fragment of what seems to have been a large support for a vessel, a *holmos* (no. 5, *Figs. 7–10*).⁷ The selection also mirrors the frequency of different shapes in the whole material and comprises a few special items such as the *kantharos* and the possible *holmos*,⁸ but predominantly jars with varying kinds of decoration and apparently mostly two-handled jars with a flaring rim.⁹

These vessels, a fine drinking cup, richly decorated jars and the excised stand or pottery support, were obviously designed for use and display at banquets.¹⁰ The sheer size of the *kantharos* (some 25 cm in diameter) is impressive. It is more than double the size of *kantharoi* in bucchero from the same area.¹¹ To that must be added the impression made by the incised and excised decoration. The size of the jars is rather impressive too, with a height of some 30 to 40 cm. Even more striking is the stand with its uncertain but undoubtedly large diameter.¹²

What a stand like this may have looked like is shown on the relief plaques of type C from the latest period in the same area (*Fig. 11*). The rightmost figure is standing with a round stand, a *holmos*, in front of him. It is crowned with a large bowl from which the man is lifting a jug. The function of the stand is thus to support a container or cooler.



Fig. 11. Holmos on relief plaque of Type C (C1). Detail from photograph by Arne Olofsson.

Through its dark colour and plastic decoration, Black impasto, like bucchero, has associations with prestigious metal vessels. These decorated vessels are ostentatious and pretentious showpieces designed to display the status and wealth of the people who used them.

Decorative analysis

DECORATIVE ELEMENTS

The decoration is created with a mixture of plastic modelling of the surface for a relief effect, combined with incisions in the form of grooves, lines and small pits and with various kinds of excised figures.

Plastic modelling

One type of plastic decoration consists of wide shallow grooves (or flutes) alternating with thin ridges, placed vertically on the body of the jars in the areas between the handles and the central decoration. There are horizontal grooves on the inside of the flaring rims. Another feature in relief is the distinct ridge often applied on the shoulder, i.e. above the widest area of the vessel, where the handles are fastened on the two-handled jars (*Fig. 12*).¹³

⁷ If it was not part of a *holmos* it must have belonged to something else of considerable size like a *dolium*, owing not only to its diameter but also to the thickness of the walls.

⁸ There is also scanty evidence of the presence of jugs.

⁹ In the even more fragmentary parts of the material there are sherds which seem to have belonged to another kind of jar, one with upright plain rim, narrow horizontal ridges and grooves on the shoulder, handles with knobs, decorated parts which consist of wolf's teeth, incised grooves alternating with rows with pits and wolf's teeth (both between and below the handles) and narrow vertical ridges and grooves between the decorated areas. This variant of jar seems to have had a foot instead of the ring base. The whole of the Black impasto material from the monumental area will be presented in the final publication of the area, which is being prepared by the author.

¹⁰ They are all connected with the consumption of wine, even the jar, which may have functioned like a krater, i.e. as a vessel for holding or mixing wine.

¹¹ See e.g. Strandberg Olofsson 1996a, nos. 9 and 10, figs. 13–14 (drawings) and 15 (photograph) on pp. 156 and 157.

¹² A stand in Red impasto from Ficana has a diameter of 45 cm and our stand cannot be smaller. *Ficana* 1980, no. 28 on p. 75 and pl. XV; Rathje 1983, figs. 5 and 8.

¹³ Among the decorative elements used, these rings have especially strong associations with metal vessels.



Fig. 12. Detail from fragment belonging to Black impasto jar (no. 4).
Photograph by Arne Olofsson.



Fig. 13. Detail from fragment belonging to Black impasto jar (no. 3).
Photograph by Arne Olofsson.

Incision

The incisions are in the form of distinct grooves, thin lines and small pits. The grooves are horizontal, as on the *kantharos* and on the lower part of the jars, or vertical as on the central decoration on the bulging part of the same jars. When incised horizontally they go all around the vessels and even as vertical they are fairly long (Fig. 13). The incised lines, on the other hand, are generally short, often used as in the broad bands created by the horizontal grooves on the inside of the *kantharos*, radiating from the central point. In one of these bands, they appear as single lines, in another in groups of three. Small pits, slightly diagonal, with an oval shape (about 4 × 2 mm) are arranged in vertical rows on the jars (Figs. 12 and 13), while even smaller circular holes, the results of pricking, are shown in this case in filled triangular formations in the bands on the inside of the *kantharos*. There is also notching where it is often seen also in bucchero, i.e. on the carination of cups.

Excision

The excised figures are of different kinds. Some are geometric, predominantly in the shape of wedges or wolf's teeth, arranged in vertical or horizontal rows, but also in the shape of lying Ss, placed horizontally above and along the ridge on the shoulder. Others are zoomorphic, showing horses, while still others are vegetal, rendering shrubs with antithetical volutes, arranged above each other.

There are different varieties of the wolf's teeth design, one with slim teeth connected with each other at the broad ends and one with broader teeth with some space between them. The slimmer, connected kind seems to go together with the zoomorphic and vegetal figures and the broader variety is combined with geometric figures such as the rows of small oval pits and lying Ss (Fig. 12).

DECORATIVE STRUCTURE

The decoration is very well adapted to the shape of the different vessels. In the present material, this is true for the *kantharos* and the two-handled jars. The fragments of what might have been a *holmos* are too scanty to reveal much of the structure of the excised decoration. Their width is only a fraction of the circumference the piece must have had.

