

THE HISPANIC
SOCIETY OF
AMERICA

Archaeo-
logical
Sketch Book
of the Roman
Necropolis
at Carmona

EDISON

HISPANIC NOTES
& MONOGRAPHS



THE ARCHAEOLOGICAL SKETCH BOOK
OF THE ROMAN NECROPOLIS AT CARMONA
BY GEORGE EDWARD BONSOR

CATALOGUE SERIES

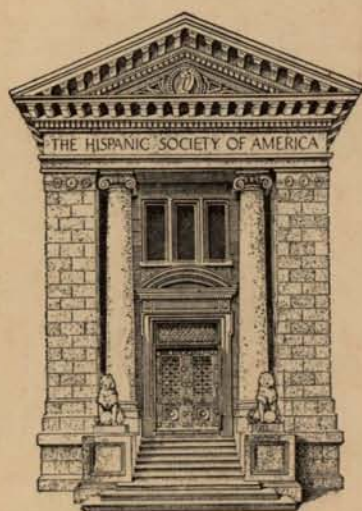
THE HISPANIC
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OF AMERICA

JORGE BONSOR

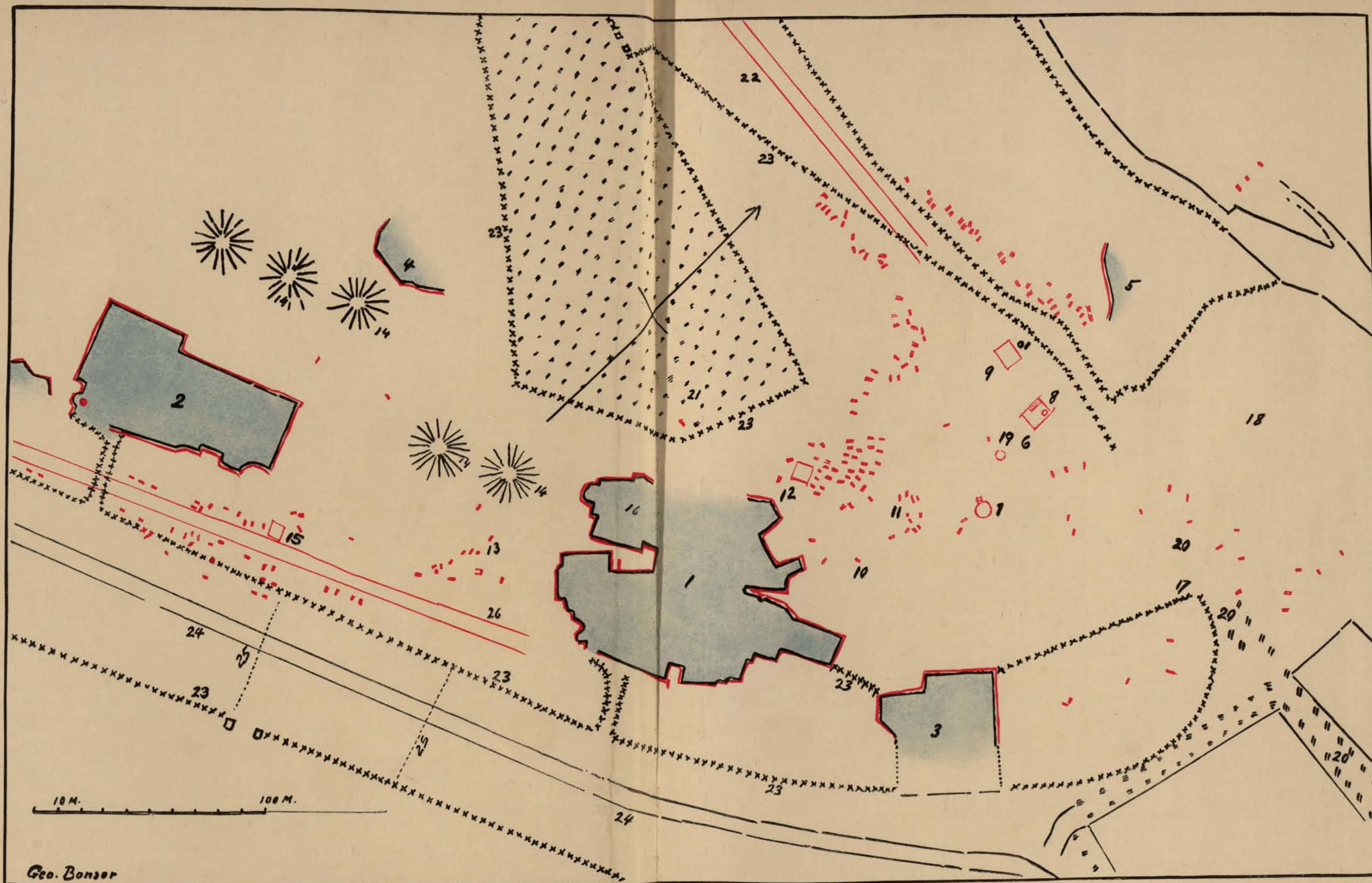
INSTITUTO DE MATERIA DEL ALGOR

(CONTINUA)

HISPANIC

NOTES & MONOGRAPHS

ESSAYS, STUDIES, AND BRIEF
BIOGRAPHIES ISSUED BY THE
HISPANIC SOCIETY OF AMERICA



PLAN OF THE EXCAVATIONS

24.1 x 38.2 cm.

A2174

- 1, 2, 3, 4, 5 Five Roman quarries
- 6 Ancient monument now covered by modern buildings. Site of the Museum
- 7 Circular mausoleum
- 8 Triclinium of the olive-tree
- 9 Columbarium-Triclinium
- 10 Tomb with four compartments
- 11 Tomb with garlands

- 12 Tomb of Postumius
- 13 Tomb of the four pillars
- 14 Five pre-Roman tumuli
- 15 Tomb of Prepusa
- 16 Site in the quarry of the tomb of the family Servilia
- 17 Large tomb of the elephant
- 18 Roman amphitheatre cut in the rock
- 19 Museum of the Necropolis

- 20 Avenida Jorge Bonsor
- 21 Olive grove
- 22 Great Roman highway to Sevilla
- 23 Hedges of aloes
- 24 Modern road from Carmona to Sevilla
- 25 Vereda, ancient migratory trail, about sixty yards wide
- 26 Service road from the quarries

AN
ARCHAEOLOGICAL SKETCH-BOOK OF THE
ROMAN NECROPOLIS AT CARMONA

BY
GEORGE EDWARD BONSOR

TRANSLATED FROM THE FRENCH BY
CLARA L. PENNEY



WITH NINETY-FOUR PLATES, THIRTY-EIGHT IN COLOUR, CHIEFLY FROM WATER COLOURS
AND DRAWINGS BY THE AUTHOR IN THE COLLECTION OF
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*The deeply regretted death of MR. BONSOR
left this manuscript unfinished. It is issued
with chapters three and six incom-
plete and without his revision of
the translation.*

PLATES

The original sketches are pen and ink drawings or water colours unless otherwise noted.

The colour reproductions were made by the late EDWARD BIERSTADT.

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INTRODUCTION

"An offering to the manes of the columbarium" is the subject represented on the invitation card to the inauguration of the excavations at Carmona. This ceremony was held on the grounds; a banquet awaited the archæologists who had been invited. The Academies of Madrid sent as their representative, Don Juan de Dios de la Rada y Delgado, academician, senator of the kingdom, et cetera, author of a memoir, on which he was then working, entitled, *Necrópolis de Carmona*. Madrid, 1885.

About this time there was an opportunity to acquire at Alcolea del Río, CANANIA, the first object offered to us for our museum, an interesting marble capital. On it, crudely executed, are the three principal attributes of the sacrifice, the large sacrificial knife, the ewer, and the patera, placed between three bucrania from which hang garlands of flowers and of fruit. This capital, thus ornamented, indicated to us the existence at Alcolea of a temple or monumental mausoleum.

Various important acquisitions followed, among others the beautiful head of a young woman which came from a well in the *Paseo del Príncipe de Vergara* at Carmona. According to La Rada this is probably the ethnic female type of the region: fleshy lips, short, thick nose, and large eyes. The pharmacist, my colleague, and I had to pay a thousand pesetas for this head (1).

The idea then occurred to us to found, aside from the excavations of the necropolis, an archæological society to explore the surroundings of Carmona, to collect the many scattered antiquities, to copy the inscriptions, and above all, to discover the exact situation of the old towns indicated by important ruins on the hills of the Alcores, on the plain, or on the banks of the river.

The Society was founded in 1885. It had, as its first president, the curate of the church of *Santa María*, an enthusiast, Don Sebastián Gómez Muñiz. The pharmacist, my associate, Juan Fernández López, was made perpetual secretary. After La Rada's book, the Society, for its part, published *Un règlement* and numerous articles. Finally, in 1886 appeared the first history of Carmona written by the vice-president of the Society, Doctor Manuel Fernández López, elder brother of the secretary (2). Having been entrusted with designing a seal for the new society, I presented the following sketch: a large wreath formed by two olive branches; within, an altar engarlanded; at the right, the knife; at the left, the ewer; beneath, the patera (the three attributes as we see them represented on the capital from Alcolea del Río) and, rising above the flame which consumes the offering on the altar, the radiant Cross of triumphant Christianity!

In the beginning, the Society identified the location of the ancient cities, ARVA (La Peña de la Sal), CELTI (Peñaflor), CANANIA (Alcolea del Río), on the right bank of the Guadalquivir; OBVCVLA (La Luisiana),



INVITATION TO THE INAUGURATION OF THE EXCAVATIONS

ASTIGI (Ecija), and CARMO (Carmona), on the height, besides others the names of which are unknown to us having neither been mentioned by a classic author nor referred to by any inscription.

Of all the ancient cities of the province of Sevilla, Carmona is the one which still preserves the greatest number of Roman monuments. This fact confirms to us the importance of this ancient city at the time of the first emperors. Cæsar said, of its location upon an impregnable plateau, "Carmonēses, quæ est longe firmissima totius Prouinciæ ciuitas" (3).

