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Etruschi nel tempo. I ritrovamenti di Arezzo  
Dal '500 ad Oggi by Silvia Vilucchi and Paola  
Zamarchi Grassi

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*Etruschi nel tempo. I ritrovamenti di Arezzo*  
*Dal '500 ad Oggi*, by Silvia Vilucchi and  
 Paola Zamarchi Grassi (Florence 2001).

*Catalogue of an exhibit in the Basilica inferiore di  
 San Francesco and the Museo Archeologico Nazionale  
 Gaio Cilnio Mecenate at Arezzo, July to December 2001.*

by *Ingrid Edlund-Berry*

The splendid bronze statue of the chimera, the votive deposit of bronze statuettes from Fonte Veneziana, the famous bronze 'aratore' (ploughman) and the production of Arretine pottery have indeed given Etruscan Arezzo a recognized place in the study of ancient art and archaeology. The importance of this area of Etruria has, however, been brought forth with even greater force through recent studies and publications, culminating in the appearance of the Brolio bronzes on the cover of the catalogue for the magnificent Etruscan exhibit at Palazzo Grassi in Venice in the year 2000. In addition, the publications of the Melone tombs at Cortona, and the newly discovered Etruscan remains at Castiglion Fiorentino have made it very clear that this area of Etruria is producing new discoveries of great historical and cultural importance. This catalogue of Arezzo's rich Etruscan heritage is a splendid document of what modern scholarship can contribute to our understanding of the continuity of the Etruscan presence in Arezzo and neighboring cities and countryside. Although Arezzo itself features in the title of the catalogue, the material discussed was displayed in Arezzo proper as well as in Castiglion Fiorentino and Cortona, thereby acknowledging the importance of the greater area of the Chiana. The curators of the exhibit were Luca Fedeli, Silvia Vilucchi, and Paola Zamarchi Grassi.

Following thirty-two pages of superb color photographs of some of the best known objects from Etruscan Arezzo are brief articles with catalogue entries on a variety of Arretine themes. The topics presented in these articles illustrate the vision of the editors (M.G. Scarpellini, S. Vilucchi, and P. Zamarchi Grassi) of providing a historical

and archaeological context for individual objects in order to establish a cohesive view of ancient Arezzo. Thanks to this vision, each article forms an important part of the larger picture, which includes not only Etruscan Arezzo, but, equally important, the Etruscan tradition spanning from antiquity to the Renaissance to today. It is to the credit of the editors and all the contributors to have recognized the advantages of the catalogue format for introducing important themes succinctly with ample bibliographies, followed by carefully thought out catalogue entries. In this way, scholars and students alike can learn about and explore topics they previously may only have touched on or which they are encountering for the first time.

The extensive bibliography is an excellent reference tool which enables readers with different interests to catch up on the many recent studies on Arezzo, especially those published in series not available in libraries outside Italy.

The presentation of the topics included follows a chronological outline, based on the date of discovery and subsequent documentation of individual pieces. Although more advanced scholars would take this approach for granted, it is a welcome didactic tool for students who need to realize that the time period between the date of discovery and today is in many ways as important as the date of manufacture and original purpose of ancient artifacts. The inclusion of original records such as inventory lists and descriptions emphasize how much even a small bronze statuette is part of the European cultural tradition; our debt to the early scholars who painstakingly described and illustrated objects now part of private or museum collections is important too. The unity of such a cultural tradition is further emphasized by the fact that the catalogue includes objects from collections in Toscana as well as from the rest of Italy and abroad.

#### I. Paola Zamarchi Grassi, 'Prolegomena per uno studio sulla città e sul suo agro'

The introductory chapter on ancient Arezzo by Paola Zamarchi Grassi clearly indicates the origin and development of Etruscan Arezzo and its importance due to its location at the merging of the Arno and the Chiana rivers. Thanks to the careful documentation of votive deposits found in the city, and other remains as well, it is possible to follow the growth of ancient Arezzo and evaluate its commercial significance.