The *kantharos* has a decoration which is mostly horizontal and emphasizes the width and thereby also the considerable size of the piece. The only vertical elements, apart from the now missing tall handles and presumably raised foot, are the vegetal volutes stacked upon each other between the horses. The inner and outer surfaces are structured by their distinct encircling grooves. On the inside they form bands, which are either left undecorated or filled with some decorative elements. The uppermost band is empty, while the next one is decorated with triangles formed by minute pits, which gives an airy impression, like feathers, suitable for their comparatively high position. The third band is undecorated and is followed by a fourth one decorated with radiating lines, a more dense design than the lofty formations above. The fifth is empty and the sixth, which is on the bottom, has groups of three lines in V formations pointing towards the centre of the vessel, which is again undecorated for as far as it is possible to follow it (Fig. 2b). On the outside, there is a groove, equivalent to the uppermost one on the inside, which forms a band below the rim. The rest of the height of the vessel is occupied by the figured excised frieze. The shapes of the horses, seen in profile, are more horizontal than vertical and, as mentioned before, the only vertical markers in the frieze are the vegetal

elements between the horses, which were presumably placed in the middle of the field between the handles (Fig. 2a). On the outside of the base, encircling grooves and radiating lines mark the narrowing down of the shape towards the presumed stem of the foot.

Seen from above, the two-handled jars have concentric ridges and grooves spread over the inside of their flaring rims, like circles on a water surface emerging from the hole in the middle, the mouth. On the outside of the body, a smooth surface leads down from the fairly narrow neck to the firm ring created by the distinct ridge on the shoulder (Figs. 5 and 6). The smaller of the two jars presented here has no decoration on the shoulder but the larger one has a chain-like row of lying Ss above the ridge, something of a step towards the solid ridge. Below that, the body bulges out on each side with elastic-looking ridges and grooves as if it were some kind of bellows. In the middle of the body, between the ridges and grooves, a central panel underlines the height of the vessel through vertical grooves and rows of small pits. The larger of the two jars also has a vertical row of wolf's teeth on each side of the panel (points turned inwards) and a horizontal row of teeth (points turned downwards) below the ridge in the area above the horizontal handles, while the smaller one has horizontal rows of teeth, one with six teeth in the central panel above the vertical grooves and pits and one with five teeth in the area above the handles. These rows of teeth also have something elastic about them, suitable to their positions. Further down towards the base, some distinct encircling grooves give the impression of restraining the shape, and the smooth surface on the lower part of the vessel strengthens the impression of firmness where the body tapers down to the solid ring of the base.

Find contexts

The fragments of the *kantharos* with an incised and excised decoration with horses (no. 1) were found in connection with the drain in the northeast corner of the courtyard, more precisely in NHf 893 (str. 3c), where the drain reaches the wall to pass under it (Fig. 14). The other fragments with a similar kind of zoomorphic decoration, which probably belong to a *holmos* (no. 5), were found in the vicinity, a couple of metres to the southwest, where the drain begins (Fig. 14). The find circumstances are such that these items are best seen as belonging to an early period.

The jars, which are more frequent, have left fragments in different parts of the area. Parts of a jar, comprising rim, neck and shoulder (no. 2), were found in the narrow western room in Building A (Fig. 14). The fragments were found below the layer of tiles. Since there was no distinct floor level below the tiles, this means that it is difficult to say if the fragments be-

long to a jar that was standing in the room when the building collapsed or if it was already smashed at that time and was part of a floor filling. The body of a jar (no. 3) found in NHc-d 897–900 (Fig. 14) is equally difficult to attribute to a building period, since the northeastern part of the area also lacks a distinct floor level. The pottery found there may belong to an earlier period, the latest period or both. However, the larger jar (no. 4) with most of its material in NKc 895 (Fig. 14) was found on the ground and floor level of the latest period, which means that it was at least in use as late as that.

To conclude, the incised and excised ware with zoomorphic decoration is attributable to some time before the latest period of use, the other variants have find contexts that are less clear, but it can be stated with some confidence that the jars presented here, with soft vertical ridges and grooves and a frontal decoration of incised grooves and pits, were still in use during the latest period.

Association with periods and buildings

In the monumental area, three building periods have been distinguished. The latest one had buildings at right angles to each other (Fig. 15a), decorated with mould-made terracottas. One of these buildings, the one in the north (A), a square building, has been reconstructed as having its gable facing the courtyard, whereas the other one, a rectangular, stoa-like building in the east (C), has been reconstructed as having its ridgepole aligned in the same direction as that of Building A, presenting its long side with the portico towards the open area.¹⁴ A building from an earlier period, but with the same orientation, was found below the stoa-like building (Fig. 15b).¹⁵ Yet another building period, supposed to be still earlier, has left traces in the form of walls with a slightly different orientation. These walls are found both in the northeast and in the south (Fig. 15c).

The large jar (no. 4) was found on the floor level of the latest period, on the ground outside the stoa-like building and can be connected to that period and that building. The

¹⁴ Strandberg Olofsson 1984 and 1989. The buildings in the latest period will be treated in more detail in the final publication. The function of the area has been treated e.g. in Strandberg Olofsson 1986 and 1994b, the pottery which is designed for banquets in Strandberg Olofsson 1996a, 2002, 2003 and 2004 and the interpretation of the representations on the relief plaques in Strandberg Olofsson 2006a and 2006b. Mould-made architectural terracottas from the monumental area in its latest period are exhibited on partial full-scale reconstructions of the two main buildings in the Museo Nazionale Etrusco, Rocca Albornoz, Viterbo. For further information about the finds and findings from the Swedish excavations exhibited there, see the exhibition home page from 2012 on www.isvroma.it.

¹⁵ Wikander & Wikander 1990.