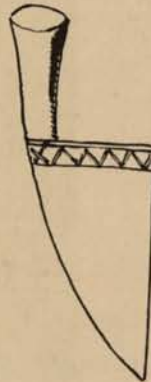
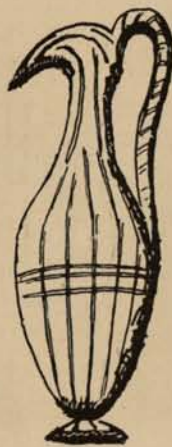
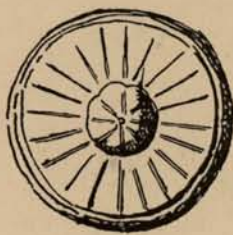
Among these time-honoured reminders of a civilization which has never since been surpassed, we shall mention in the first place the monumental gate of the city towards Sevilla, where the wall-foundations are Cyclopean as at Tarragona. Above these great stones of more or less irregular shape may be seen several courses of projecting wall-stones (*almohadillado*) rising, at the Sevilla gate, to a height of more than twenty metres. The inscriptions turned up in the old rubbish verify to us the existence of several temples dedicated to the gods, Jupiter, Ceres, Apollo, Diana, et cetera. Those inscriptions to other gods are the work of an impostor, the author of the inscription to Ceres *frugifera*, to-day well-recognized by archæologists (4). Three of these large monuments were in the centre of the city in the main square, the present market-place. This market-place was built on the grounds of the old convent of *Santa Catalina*. Interesting remains have been found here throughout the

years and lastly the beautiful mosaics now decorating the walls of the assembly room of the city hall.

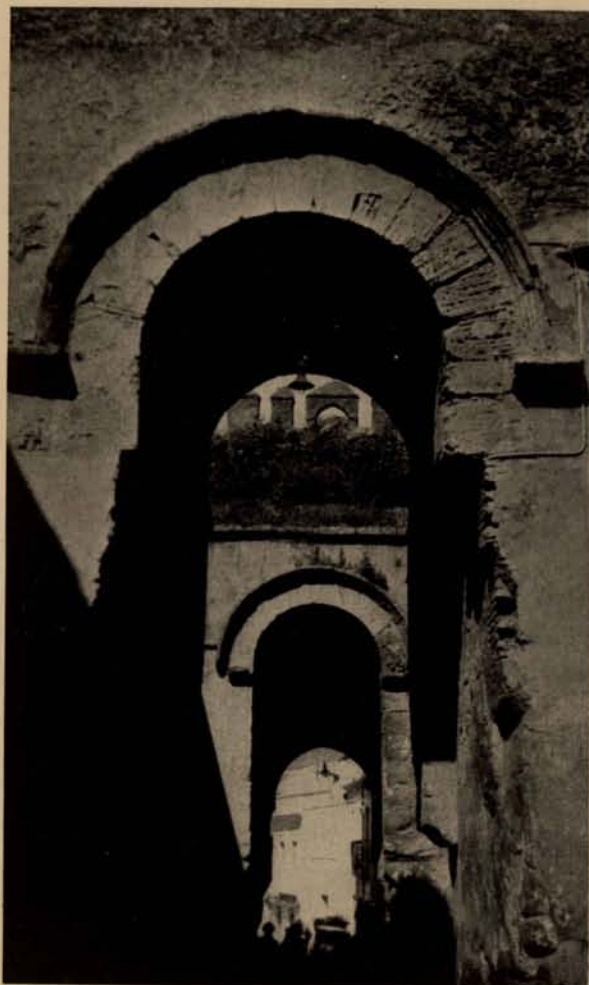
To-day, the holy spot of Carmona, in the highest sense of the word, is occupied by the beautiful Gothic provincial church of *Santa María*. On this site a Roman temple, a basilica, and a mosque have succeeded each other. The three civilizations have left on the ground interesting vestiges of their passing. There are enormous Roman columns everywhere, a Visigothic calendar cut on a column, and Moorish arches of the *patio* of the orange-trees which was probably the court of ablutions for the Arabs, as at Sevilla and at Córdoba.

Let us pass to the important Roman necropolis which is located about three hundred metres beyond the last houses of the city in the direction of Sevilla. It covers all the land towards the west and was crossed from the east to the west by the great military roads from CARMO to HISPALIS, Sevilla, and to GADES, Cádiz. Here, in some distant age, perhaps at the time of the Punic Wars, the quarrymen, doubtless slaves or prisoners, obtained the beautiful stones hewn for the city walls. This hypothesis was suggested to us by other ancient quarries scattered around the city which have produced stone of the same dimensions.

The part actually explored includes nearly eight hundred graves. There are family tombs (*sepulcra familiaria*), burial places, crematory ditches (*busta* and *ustrina*), graves of infants, cinerary urns simply placed in the ground, foundations of mausoleums of a circular



THE CAPITAL FROM ALCOLEA DEL RIO, SEAL OF THE
SOCIETY, SACRIFICIAL ATTRIBUTES



SEVILLA GATE AT CARMONA SEEN FROM
THE CITY

or rectangular form, funerary enclosures, triclinia, and a columbarium. Six tumuli of the first iron age were also explored on the highest portion of the ground.

In the immediate neighbourhood of the necropolis, the presence of an amphitheatre carved in the rock was recognized by a great depression in the ground. Only seven tiers remain. One notes that the tombs are generally placed on either side of the old highways which traverse the necropolis, or in a group around a monument, doubtless of some personage. The greater part of these family tombs are little chambers cut in the rock entered by a stairway or most often by rectangular wells measuring one metre in length by sixty centimetres in width and three or four metres in depth. The walls of these wells are cut with small footholds to aid descent. At the bottom is the entrance to the mortuary chamber, the tomb proper, of which the walls present a varying number of little niches (four, five, or twenty) prepared to receive the coffins or cinerary urns. Under these niches is a solid bench, some thirty centimetres in width, which encircles the chamber except on the entrance side. Upon this bench were placed the vessels and dishes for offerings, the lamps, and different objects set there by the family in memory of the dead. The majority of the cinerary urns of Carmona have the shape of a coffin and are of stone, pottery, or marble. Others are of glass in spherical form enclosed in leaden cases. Among the ashes in these urns are found, ordinarily, a piece of money, a stylus, a stone tablet, depilatory pincers, a metal

mirror, an iron ring with an engraved agate, and several glass vials called lachrymatories. The walls of the burial chambers are coated with mortar or stucco. The majority were painted in the style of the well-known decorations of Pompeii with wreaths and garlands of flowers, of fruit, of birds, of dolphins, et cetera.

An examination of the numerous crematory pits of Carmona taught us the different methods of Roman incineration. Whenever a body was to be burned on a height, a pyre was built on the ground itself. In places less exposed to the wind, a rectangular ditch more or less deep was cut in the rock. This was, therefore, a kind of open oven filled with wood upon which the body was placed. The pyre being thus sustained on all sides by the walls of the ditch, there could not be the pain of seeing the body slide to the ground as, with the other methods, must have happened rather frequently.

The Romans designated these sites of funeral piles under the names *bustum* and *ustrinum*. As regards these two words we adopt the definition most generally admitted. When, after having burned the body, the ashes were covered with earth and a monument was raised above them, this place was called a *bustum*. If the ashes were collected in an urn and if this urn was deposited elsewhere, the ditch which had served for cremation took the name *ustrinum*. Thus it would follow that the *bustum* served only once, while an *ustrinum*, found in the immediate vicinity of a family tomb or a columbarium, could be used indefinitely.

The *bustum* of the necropolis at Carmona is in the form of an elongated rectangle, of the proportions of a human body on a stretcher, and measures, usually, 1.80 metres in length, 1.05 metres in width, and 30 centimetres in depth. In the middle is another smaller ditch, 1.05 metres long, 30 centimetres wide and 52 centimetres deep, where the mingled ashes of body and bier collected. This second ditch was covered with large flagstones on which the monument, cippus, or column was erected. One of these covering slabs was perforated to allow libations, poured at the base of the outside monument, to penetrate to the ashes of the deceased. Let us add to the subject of the form of the funeral pile found here, that it would seem that the custom differed in Italy where, according to Virgil and Ovid, the funeral pile was given a square base like an altar whence came the terms *ara sepulcri*, *funeris ara*.

As has already been said, the pyre at Carmona had the shape of a bed of the same dimensions as the bier (*feretrum*) on which the deceased was carried to the necropolis. This stretcher, placed directly on the funeral pile, was burned with the body. (We found among the ashes ornamental metallic parts, iron dowels and nails from the *feretrum*.)

Usage of these elongated crematory ditches, dug in the chalky soil, existed here long before the Roman occupation. Similar crematory ditches have been noted under the many tumuli, dating from the first iron age, scattered over the whole extent of the chain of hills of

the Alcores, notably at Acébuchal and at La Cruz del Negro (5). Incineration of the dead in Andalucía goes back to the first iron age. Iron weapons and incineration of the dead came to us from the North with the Celtic invasion.

The museum is of modern construction decorated only with battlements coloured with yellow ochre and is without artistic pretensions. Its situation is unrivalled. Upon the highest portion of the necropolis, the museum can be seen from afar, standing out against an azure sky in the midst of almond trees which are in bloom here after February. From the height of the museum's terraces the view stretches, at one side, over a panorama of white houses and towers of Carmona, on the other, over the valley of the Guadalquivir, "a sea of olive-trees" according to the Andalusian expression. On the other horizon, scarcely visible, are the outlines of Sevilla, the capital of this section, with its celebrated Moorish tower, the Giralda.

The erection of the museum in the midst of the excavation field was decided upon. At the moment of beginning the work on the principal hall, we had the happy thought of inviting a great scholar, the Jesuit priest, Fidel Fita, who was then passing through Carmona. He had been for a long time director of the Academy of History at Madrid and was well acquainted with our work. We invited him to come and lay a stone commemorative of his visit to the excavations.

From 1881, the date of the first discoveries, shortly after my arrival at Carmona, up to the day of the official inauguration, we explored more than eight hundred burial-places and monuments of all kinds. We had, however, the disagreeable surprise of finding that more than half of the graves had been previously violated at different periods.

Under the word *funus* in the great dictionary of William Smith on Greek and Roman antiquities (6), we shall find most interesting details which classic authors have recorded and which our excavations have confirmed. At the moment of death, the Roman was surrounded by the entire family; then the nearest relative of the deceased approached to inhale the last breath. Thereupon, he took the ring from the finger and closed the eyes and mouth. The body was then given into the charge of the pollinctores, slaves especially entrusted with its bathing and perfuming. On the tongue of the deceased was placed a copper coin (7) to pay for the passage over the Styx. Clothed in its finest raiment, the body was exposed in the vestibule of the house where, as a token of mourning, a branch of cypress was nailed above the principal door (8). About the eighth day after death, the corpse, lying on a bier, was carried to the place prepared for interment. In early days this funeral procession took place at night, but later it came to be made during the day, especially when there was means to pay for funeral luxuries; the poor have always preferred night which hides their misery! The rich had a master of

funeral ceremonies who took charge of directing the obsequies.