#### II. Adriano Maggiani, 'La chimera di Arezzo' and 'I 'compagni' della chimera' Guglielmo Maetzke, 'La Minerva di Arezzo' Mario Cygielman, 'La Minerva di Arezzo: il restauro'

The discussion of discoveries from the sixteenth century includes two famous bronze statues, the chimera and the Minerva. In addition to presenting the find history of the chimera and the stylistic analysis of its Greek-inspired features coupled with Etruscan metal workmanship and the Etruscan inscription 'tinscvil,' Adriano Maggiani discusses three small bronzes from the same votive deposit as the chimera, representing Tinia, a youth, and a griffin.

The equally famous Minerva, found near the church of S. Lorenzo, is discussed by Guglielmo Maetzke, followed by a description of the technical analysis undertaken by

the Centro di restauro in Florence. The text, by Mario Cygielman, explains the earlier reconstructions of the statue, illustrated with detailed photographs.

### III. Armando Cherici, 'Gruppo dell'aratore'

Margherita Gilda Scarpellini, 'Specchio con la nascita di Atena ovvero la 'patera cospiana'

Two objects found at Arezzo in the seventeenth century have interesting histories. The first, the so-called 'aratore' (ploughman), is now in the Villa Giulia Museum in Rome, and was originally part of the Kircher collection. Armando Cherici analyzes the find context of the piece, as well as the possible addition of a small bronze of Minerva. Margherita Gilda Scarpellini presents an Etruscan mirror known as the 'patera cospiana' after its one-time owner, F. Cospì. This mirror, now in the Museo Civico at Bologna, shows the birth of Athena from the head of a seated Zeus. Two female figures are present, and also a young Sethlans with a double axe. The style is that of northern Etruria (Chiusi), with parallels in Etruscan vase and tomb painting.

### IV. Adriano Maggiani, 'Bronzetto di atleta'

Luca Fedeli, 'La stipe votiva del Lago degli Idoli'

Armando Cherici, 'Anfora a figure nere'

Paola Zamarchi Grassi, 'La stipe della Fonte Veneziana'

Franca Maria Vanni, 'La serie fusa ruota - ancora'

Simona Baldassarri, 'La collezione Bacci'

Margherita Gilda Scarpellini, 'La collezione Vincenzo Funghini nel Museo Archeologico Nazionale di Arezzo'

The eighteenth-nineteenth centuries witnessed a great number of chance discoveries as well as the beginning of organized excavations. These finds, whether isolated or as part of votive deposits or burials, provide important information about the economic, cultural, and religious life at Arezzo and environs. Adriano Maggiani discusses a bronze statuette of an athlete, now in Paris, with an incised inscription referring to an Etruscan river god Klanins. The vast deposit of bronze statuettes, coins, *aes rude* and *aes grave*, fragments of weapons, pottery, etc. from the Lago degli Idoli on Monte Falterona represents an example of Arezzo's importance as a center for travelers north-south as well as east-west. Luca Fedeli summarizes the discussion of the findspot, followed by a catalogue of thirty-four objects now dispersed among several museums (Florence, Paris, London, Baltimore, Arezzo) and private collections. Although these represent only a fraction of the original deposit, there is a remarkable variety of styles suggesting that the bronzes originated in different parts of Etruria, from north to south.

Armando Cherici discusses a further example of Arezzo's central location within the Etruscan trade market. This is an Etruscan Black-figure vase from the necropolis at Arezzo at Poggio del Sole. It shows a winged man and woman holding castanets, and has been attributed to the Pittore della crotalista, a follower of the Micali Painter. The

style suggests Vulci as its place of origin, and it may have been traded up to Arezzo along the Val di Chiana.

While not as extensive as the deposit from Monte Falterona, the extra-urban deposit from Fonte Veneziana at Arezzo displays an interesting variety of types of bronze statuettes. Paola Zamarchi Grassi traces the history of the deposit and presents a catalogue of forty-eight objects now in the museums at Florence, Arezzo, and New York. These suggest local workmanship for the most part, with some evidence of objects originating in Umbria and Vulci.

Franca Maria Vanni presents two series of bronze coins of different denominations but characterized by a wheel design on the obverse, and a wheel, crater, double axe, or anchor on the reverse. Of these the find context of the wheel-anchor coins suggests a distribution between Arezzo, Val di Chiana, Chiusi, and Orvieto. Because of the commercial contacts with Rome, Chiusi and Arezzo may serve as top candidates for the minting of these coins due to their importance for the grain trade (Chiusi) and metallurgy (Arezzo).