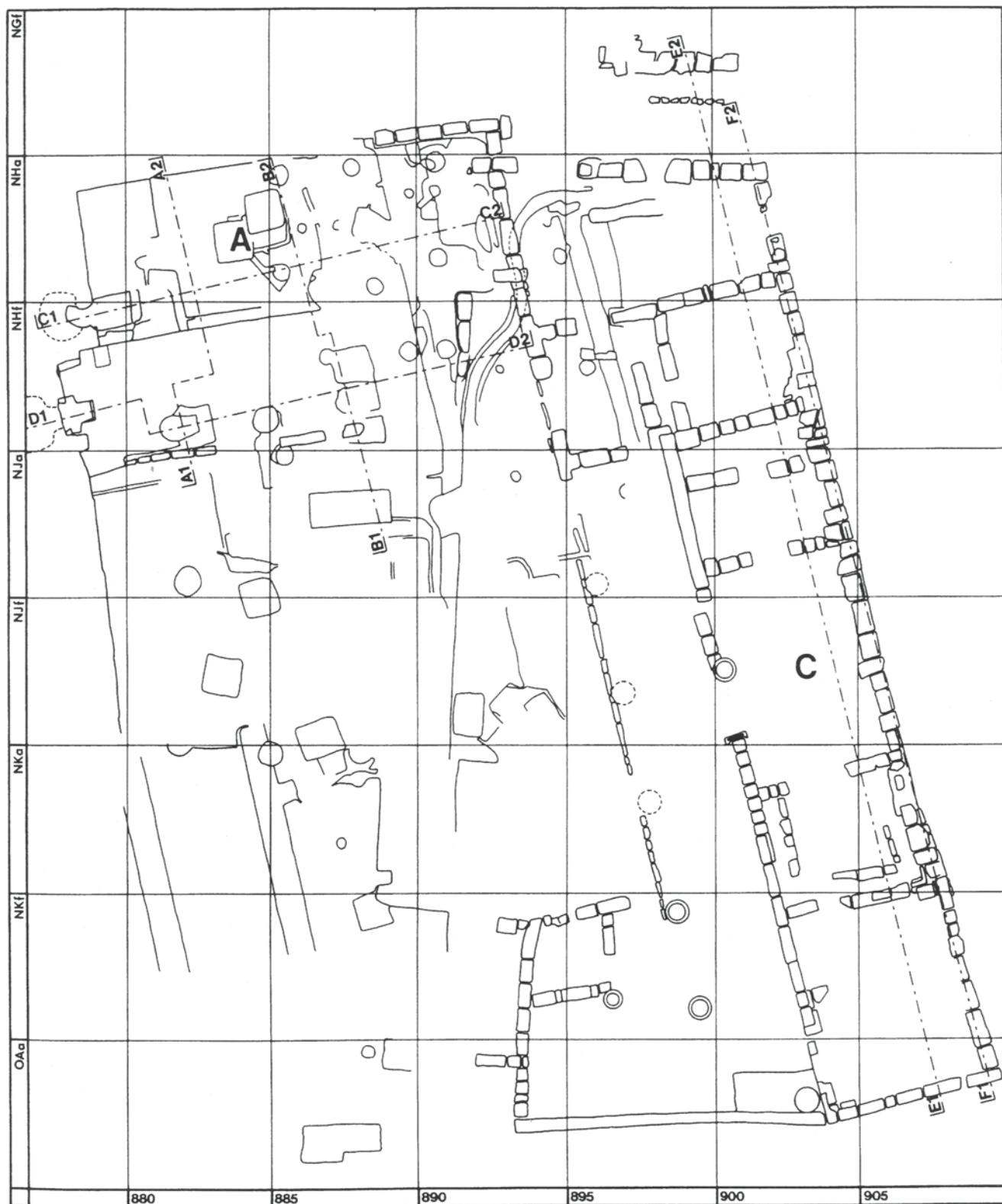


Fig. 14. Plan of the monumental area at Acquarossa (Strandberg Olofsson 1984, fig. 3; broken lines marked A to F refer to sections published as figs. 4 and 5 there).



Fig. 15. Building periods in the monumental area. (a) Buildings and precinct walls in the latest period, (b) Remains from a building below Building C (and north of it) with the same orientation, (c) Walls with an orientation different from the later ones, (d) Post-holes of early structure (lines added to indicate possible wattle-and-daub walls).

smaller jar (no. 3) was found in the northeastern part of the area, north of the stoa, and may belong either to the latest period or to the building that preceded the stoa. The fact that more than just a few sherds of it are preserved may be taken as an indication that it belongs to the later period, which generally has finds that are better preserved, but this is uncertain. The upper part of a jar of the same kind (no. 2) was found in the northwestern room of Building A. Whether it belongs to that building or is left from an earlier period is also uncertain. The two fragments of the *kantharos* (no. 1) were found in the drain which leads from the northeast corner of the courtyard at a level definitely below the level of the latest period of use.¹⁶ This drinking vessel certainly belongs in an earlier period. The few remaining fragments of the large stand (no. 5) were found in the vicinity, where the drain begins. Both the position and the very small amount of material left from it speak in favour of an earlier period. These vessels may belong to the middle

period, but they may just as well be earlier than that, in which case they could belong to some building from the period with buildings with a different orientation. The problem is that no remains of an earlier building have been identified in the north (apart from walls which may just as well have been precinct walls).¹⁷

There is a definite lack of remains of other earlier buildings in the north than the one below the stoa, as long as we just look for walls built with blocks, but what if we look for other remains, such as post-holes? There is a row of three holes with equal dimensions in NHa 885–90 in the westerly continuation of the supposedly old wall in NHa 892–901 (Fig. 15d). At right angles to this row there is another one of three holes (including the one in the corner) at slightly larger distances from one another in NHa-g 890–1 and, parallel with that, one with two holes in NHa-d 885. If we hypothesize a third one in NHg 885–6,¹⁸ we get a square 6×7 m and find that