The cortège was arranged in the following order and was turned towards the field of Mars. First came a group of musicians, then another of women hired to mourn for the deceased; these lamented the whole length of the way, raising their arms to the heavens in sign of grief and covering their faces with their hair. Then followed the servants, the freedmen, and the house slaves of the defunct. Following the corpse came the relatives, the friends, and the crowd.

The pyre was built in the vicinity of the tomb. It had the appearance of a bed. Upon it the body was placed with the bier by which it had been carried to the cemetery. Then the nearest relative, chosen by the family, again approached to set fire to the pyre. Furnished with a torch, he turned his head away to show how painful this duty was to him. Upon the appearance of the flames, incense, myrrh, and vessels of oil and of food were thrown on the fire; the clothes of the dead were also burned. Relatives often threw their own clothes on the fire believing in this way particularly to please the deceased. The musicians began dirges in praise of the dead. The women mourned by tearing their hair, the men, by striking their breasts. The family looked with resignation at the fire which devoured the body of their father or kinsman.

All night they watched by the pyre until everything was consumed. At daybreak, the last embers were ex-

tinguished by pouring wine on the fire. Then those nearest collected the calcined bones in an urn. The bystanders added small glass vials of perfumed oil. (Vials in the shape of a tear have been called lachrymatories by modern archæologists.) Finally, the urn was taken down into the family tomb to be placed in the niche reserved for it. Lastly, a priest, after having dipped an olive or laurel branch in clear water, sprinkled the assembly to purify them. They, casting a last look on the smoking ashes, responded VALE.

I

PLANS OF THE TOMBS



I

FIELD OF THE QUARRIES

THE CREMATORY WITH THREE STONES, NUMBER 14

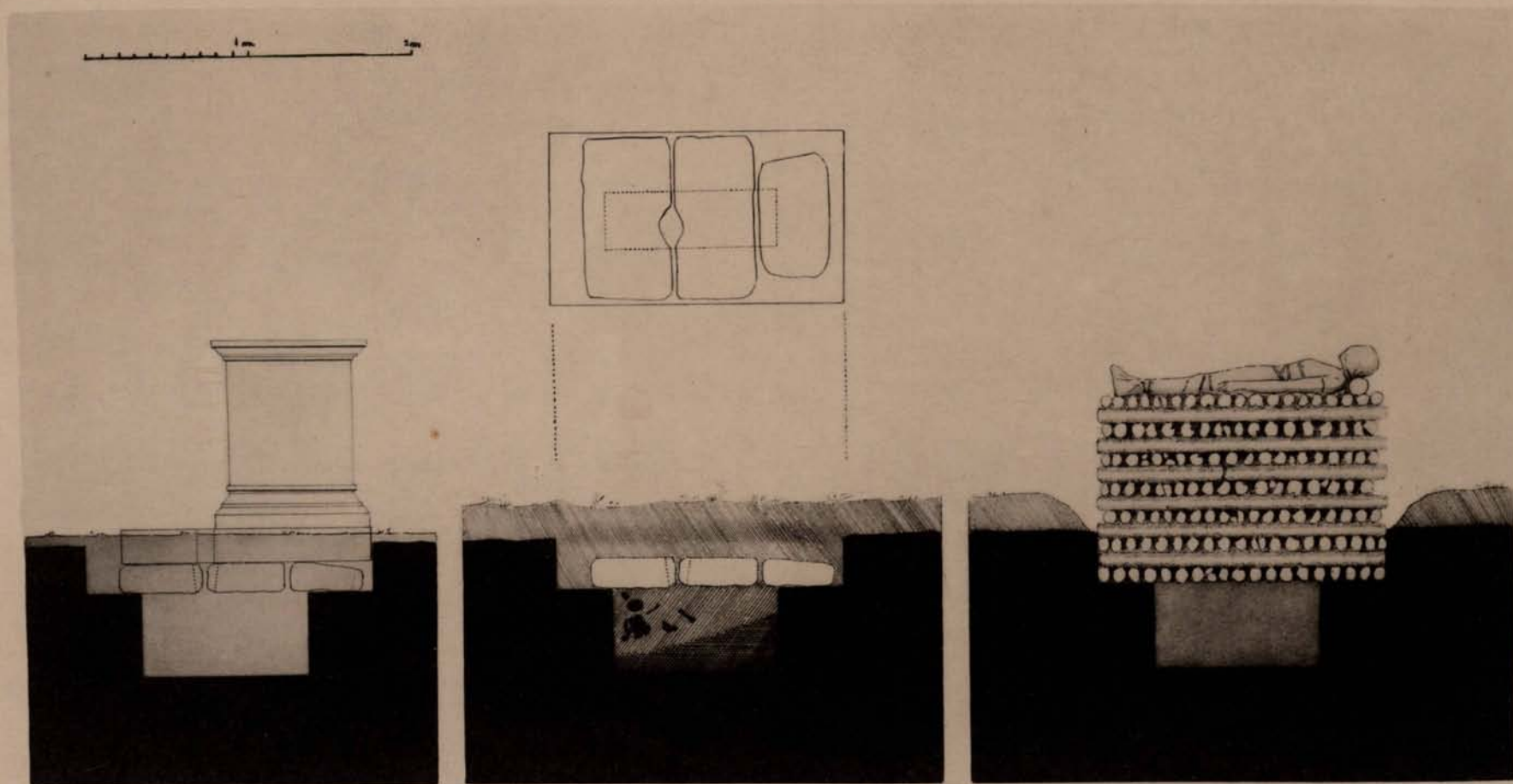
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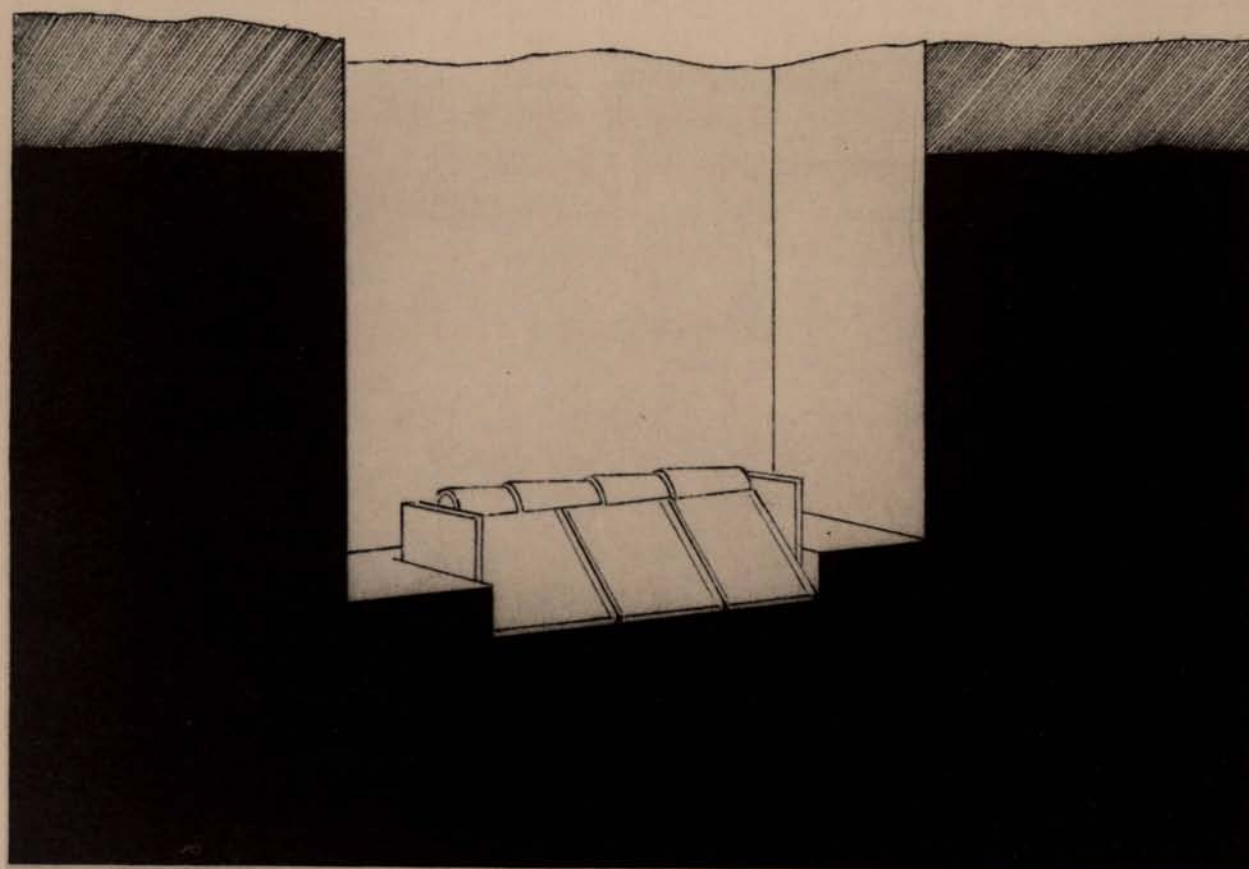
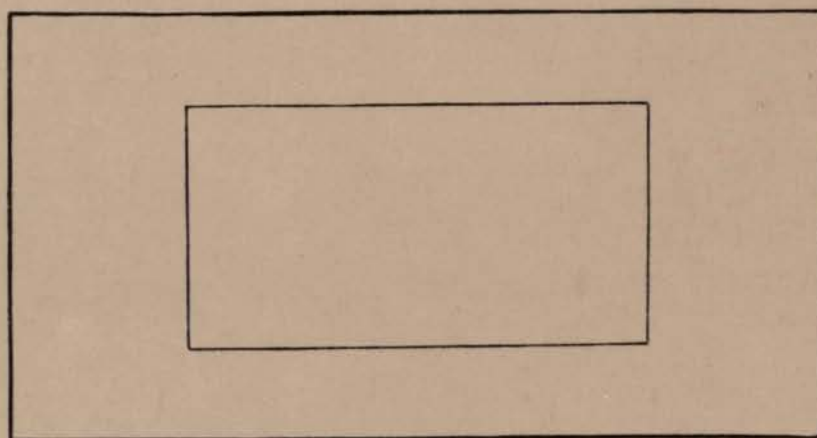
Position of a funerary cippus, as it should appear, above the grave.