Simona Baldassari introduces the history of the Bacci family and its importance for the collecting of antiquities in the eighteenth century. The Bacci collection remained as a private collection until the mid-nineteenth century when it was acquired by the Museo della Fraternità at Arezzo, and from there became incorporated into the present Museo Archeologico. The catalogue includes thirty-two small bronzes which can all be tied to Arezzo, and which show close affinities with the votives from Fonte Veneziana and from Brolio. Of the two other items discussed in detail, one is a volute krater by Euphronios from the territory of Arezzo, and the other the base of an architectural terracotta revetment, perhaps belonging to a column plaque, with the inscription ‘cnei urste’, or Gneus Orestes, in all likelihood the son of a freedman with one Latin-based and one Greek-based name.

Another interesting early private collection is that of Vincenzo Funghini, presented by Margherita Gilda Scarpellini. As an engineer and architect, Funghini was involved in building projects in Arezzo and Castiglion Fiorentino, his home town, but he was also an avid collector of antiquities, together with Don Pietro Tonieri. Of particular interest is his own involvement with excavating the site of Castelsecco in 1886, from which he acquired a large number of antiquities. Upon his death in 1895, his collection was willed to the comune of Arezzo, and after many years of delay in reconstructing the extent of his collection, a room in the Museo Mecenate bears his name. Of the over two thousand objects listed in the appendix, including an impressive collection of majolica, forty-two are presented here. The first six, three bronze statuettes, two votive terracottas of swaddled infants, and a terracotta figurine, come from Castelsecco, whereas the remaining pieces come from the area of Arezzo or have an unknown provenance.

## V. XX century

Armando Chericì, ‘Frammento bronzeo iscritto da Castelsecco’

Silvia Vilucchi, ‘Il tempio dell’area santuariale della Catona’

Alberto Fatucchi, ‘Note di topografia aretina: la zona Oriente - Catona’

The site of Castelsecco is one of the many mysteries in the history of Arezzo and its territory. Whether regarded as a sanctuary with a theater, much like Gabii or Pietrabbondante, the religious nature of the site is suggested by the anatomical votives of swaddled infants (see above, Scarpellini, *La collezione Vincenzo Funghini*), as well as by a fragmentary bronze tablet, here presented by Armando Cherici. Although fragmentary, the tablet contains the words ‘velu’ and ‘aplu’ which could refer to the Etruscan deities Vel and Apollo, but Cherici cautions us to remember that these words are fragmentary and could be part of longer proper names.

In addition to the assemblage of votive deposits of primarily bronze statuettes from Monte Falterona or Fonte Veneziana, a main contribution to our understanding of ancient Arezzo is Silvia Vilucchi’s presentation of the sanctuary at Cetona, just outside Arezzo. This site was excavated in 1918, and some of the important finds of architectural terracotta sculpture were transferred to the Museo Archeologico in Florence whereas others remained in Arezzo. Thanks to Vilucchi’s study, we can now appreciate the variety of statuary, including the famous head of ‘Paris’ with a Phrygian cap, and the helmeted Athena.

Throughout the discussion of the different discoveries from Arezzo and its territory, the findspots and their relation to the roads, layout of the city, and the landscape have formed an important component. It is therefore fitting that the last contribution to the catalogue is Alberto Fatucchi’s analysis of Arezzo’s place in the landscape. Even without a topographic map to supplement his text, his description makes it clear that the location of the hills and roads corresponds with the findspots of ancient sites. Because of the uninterrupted history of Arezzo, Fatucchi points out that changes in the road pattern were inevitable, and that we should apply caution in reconstructing the access to the city at various times of its history.

In short, this presentation of Arezzo and its immediate vicinity is an invaluable source of inspiration for anyone interested in history, archaeology, art history, history of archaeology, ancient technology, and more. The first and last chapters by Zamarchi Grassi and Fatucchi respectively give an excellent overview, and each chapter and catalogue entry in between provide a wealth of information and a reference guide for continued research. That the archaeology of the area of Arezzo is far from static has long been known, but the combination of an intensified study of the original seventeenth-twentieth century documents coupled with the creation of new exhibits such as the one at Castiglion Fiorentino of the magnificent new finds from its acropolis or Cassero would not only make Vincenzo Funghini and Don Pietro Tonieri proud, but opens the door to continued fruitful new endeavors.

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