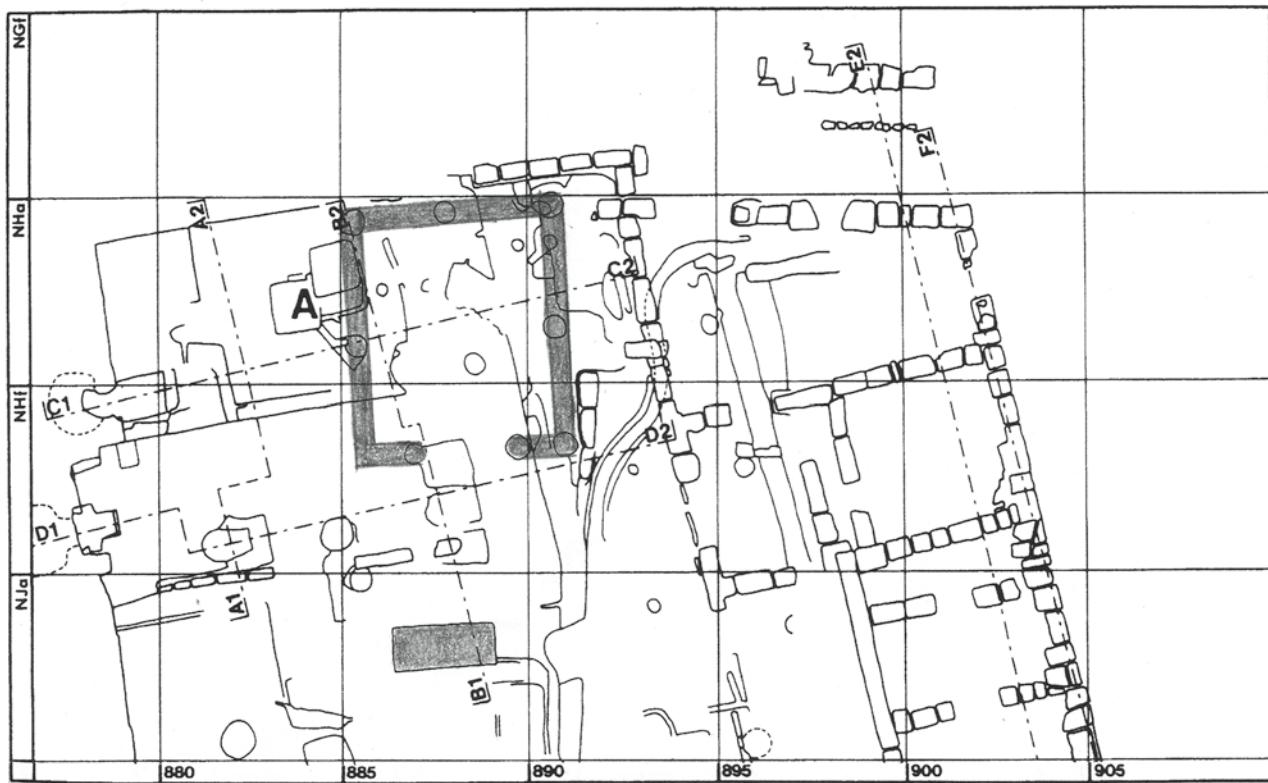


Fig. 16. Detail of plan with post-holes of early structure and rectangular sacrificial pit (fossa) in front.

¹⁶ The drain was probably made earlier, but still in use in the latest period.

¹⁷ In the south, however, there are building remains which have been attributed to that period.

¹⁸ That this post-hole is now missing is only natural, since it would have been situated in an area where the tufa rock was removed in the levelling for the hall of Building A. (The other two holes in the same north-south row are dug into the higher level of the rock in the back rooms.)

there are two more holes in a southern row in NHg 887–9, which may mark the entrance to that structure. In front of the structure there is a rectangular pit or *fossa*, which was found filled with carbonized wood, an indication of its sacrificial use (Fig. 16).¹⁹ The building may have been a simple hut, or it may have had plastered walls, since daub was found in NHg-h 891 (Fig. 17). The hypothesized structure would have had straight walls, and therefore a tiled roof may be appropriate. On the other hand, thatched roofs have been hypothesized for rectangular structures, e.g. at San Giovenale.²⁰ The *kantharos* and the possible *holmos* may have been in use at the same time as this building.

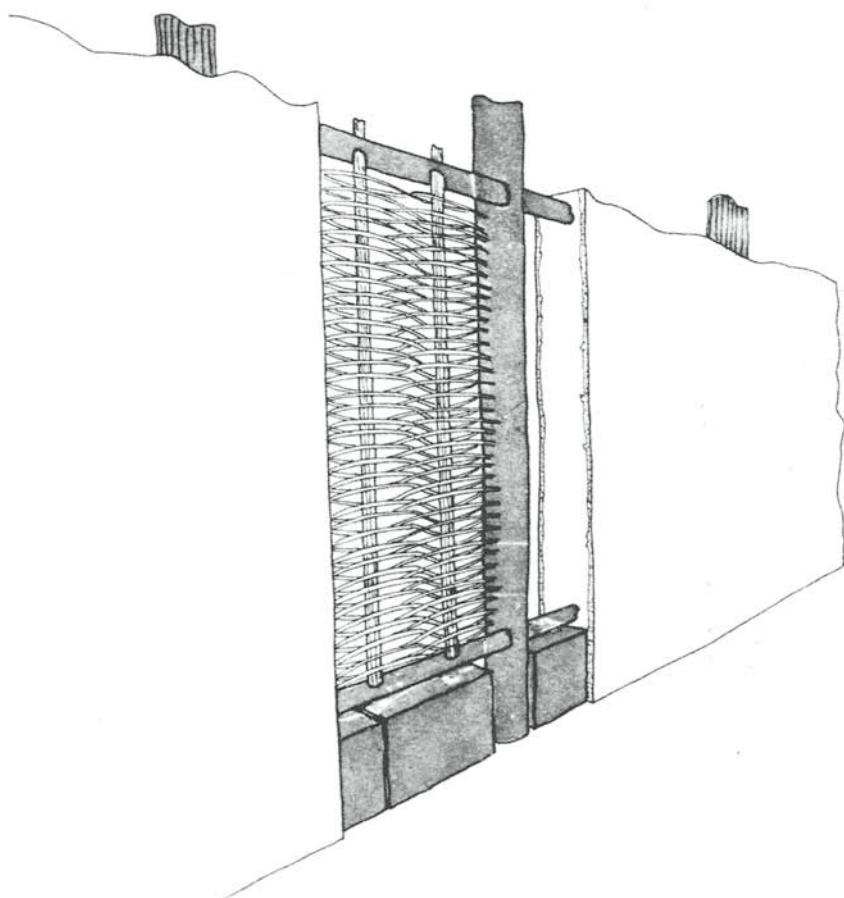


Fig. 17. Wall construction. After no. 4 in "Disegni e piante" in Gli Etruschi.