Plan and cross section of a grave covered with three flagstones. Through an opening made between two of the slabs, the customary libations were poured on the ashes. Among the ashes were found: depilatory tweezers, a mirror, a whetstone, a needle case, a lachrymatory, and some pottery shards.

Arrangement of a funeral pile.

Dimensions of original drawing: 29 x 47.9 cm.





II

FIELD OF THE QUARRIES

THE DEEP CREMATION PIT, NUMBER 22

A505, A506

A crematory grave covered by tiles arranged saddle-wise, eight *tegulae* and four imbrices. Dimensions of the ditch: length 2.30 metres, width 1.20, depth 1.77. The smaller ditch at the bottom measures 1.30 metres in length, 70 centimetres in width, and 20 centimetres in depth. Among the human ashes mingled with those of the pyre, filling this ditch at the bottom, were found an earthen vessel, a lamp, a glass lachrymatory, and a coin of COLONIA PATRIA, Córdoba.

Dimensions of original drawings: 6 x 11.5 cm.; 12.1 x 17.5 cm.

III

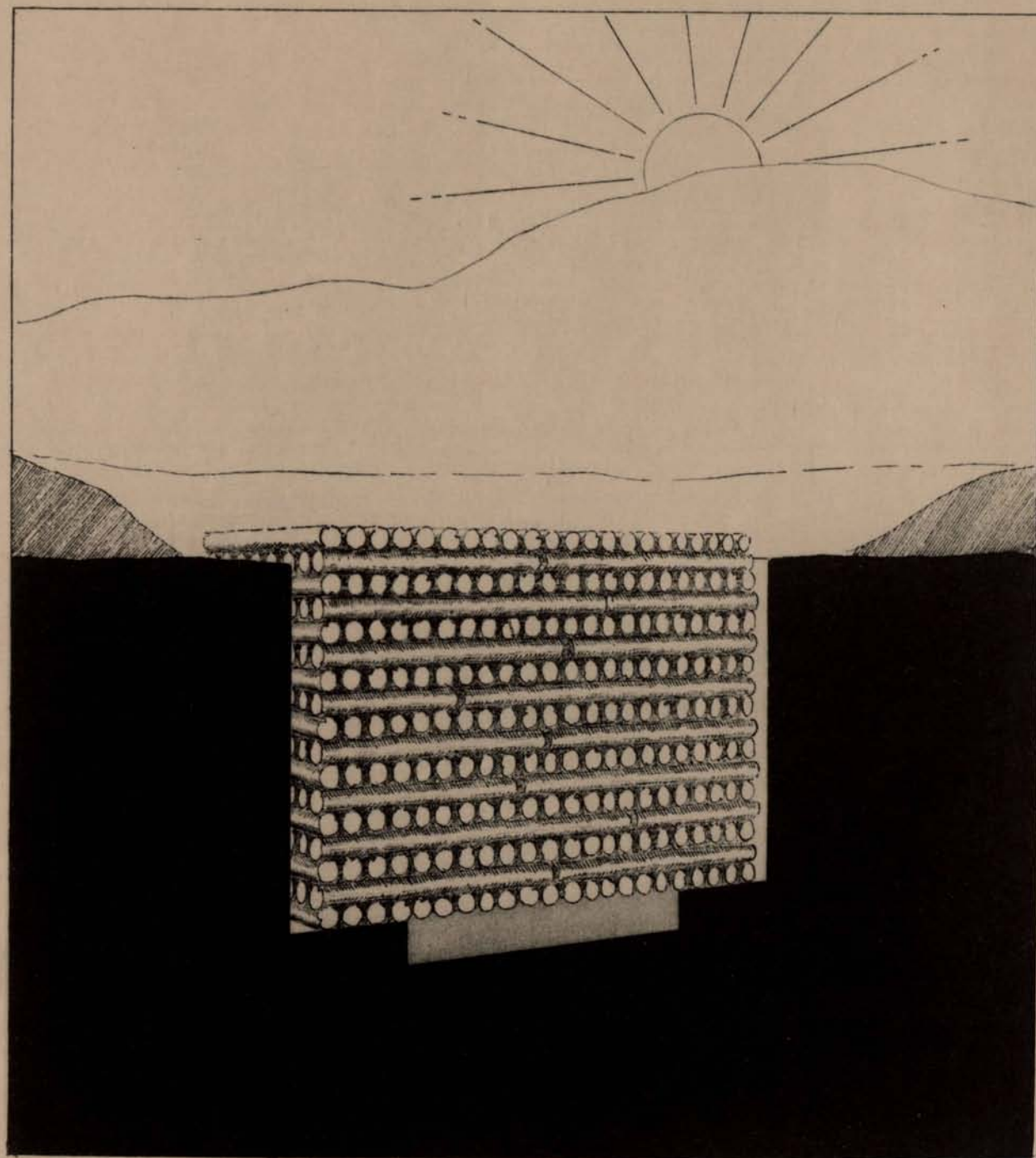
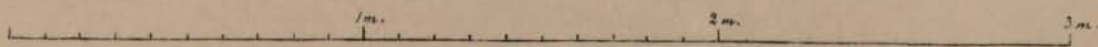
FIELD OF THE QUARRIES

THE DEEP CREMATION PIT, NUMBER 22

A507

View of the ditch containing a restored pyre.

Dimensions of original drawing: 19.6 x 17.5 cm.



IV

FIELD OF THE DOVE

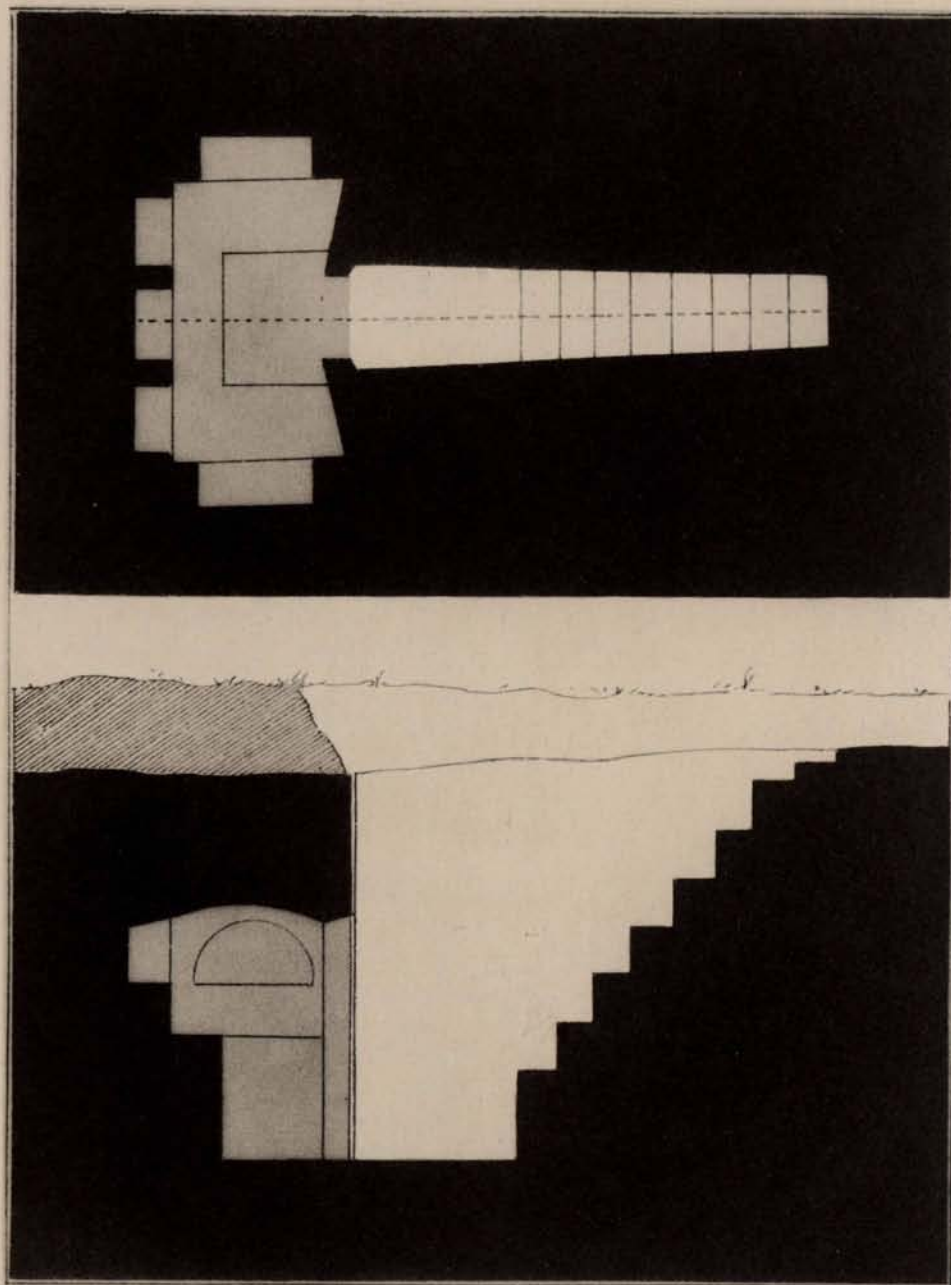
TOMB NUMBER 64

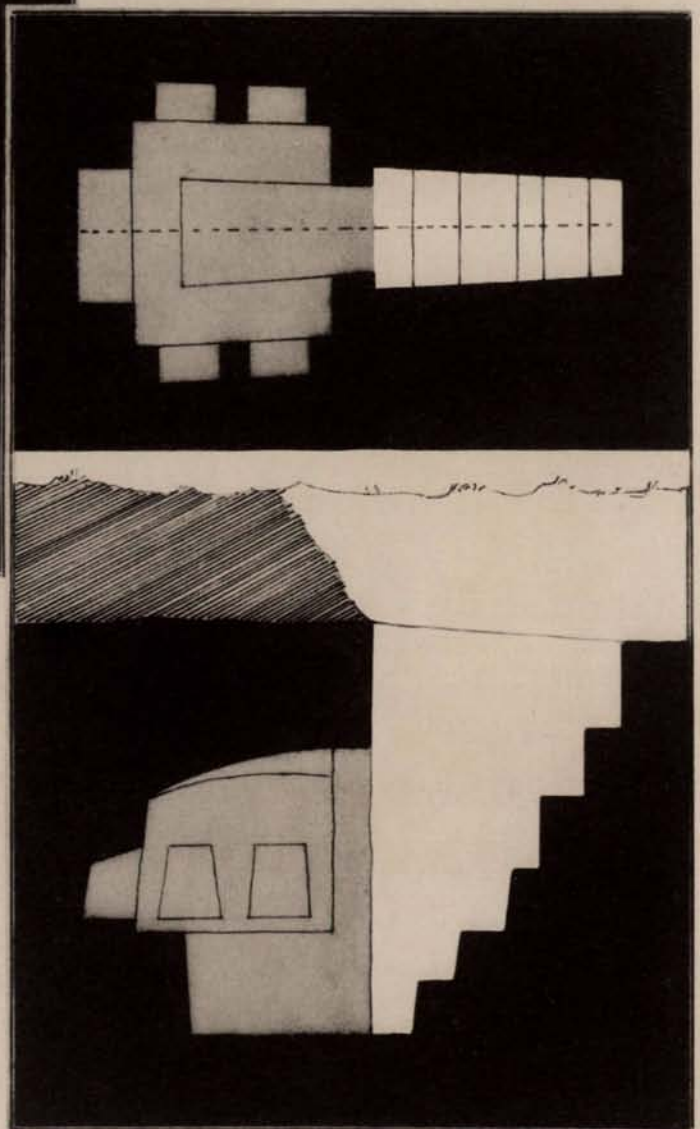
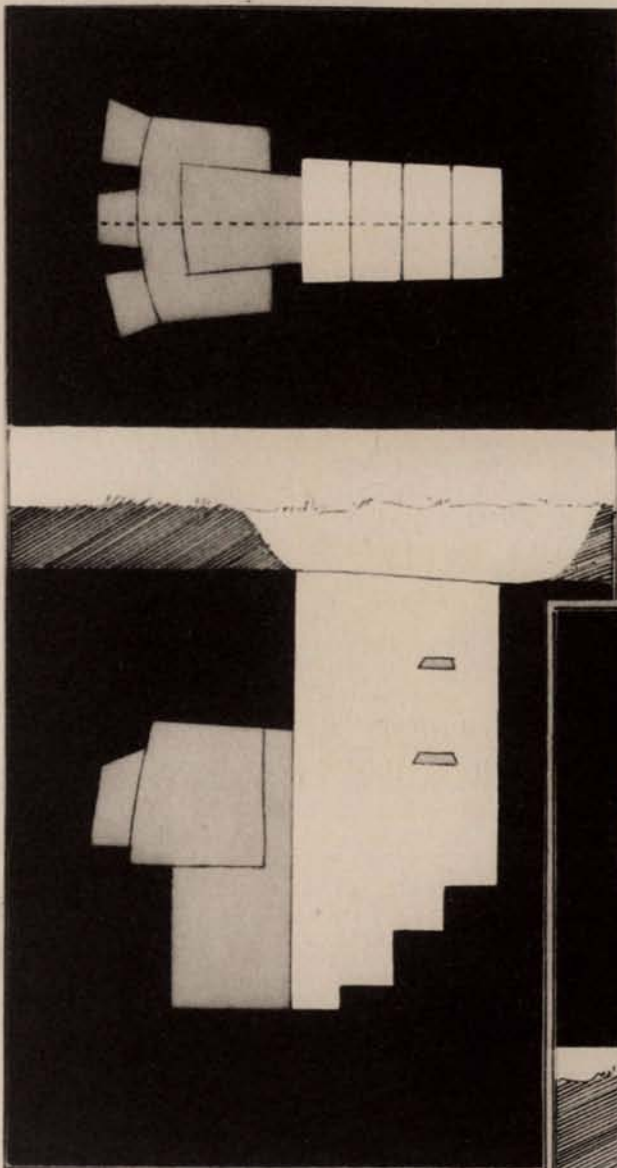
A511

Plan.—A small chamber with a bench and five niches. The stairway is very narrow and long (2.50 metres). The entrance of the tomb, proper, is only 45 centimetres wide with a height of 1.25 metres. These small proportions are explained by the lack of space, the tombs at this place being very close to each other.

Cross section. Scale: 0.025 to 1.00 metre.

Dimensions of original drawing: 17 x 12.7 cm.





V

FIELD OF THE QUARRIES

TOMB NUMBER 363

A512

Plan.—A small tomb with a bench and three niches, an entrance well of 2.60 metres in depth has footholds and three steps at the bottom. Discovered February 21st, 1887.

Cross section. Scale: 0.025 to 1.00 metre.

Dimensions of original drawing: 16.8 x 9 cm.

TOMB NUMBER 361

A513

Plan.—Tomb with entrance-well of five steps. Chamber with podium and five niches. Discovered December 27th, 1886.

Cross section. Scale: 0.025 to 1.00 metre.

Dimensions of original drawing: 16.2 x 10 cm.

VI

IN THE OLIVE-GROVE

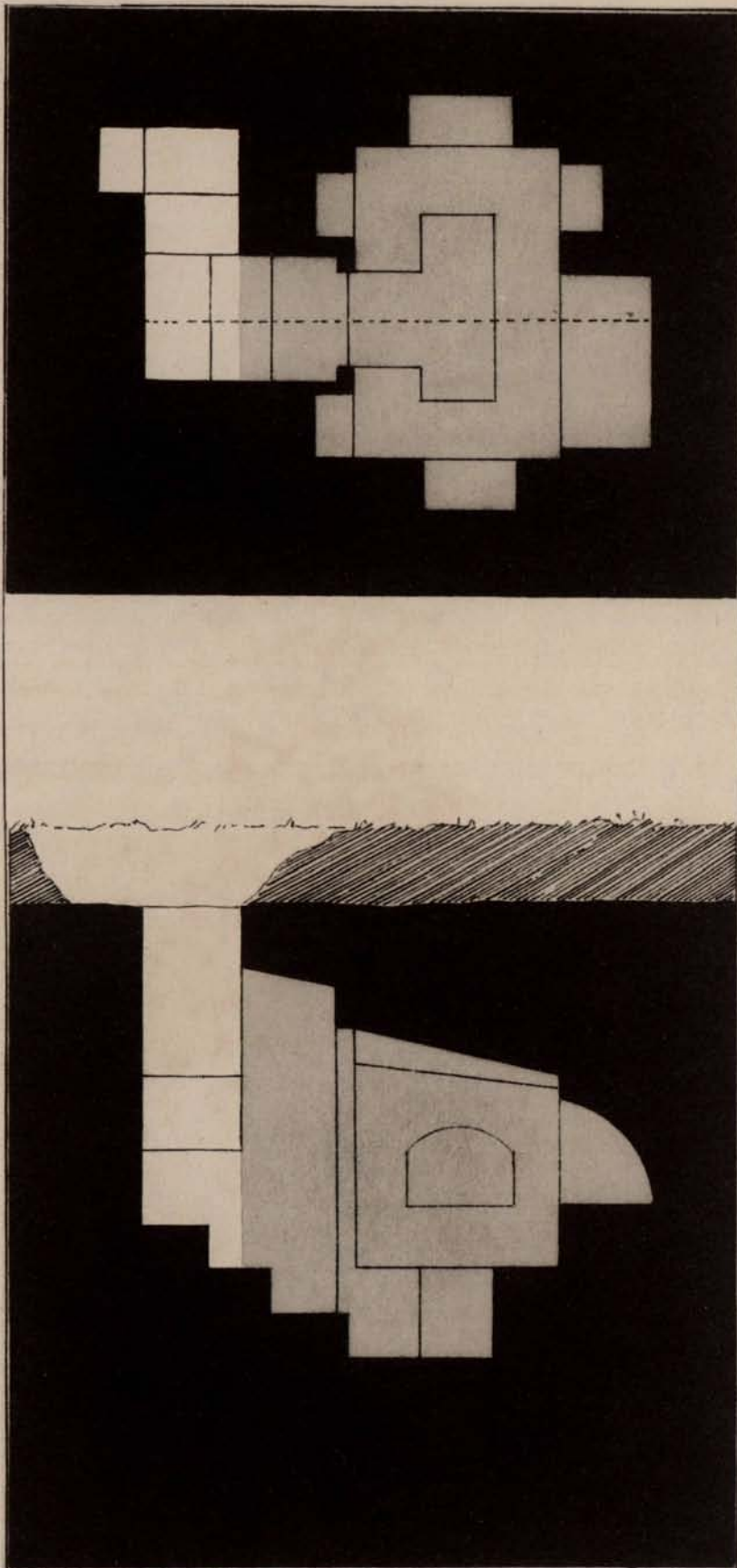
TOMB OF THE SILVER COIN OF TIBERIUS, NUMBER 301