¹⁹ It is interesting to note that the *fossa* in the courtyard has the same orientation as this structure, not as the buildings in the later periods. Thus it seems to originate in this earlier period.

²⁰ House I on the acropolis: Karlsson 2001, fig. 2, or Karlsson 2006, figs. 277–279.

Parallels and place of origin

Parallels of a more general kind are to be found in other media, such as wall paintings in tombs. Especially the Campana Tomb in Veii comes to mind.²¹ here, on the back wall of the first chamber, there are vertical rows of wolf's teeth on each side of the door opening in the back in a way which resembles the lining of the decoration of the central panel on the jars, although, unlike those on the jars, they are not detached.²² The teeth in the horizontal row above the door are more like the variety on the *kantharos*, slim and interconnected. The floral or vegetal elements too, especially the everted volutes

between the hind legs of the lion in the lower left field, recall those on the *kantharos*.²³ The long-legged creatures of the wall painting, horses, a lion and a sphinx, bear resemblance to the animals on the possible *holmos* (no. 5), especially in details like the curved wing of the fantasy figures, divided into segments, here seen on a left-turned figure of a sphinx instead of on the horse turned to the right on the *holmos*.²⁴

A bucchero *kantharos* now in Berlin has the same shape as no. 1 above, a large *kantharos* on foot, and the same decorative elements and structure, two antithetic horses facing a vegetal element in the middle, on the side of the vessel in the field between the handles.²⁵ However, the decoration on the bucchero *kantharos* is only incised, not incised and excised as on the Black impasto *kantharos*, no. 1, presented here. Despite the differences in material and technique, this example, like the above-mentioned wall painting, shows that these elements are part of a decorative style which could be executed in different techniques, materials and scales.

²¹ Reconstruction displayed in the Museo Nazionale Etrusco di Villa Giulia in Rome. Illustrated e.g. in *Principi etruschi* 2000, 64, in black and white and as jacket art in colour on Riva 2010. Dated to around 600 BC through the earliest depositions in the tomb. Cristofani & Zevi 1965, 35.

²² They are turned pointing towards the decoration on both sides.

²³ The volutes on the *kantharos* are inverted.

²⁴ That the animal on the *holmos* is a horse is seen from the tail, which is different from that of the other animals.

²⁵ *Principi etruschi* 2000, 207–208, no. 224.



Fig. 18. Black impasto jar from Acquarossa as exhibited in the Museo Nazionale Etrusco, Rocca Albornoz, Viterbo. Photograph by Arne Olofsson.

Vases in the same Black impasto ware have been found elsewhere at Acquarossa, both in other excavation zones and in trial trenches.²⁶ A jar close to the ones from the monumental area has been exhibited since 1986, together with other finds from the Swedish excavations, in the Museo Nazionale Etrusco in Viterbo (Fig. 18).²⁷ There are also close parallels in tombs in Campo dei Pozzi south of the habitation area.²⁸ Pottery of the same kind and with a similar decoration is also found in the Rossi Danielli Collection,²⁹ which is not surprising since at least part of the collection comes from excavations made on

²⁶ From Zone A: Lundgren & Wendt 1982, 42–43 (comments), 62 (descriptions) and nos. 313–316 and 318–321 on pl. 30 and no. 317 on pl. 31; from the trial trenches: Wendt & Lundgren 1994, nos. 76–83 (description), 89–90 (comments) and nos. 76–83 on pl. 9.

²⁷ This jar, in a less complete state and restored in a different tradition, with the new inserted material painted black, was published in Östenberg 1976, fig. 1 and Östenberg 1977, pl. LIX c.

²⁸ In the summer of 1968, a group of tombs was found as a result of agricultural activities on land owned by Francesco Pasquali in the area called Campo dei Pozzi immediately south of the habitation area at Acquarossa, *Gli Etruschi* 1972, 61. In one of these tombs, Tomba IV, a couple of *stamnoi* were found which are very similar both in shape and in decoration to the ones from Zone F presented here, *Gli Etruschi* 1972, 66–67 nos. 137 and 138 and pl. XVI, fourth row from the top right and left respectively. In particular, no. 137 with its height of 34.5 cm and central decoration consisting of incised vertical grooves with rows of small pits in between resembles ours, while the smaller no. 138 has horizontal lines of wolf's teeth and lying Ss in the central field.