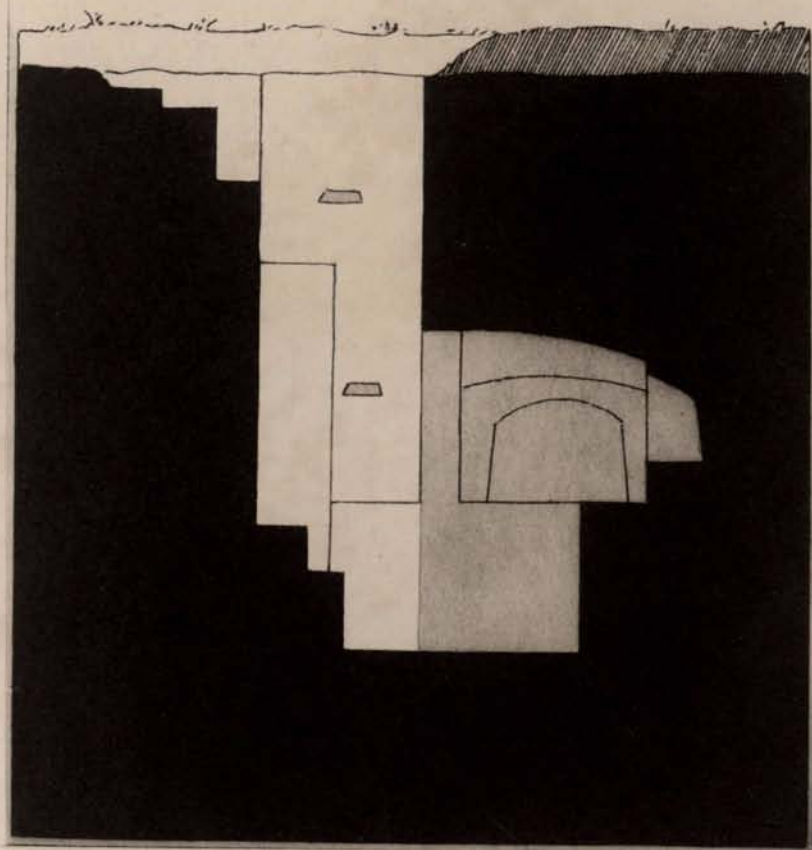
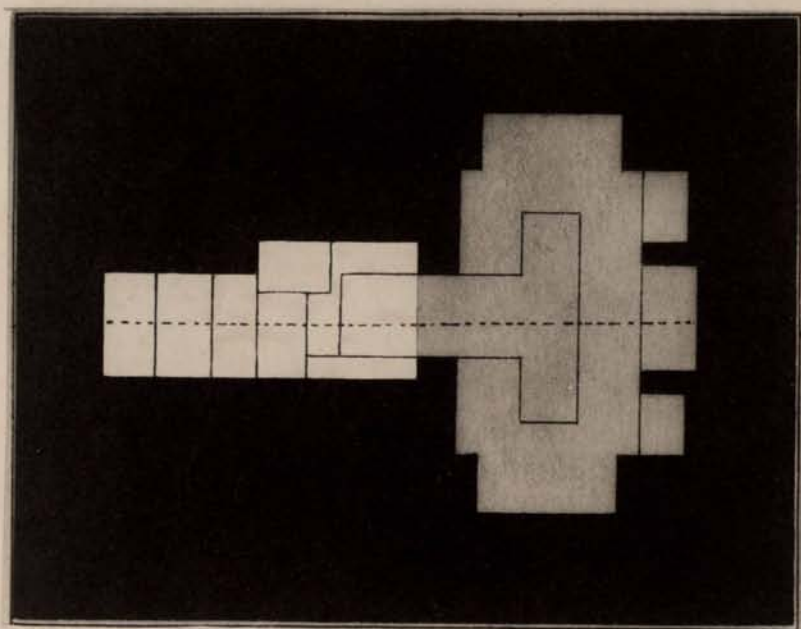
A509

Plan.—A well-stairway of five steps gives access to the tomb proper which contained a large niche (probably the lararium), five small niches for urns, and a podium. In the interior were found: two libation vessels, three stone cinerary urns; in the urns were a lachrymatory and a silver coin of Tiberius. Discovered May 1st, 1883.

Vertical cross section. Scale: 0.025 to 1.00 metre.

Dimensions of original drawing: 23.1 x 11 cm.



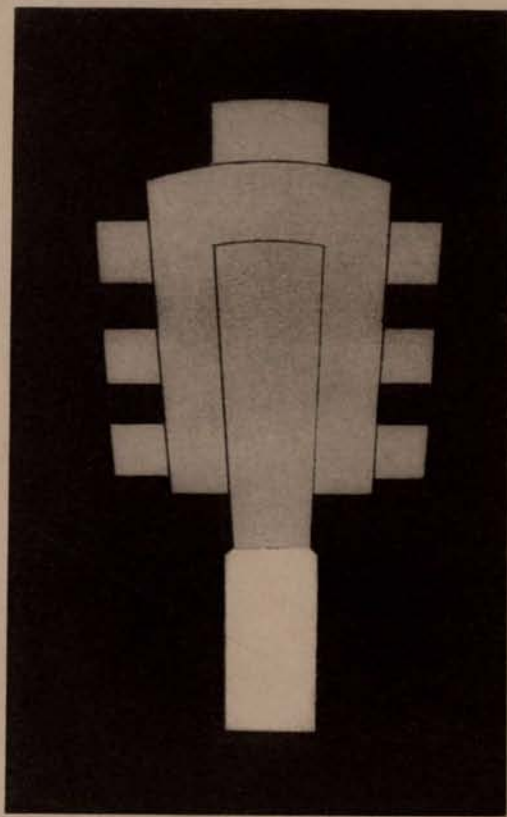
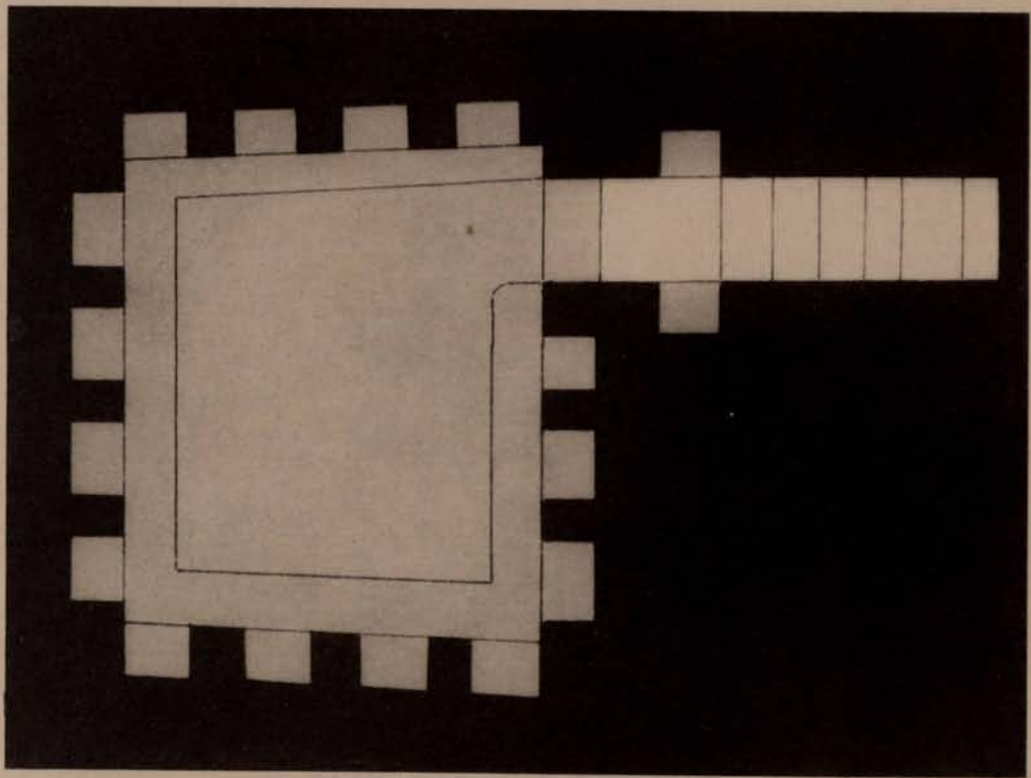


VII
IN THE OLIVE-GROVE
TOMB NUMBER 302
A510

Plan.—Tomb with entrance-well and five steps. Chamber, with podium and five niches, was devoid of objects.

Vertical cross section. Scale: 0.025 to 1.00 metre.

Dimensions of original drawing: 21.4 x 10.7 cm.



VIII

FIELD OF THE DOVE

TOMBS NUMBER 50, 54

A355, A356

Plan.—This tomb has a podium, fifteen niches inside and two others in the entrance stairway. The chamber was entered through an arch which had fallen in. Discovered in November 1883.

Scale: 0.025 to 1.00 metre.

Dimensions of original drawing: 11.1 x 15.4 cm.

Plan.—Entrance in the form of a rectangular well. Chamber with podium and seven niches. Upon the walls of this tomb, still coated with mortar, were traces of painting. A bird painted in green was at the right of the large niche at the end which was probably the lararium.

Scale 0.025 to 1.00 metre.

Dimensions of original drawing: 12.5 x 8.1 cm.

IX

FIELD OF THE DOVE

TOMBS NUMBER 53, 67

A357, A358

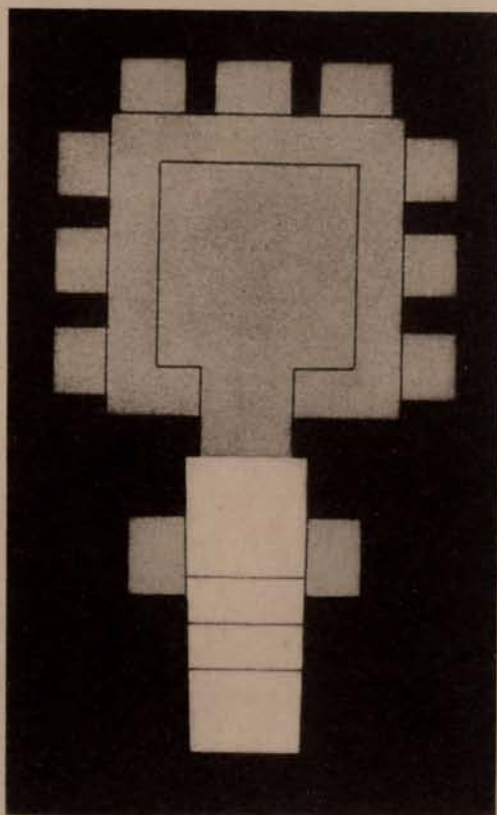
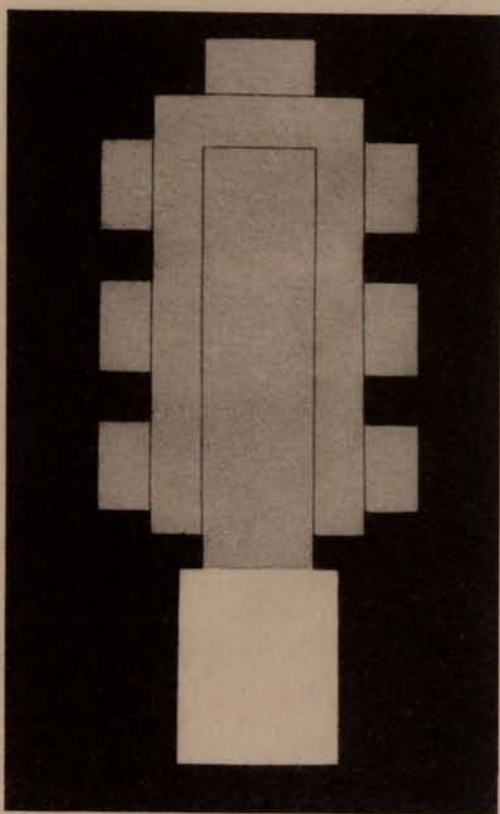
Plan.—Rectangular entrance-well, chamber with bench and seven niches. Previously profaned, this tomb was lacking in any objects.