²⁹ *Gli Etruschi* 1972, especially a jar on foot with lid, no. 161 on pp. 74–75 and pl. XXI, top left, Emiliozzi 1974, no. 23 on p. 98 and pl. LII (the same as the preceding).

and around the Acquarossa plateau, on the land owned by the Rossi Danielli family.³⁰

Two-handled jars with flaring rims and a decoration with a central panel consisting of vertical rows of small pits between rows of wolf's teeth are found in various other places. One item belongs to the Collezione Ceccatelli in the archaeological museum in Arezzo (Fig. 19).³¹ It has two horizontal ridges on the shoulder and seven vertical rows of pits between the wolf's teeth in the central fields. There are lying Ss above the handles and wolf's teeth above the Ss. Another similar jar is found in the museum in Tuscania. It comes from one of the excavated tombs in the area.³² It has a zoomorphic frieze on the shoulder with horses (?) and a central panel on the body below the horizontal ridge. Yet another example has been found in Blera.³³ It has two vertical rows of pits in the central field with a groove in between and vertical rows of wolf's teeth to the left and to the right. The teeth are turned with their points outwards and bases inwards as opposed to the larger jar from the monumental area, no. 4, and the one exhibited



Fig. 19. Black impasto jar exhibited in Arezzo, Collezione Ceccatelli inv. no. 123169. Photograph courtesy of the Museo Archeologico Nazionale Caio Cilnio Mecenate di Arezzo.

³⁰ On the difficulty to establish the provenance of the different items, see *Gli Etruschi* 1972, 71.

³¹ Collezione Ceccatelli inv. no. 123169, Museo Archeologico Nazionale Caio Cilnio Mecenate di Arezzo, height 33 cm. Photos were kindly provided by Silvia Vilucchi.

³² Peschiera Tumolo 1968 (camera B), inv. no. 74588. It is c. 37 cm high and was first mentioned and briefly described in Sgubini Moretti 1986, 241, n. 22, and later in Moretti Sgubini 2005, 220, with a photograph (fig. 7b on p. 235). In June 2012, I was given an opportunity to study this jar in the store-rooms of the museum with the kind assistance of Sara Costantini.

³³ Gargana 1932, 503, fig. 22.

in Viterbo, where the points are turned inwards. From Chiusi comes a jar now in the Louvre.³⁴ It has long thin teeth in horizontal rows in the central field. Below a row of eleven teeth (points downwards), there is an excised horse, below the horse another row, this time with 14 teeth (points downwards) and below that something which looks like lying Ss, nine in a row and below that another row of teeth (13 and points upwards) and finally a fourth row (eleven teeth, points downwards).

On the other hand, there does not seem to have been any pottery of this kind at for instance San Giovenale. What is called Buccheroid impasto there is another kind of black pottery with a different set of shapes and decoration: carinated cups but no large *kantharoi*, (Faliscanizing) *amphoriskoi* but no two-handled jars, incised spirals but no excised animals, wolf's teeth or rows of small pits as in Acquarossa.³⁵ Nor does it seem to be common in Cerveteri or Tarquinia or in the Maremma.³⁶ The excised pottery from Capena is not very close to the specific kind found at Acquarossa, although there are occasional wolf's teeth, horses and other quadrupeds as well as meander patterns. The same goes for the Faliscan area. The shapes are mostly different, with e.g. *kantharoi* of the deep local kind sometimes called *karchesia*. Nor does the material from Poggio Sommavilla and Magliano di Sabina look like the Black impasto from Acquarossa.³⁷

There are *holmoi* in the Faliscan area, but there are no close parallels to the supposed *holmos* at Acquarossa.³⁸ Nor is the *holmos* on the plaques of type C very close to the Faliscan ones, apart from the structure with a wide base giving most of the height, upwards tapering towards a middle section from which it widens again to provide a base for the vessel it supports (Fig. 11). A stand now in Basel has incised winged horses on its lower part.³⁹ Another *holmos*, made in impasto, but not black other than in patches, has incised winged animals on its lower part.⁴⁰

The taste for this decorative style seems to have been fairly widespread, though not necessarily executed in Black impasto

³⁴ The Louvre C 546 (Campana 3060) is a jar with lid, knob on the lid, 36 cm without lid, Pottier 1897, 30, C 546, pl. 24 C.

³⁵ Pohl 2009, 205–208 and pls. 19 and 20. There are also some fragments of jugs.

³⁶ Caere 3:1 and 3:2, Tarquinia 1999 and 2001. A jar on foot with horizontal, tall, thin wolf's teeth and excised animals has been exhibited in the museum in Grosseto, but it is said to originate at Ferento, Grosseto 1984, pl. XXXI.

³⁷ Wendt & Lundgren 1994, 89–90.

³⁸ Benedettini 1999.

³⁹ Reusser 1988, 38 shows a photograph of the piece, E 39.

⁴⁰ It comes from the collection of the Museo Archeologico dell'Agro Falisco, Civita Castellana and could be seen in the exhibition "Scavo nello scavo" in Viterbo 2004. It is published as no. III.a.11 in the catalogue *Scavo nello scavo*, 216–217. Section III contained objects without provenance, but it is attributed on stylistic grounds to a workshop in Capena.

(Impasto buccheroides). In the above-mentioned examples, we have seen it on the walls of a tomb from the Veii area in the south.⁴¹ We have also seen it in close parallels in pottery from both the habitation area and tombs at Acquarossa near Viterbo in the inner parts of Etruria, from a tomb at Tuscania situated west of Acquarossa,⁴² from a tomb at Blera nearby, and in Chiusi and Arezzo in the north. The question is where this kind of pottery was made. The jar in the museum in Arezzo was called "vulcente", when I saw it exhibited there. On what grounds is not clear to me, since this kind of jar is not common in the Vulci area.⁴³ The jar in the museum in Tuscania is thought to come from "l'Etruria interna, l'area falisca", but the spread points more in a direction towards the inland than towards the Faliscan area when it comes to the question of the production centre. In view of the concentration of vases of this specific kind in Acquarossa, it seems reasonable to assume a production centre there or in some place nearby.⁴⁴ From this area, vases would then have been spread, to neighbouring places in the west like Tuscania and Blera, but also to the north.

Dating

The building periods in the monumental area have been dated by their architectural terracottas.⁴⁵

The first recognized period is the one with walls and cuttings with a fairly strict north–south and west–east orientation (Fig. 15c). To these walls the earliest terracottas, those of Phase 1A, have been attributed. The earliest tiles are dated to the last part of the 7th century BC and Phase I is supposed to have lasted until the end of the 7th century.⁴⁶ There are

⁴¹ However, the pottery deposited in the tomb does not include Black impasto of the kind we are dealing with here, Cristofani & Zevi 1965.