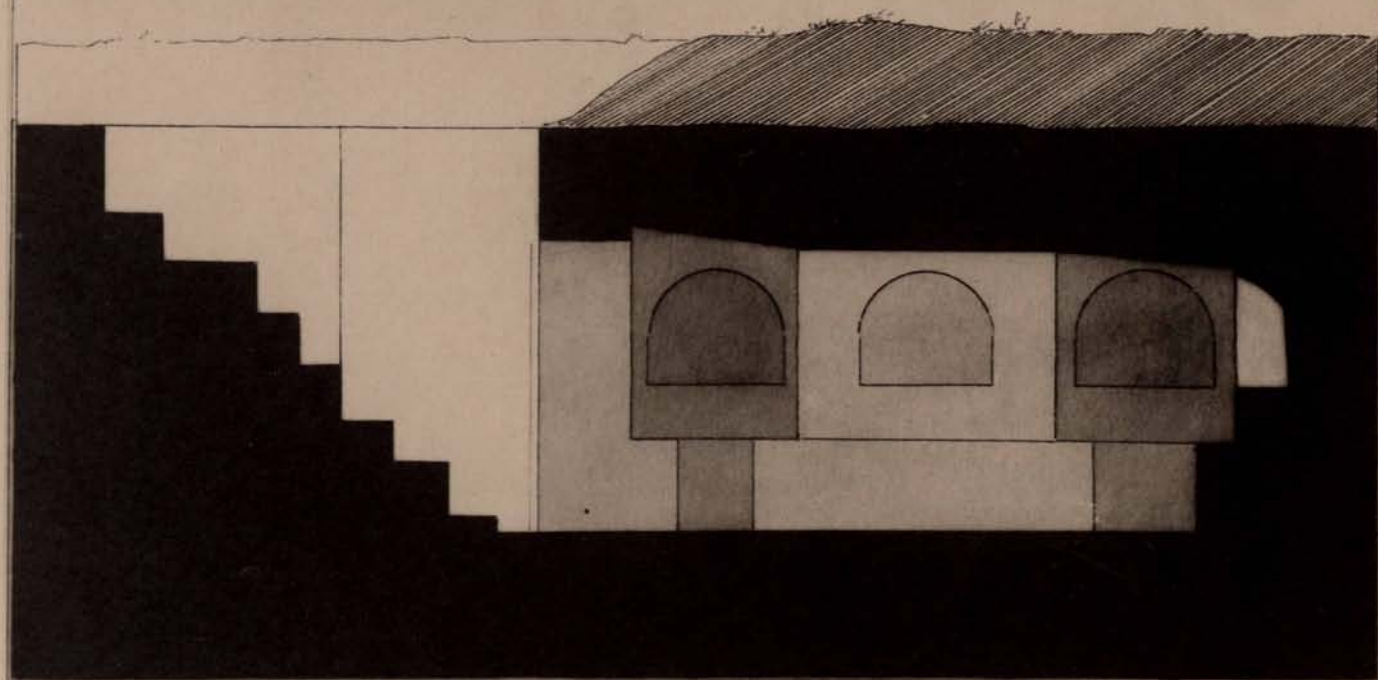
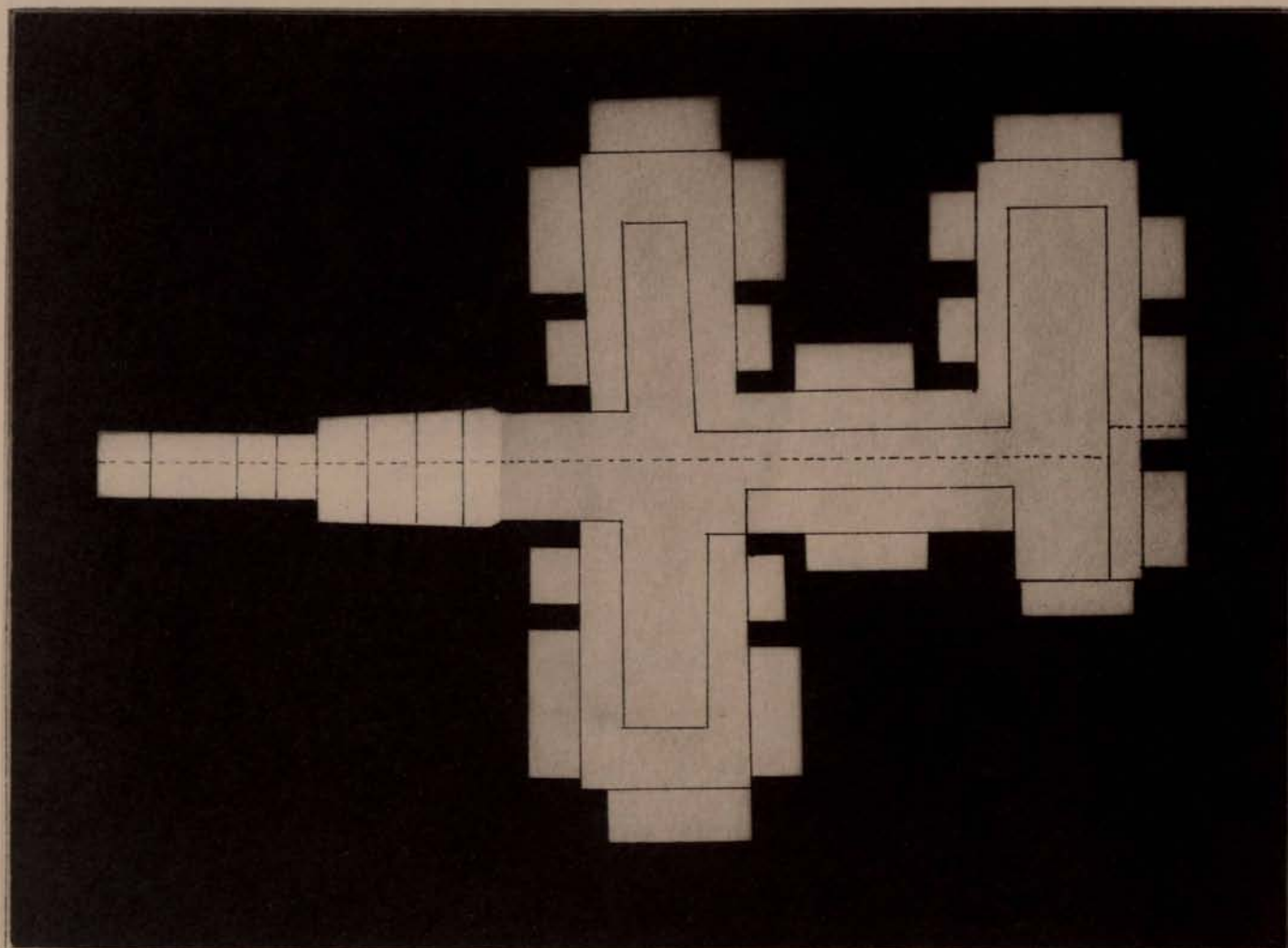
Scale: 0.025 to 1.00 metre.

Dimensions of original drawing: 12.5 x 7.6 cm.

Plan.—Square chamber, 1.60 metres on a side, a bench, and nine niches. Old excavation of Sotomayor in 1874.

Dimensions of original drawing: 12.5 x 8.8 cm.





X

FIELD OF THE OLIVE-TREES

TOMB WITH THREE COMPARTMENTS, NUMBER 101

A359

Plan.—This tomb has three chambers, a podium, and nineteen niches. It is entered by a stairway of seven steps cut in the rock. In the interior some pottery shards were found, and at the foot of the stairway a coin of Claudius. Discovered in November 1883.

Horizontal cross section. Scale: 0.025 to 1.00 metre.

Dimensions of original drawing: 28.1 x 21.5 cm.

XI

FIELD OF THE OLIVE-TREES

TOMB WITH FOUR COMPARTMENTS, NUMBER 172

A360

Plan.—An entrance-well, four funerary chambers with five niches, in all twenty niches. The height from the ground to the vault measures only 1.70 metres. It was probably the average height of the slaves who dug these tombs. On the walls coated with stucco were seen, in a good state of preservation, graffiti, a hand, a cock, a circle. Scale 0.025 to 1.00 metre.

Dimensions of original drawing: 15.8 x 15.3 cm.

FIELD OF THE QUARRIES

TOMB NUMBER 20

A361

This tomb has two chambers, each with a bench and five niches. The entrance-well, placed between the two chambers, was covered with two large slabs.

Dimensions of original drawing: 14.8 x 9.9 cm.