⁴² That the same kind of pottery is found at both places should not come as a surprise. The connection between the two sites is also evidenced in the repertoire of mould-made terracottas, Strandberg Olofsson 1993 and Strandberg Olofsson 1994b.

⁴³ There is a slightly different jar, though, with applied cordons instead of the vertical ridges and grooves, *Le anfore da trasporto* 1990, 125, no. 20, fig. 252.

⁴⁴ As Colonna implied when treating "Etruria interna volsiniese", Colonna 1973, 48–49.

⁴⁵ The three building periods in the monumental area do not coincide with the three main phases hypothesized for the tile production. The first building period equals Phase 1A, the second building period Phase 1B and the third building period Phase 3, as will be seen below. There are tiles attributed to Phase 2 in the monumental area, but it has not been possible to connect them with any of the remains of buildings. The chronology of the tiles is based on the relative succession of types and a stylistic dating of the painted designs, Ö. Wikander 1993, 153–158.

⁴⁶ Strandberg Olofsson & Ch. Wikander 1986, 133, date the whole of this phase to approximately the last quarter of the 7th century BC, Ch.

pan-tiles, cover-tiles and ridge-tiles but also probably antefixes and there are, among other things, revetment plaques with a painted decoration, all from the southern part of the area.⁴⁷

To the next building period have been attributed tiles from Phase 1B. They are more standardized than the earlier ones. Tiles of this kind have been attributed to the building(s) below the stoa of the latest period and below the building north of it (Fig. 15b).⁴⁸

The next main tile phase, 2, begins c. 600 BC.⁴⁹ The roof tiles now include raking simas. Decorative elements are guilloche and lotus-palmette chains.⁵⁰ Several simas of this kind have been found stacked together in the southern part of the monumental area but they have not yet been attributed to any building.

The latest building period in the monumental area (Fig. 15a), which begins after the first quarter of the 6th century,⁵¹ is characterized by the introduction of antefixes and revetment plaques with a relief decoration.⁵² Since no painted terracottas have been attributed to the third period, there is no painted design to date from and it is thus difficult to say exactly when the production of ordinary tiles took place, unless help is sought from a stylistic dating of the associated terracotta reliefs.⁵³ The mould-made terracottas from the monumental area have been dated on stylistic grounds. Sole dependence on that kind of dating is risky and different scholars have arrived at different results.⁵⁴ The pottery found shows that the period of use does not go much further than the second quarter of the 6th century BC.⁵⁵ The pottery which is absent, e.g. Attic black-figured vases, points in the same direction.⁵⁶ The latest

Wikander 1988, 126, puts the beginning to "around 625 or slightly earlier", Ö. Wikander 1993, 157, to 640/625 BC.

⁴⁷ Ö. Wikander 1986, Ant F1 on p. 131, fig. 69 (top left) and 150; Ch. Wikander 1981, Rev 26 on p. 51, fig. 29 (top right) and 85; Ö. Wikander 1993, 92 (Roofs F:1–2) and fig. 60 on p. 159.

⁴⁸ Ö. Wikander 1993, 92–93 (Roofs F:3, 5–6) and 159, fig. 60.

⁴⁹ Strandberg Olofsson & Ch. Wikander 1986, 133, give the first years of the 6th century as a starting point; Ch. Wikander 1988, 126, "Around 600 or shortly afterwards"; Ö. Wikander 1993, 157, 600/590 BC.

⁵⁰ Ch. Wikander 1981, 76–82, Simas F1–10, 12, 18, 22, 24–25, 27, 29 and 34. It has not been possible to attribute these raking simas to any of the existing walls or cuttings in the area, Ö. Wikander 1993, 94 (Roof F:10) and 159, fig. 60.

⁵¹ Strandberg Olofsson & Ch. Wikander 1986, 133, place the beginning before the middle of the 6th century; Ö. Wikander 1993, 158, 575/550 BC.

⁵² There are earlier relief plaques from other areas, Strandberg Olofsson 1994a.

⁵³ Ö. Wikander 1993, 158 is consequently fairly vague when it comes to the dating of the end of the latest period, 550/530 BC.

⁵⁴ Strandberg Olofsson 2002, 131, n. 32; Strandberg Olofsson 2004, 87, n. 47.

⁵⁵ Strandberg Olofsson 1996a; Strandberg Olofsson 2002; Strandberg Olofsson 2003; Strandberg Olofsson 2004.

⁵⁶ Strandberg Olofsson 1996b, 117; Strandberg Olofsson 2004, 87, n. 51.

period is thus to be dated mainly to the second quarter of the 6th century BC.

Now, the fragments of the *kantharos* and the fragments of what may have been a *holmos* were found deep down and in connection with a building which has only left traces in the form of post-holes and may belong to the earliest period with tiles or may be even earlier. The fragments are thus to be dated to the latter half of the 7th century, perhaps as early as before the last quarter of the century. A dating in the 7th century is also in accordance with the style in which they are executed.⁵⁷

The jars, on the other hand, were found in different contexts. The smaller one (no. 3) was found in connection with the remains of walls from two buildings, one on top of the other, in an area where only one floor level has been found, so it is difficult to say whether it belongs to the earlier building or the later one. The first building has been dated to the last years of the 7th century and the second one later but before the middle of the 6th century. These buildings thus belong in the very end of the 7th century and the first half of the 6th respectively and the jar was consequently in use during that period. The rim and shoulder fragments of another jar (no. 2) were found on the floorless tufa ground in the western room of Building A. As in the earlier case, it is difficult to determine whether they come from a jar still standing in the room when the building collapsed or whether they are part of a floor filling with sherds from an earlier period. In any case, this item seems to belong to the turn of the century or the first half of the 6th century like the small jar.⁵⁸ The larger jar has a more secure find context. It was lying on the ground level of the latest period of use outside the colonnade of the stoa-like Building C. There are so many fragments of it in the same area that it is reasonable to assume that it really originates there. This is in accordance with the dating of the Black impasto (Impasto buccheroide) from the Rossi Danielli Collection.⁵⁹

The Black impasto is thus present through all the periods in the monumental area, even in the latest one, which once more emphasizes an earlier date for the end of that period than was first hypothesized, before the pottery had been studied.⁶⁰

⁵⁷ The stand in Basel is dated to the last quarter of the 7th century. The *holmos* in the museum in Civita Castellana is dated by Benedettini, *Scavo nello scavo*, 217, to the middle or the third quarter of the 7th century.

⁵⁸ The jar in the museum in Tuscania with a zoomorphic frieze with horses on the shoulder comes from a tomb dated to 625–575 BC.

⁵⁹ Emiliozzi 1974 dates these vessels to the end of the 7th century and the first half of the 6th.

⁶⁰ The pottery finds presented in Strandberg Olofsson 1996a, 2002, 2003 and 2004 all point in that direction. Another important indication is the lack of Attic black-figured vases. At other sites there are fragments of Attic black-figured vases after 550 in the habitation areas: Cerveteri in the advanced second half of the 6th century, Gilotta 1992, esp. 103, Tarquinia in the third quarter of the century, Huber 2001, esp. 400. Even at a smaller site like San Giovenale they are found, e.g. at the bridge, Backe-

It also throws light on the earliest phases in the area. Thus, the beginning may have been as early as before 625 and the end not much later than 550 BC.⁶¹

Summary and conclusions

Horses and wolf's teeth carved out on the surface of impasto pottery as part of the decoration are a recurrent theme on Black impasto or "Impasto buccheroide" found at Acquarossa, in the monumental area as well as in other excavation zones. A number of items, which may be attributed to different building periods in the monumental area, have been discussed here. When combined with horses, as on the *kantharos*, the wolf's teeth, which always appear in horizontal or vertical rows, are fairly slim and close to each other, while other rows, as on the jars, have teeth which are wider and positioned at a greater distance from one another. The decoration is arranged in a way which accentuates the shape of the vessels and strengthens their appearance, e.g. their width, bulging or size.

The facts that this particular kind of pottery exists at Acquarossa and that it can be stated that it is so relatively frequent there are of interest for the discussion on provenance. This variety of Black impasto is not as widely spread in the Etruscan area as other variants with different shapes and decoration. Some close parallels belong to museum collections, e.g. in Arezzo and Paris, others have been found in the neighbouring sites of Tuscania and Blera, but they seem to be comparatively few in number. The concentration of finds of pottery with this specific kind of decoration in the habitation area at Acquarossa and in tombs in the immediate surroundings raises the question whether the production centre was at Acquarossa itself or some place in the neighbourhood, i.e. in the central inland.

It has been possible to attribute the vessels presented here to buildings all through the periods in the monumental area, from the earliest one to the latest. Thus, a relative sequence could be established: at the beginning, the *kantharos* with its horses combined with narrow wolf's teeth and the large excised horse on what might have been a *holmos* and, at the end,

Forsberg 2005, 19–20, 75–77 and figs. 82 and 89. Thus the hypothesis that black-figured pottery only belongs in tombs, Spivey 1988, esp. 15, and Spivey 1991, is contradicted by these finds, Strandberg Olofsson 1996b, esp. 116–117, and Reusser 2002. The presence of this kind of Black impasto in both tombs and habitation areas at Acquarossa is a further indication that the same kind of pottery that was deposited in tombs was also used in daily life.

⁶¹ Acquarossa is not the only site where the results of the study of pottery appear to challenge assumptions concerning the dates of buildings based on their roof terracottas. See for instance Tuck & Nielsen 2008 on Poggio Civitate (Murlo). I am grateful to Anthony Tuck for bringing this to my attention.

the large jar with fluting and rows of broader wolf's teeth. The other jars may either belong to the period in between or to the latest period.

In the search for remains of buildings in the earliest of the three periods which have so far been established, post-holes were identified which may belong to the earliest period with roof-tiles or even to a building period which is earlier still. When it comes to absolute dating, the building periods can be fixed by their respective terracottas. One way of dating the pottery associated with the buildings is to look at the dating of the terracottas, another is to look for the dating of parallels. In this case the datings are in accordance and place the earliest items in the last half of the 7th century and the latest ones in the first half of the 6th century.

An interesting aspect of this kind of Black impasto with its large time span is that it gives information about the beginning as well as the end of the monumental area. Regarding the end, once more the study of a specific kind of pottery has shown that the pottery is in fact earlier than what was assumed in the preliminary dating of the site in the 1970s, and that consequently the end of the habitation there has to be placed in accordance with this newer evidence. When Acquarossa is treated in handbooks and elsewhere, the preliminary dating, based on the figure style of the terracotta reliefs, is sometimes still relied on for the dating of the latest period. It is thus worth repeating that the study of the pottery, which has been going on since then, shows that there is nothing which has to be much later than 550. When it comes to the beginning of the monumental area, the pottery treated here is even more important. The presence of the fragments of the richly decorated large *kantharos* and of the excised winged horse from what may have been a large *holmos* throws new light on the early stages. The fragments were found in layers belonging to the earliest building period with tiled roofs (if they are not earlier still), close to a building which has left traces in the form of post-holes and a rectangular sacrificial pit or *fossa* dug in the tufa rock in front of its entrance. They are, if not luxurious, at least prestigious objects to be used at ceremonial banquets and as such they show that the monumental area was important already at an early stage.

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