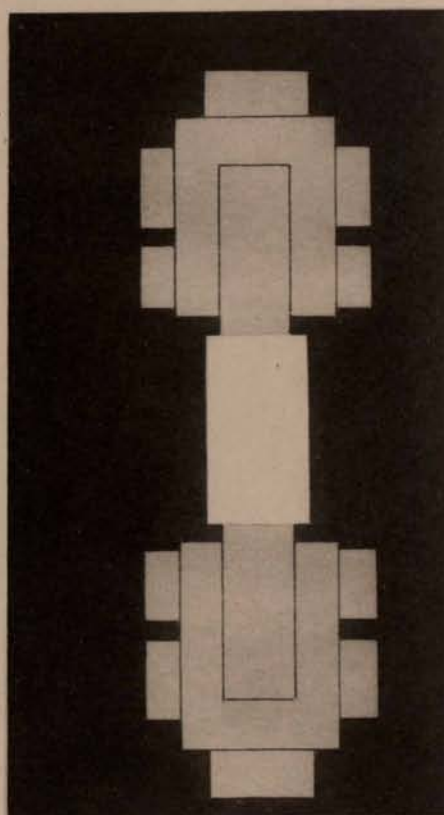
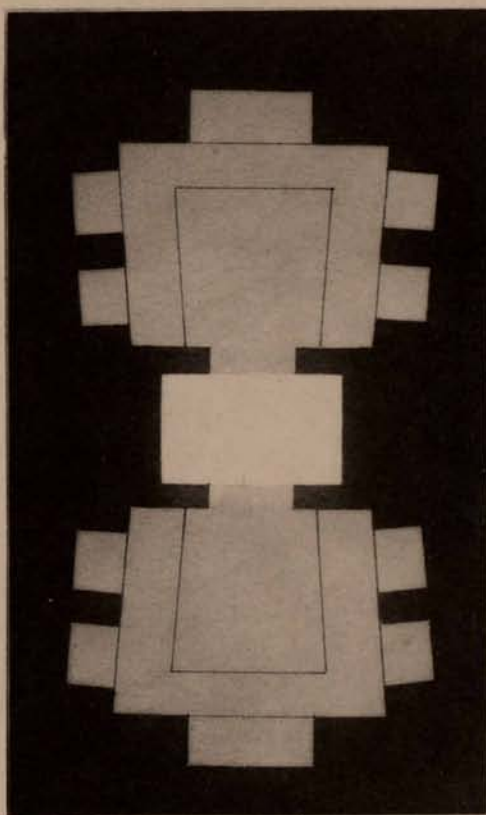
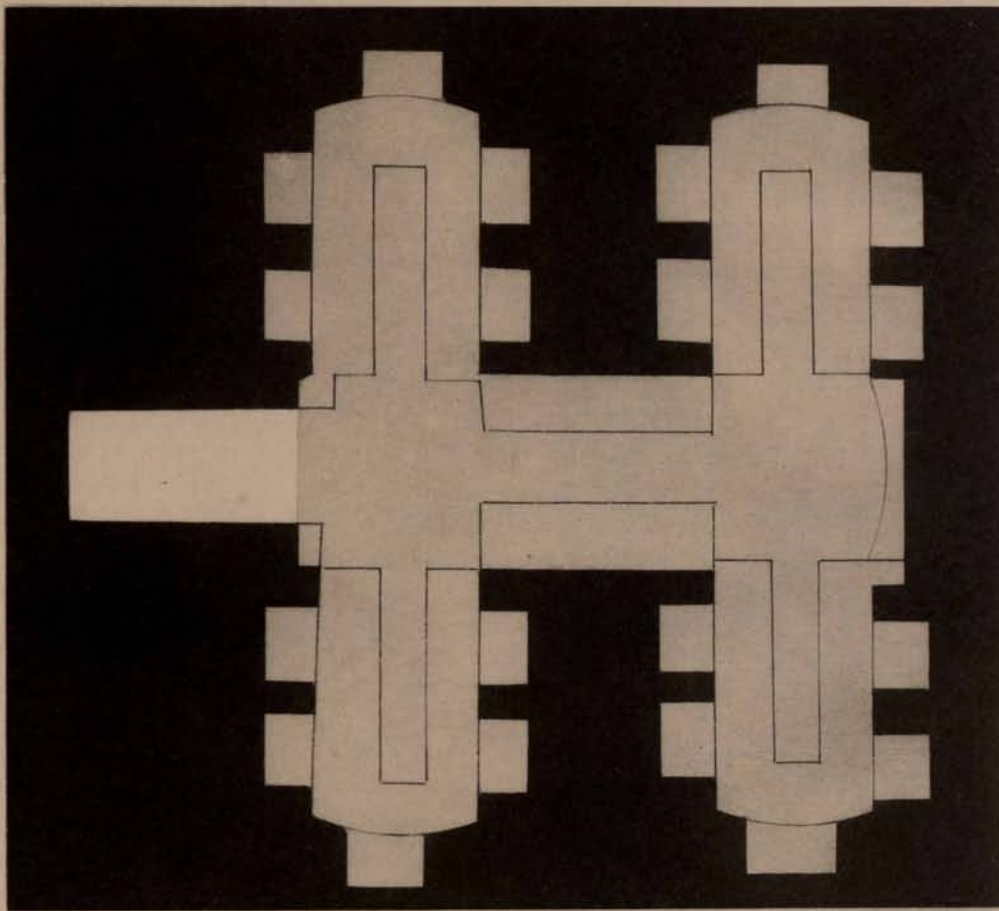
FIELD OF THE DOVE

TOMB NUMBER 74

A362

Two chambers open into the ends of the entrance-well.
Each contains a bench and five niches.

Dimensions of original drawing: 15.4 x 8.3 cm.



XII

FIELD OF THE OLIVE-TREES

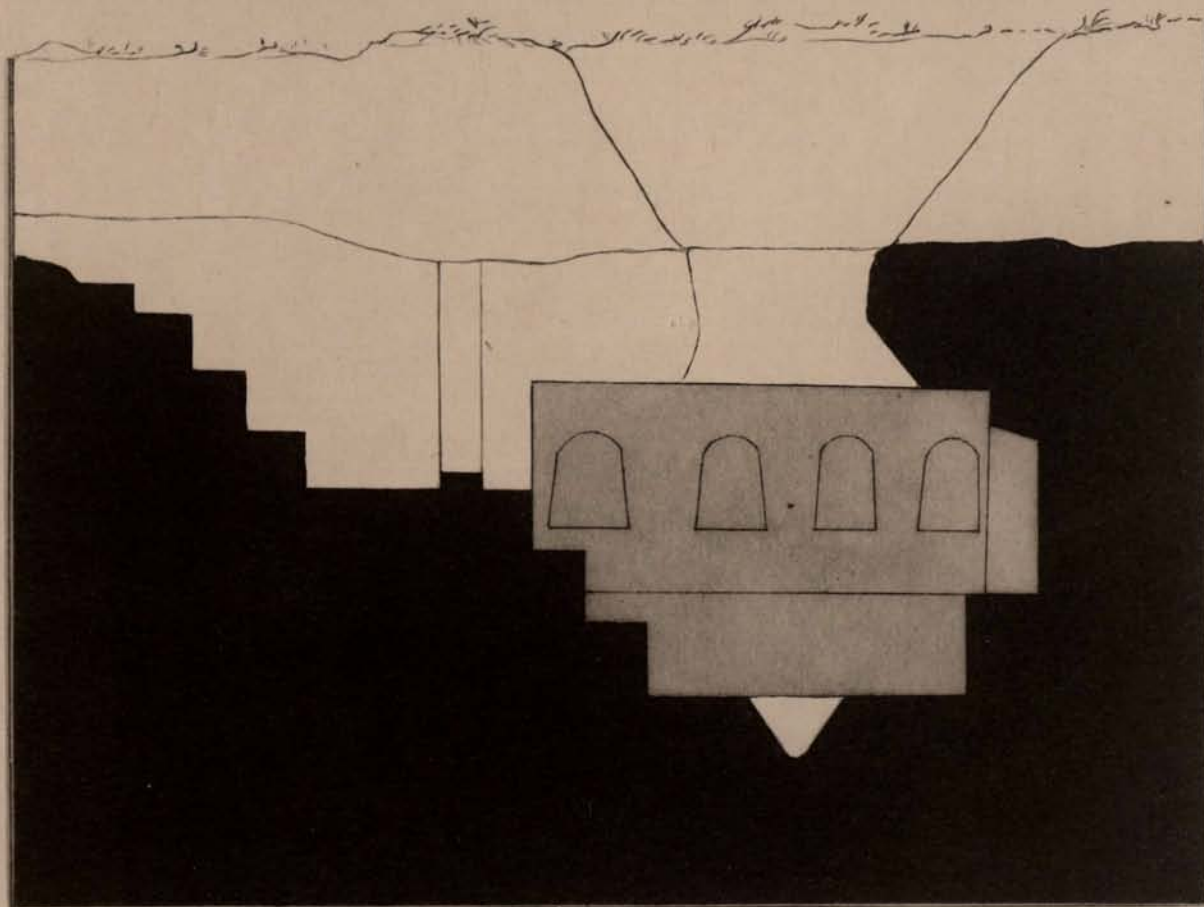
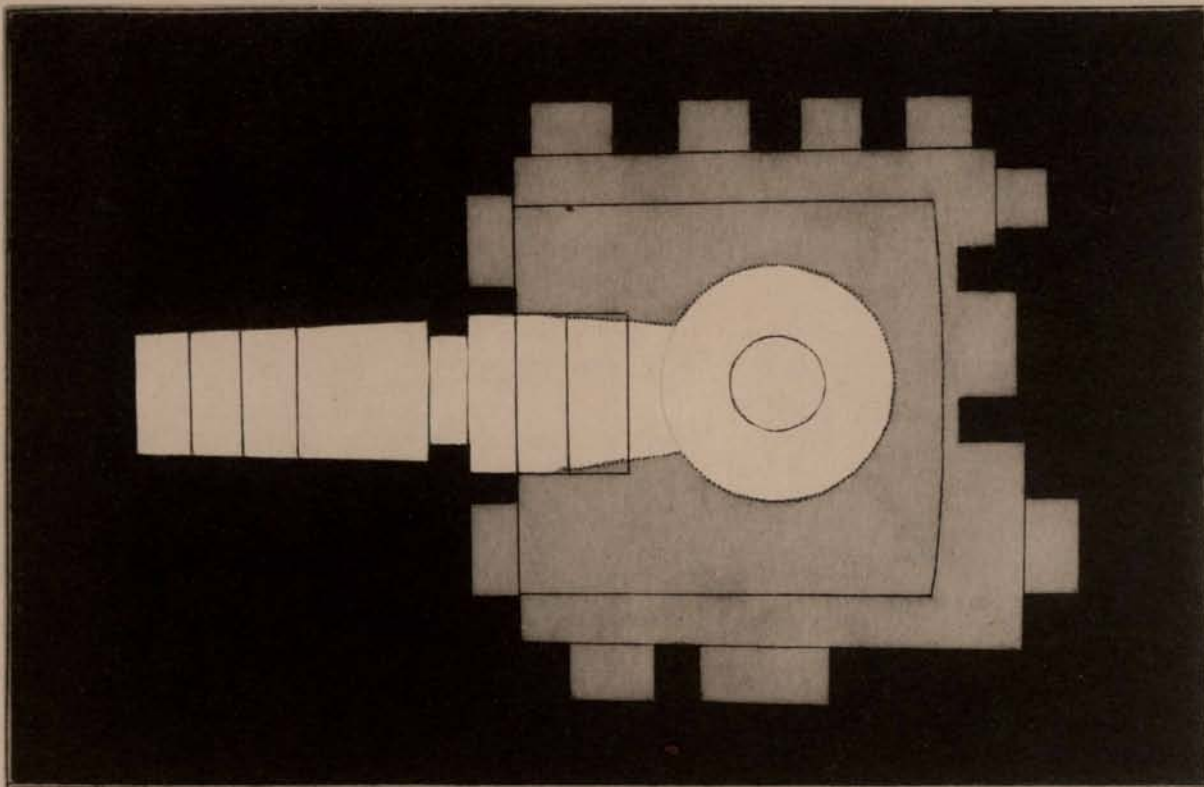
TOMB OF THE COIN OF VESPASIAN, NUMBER 198

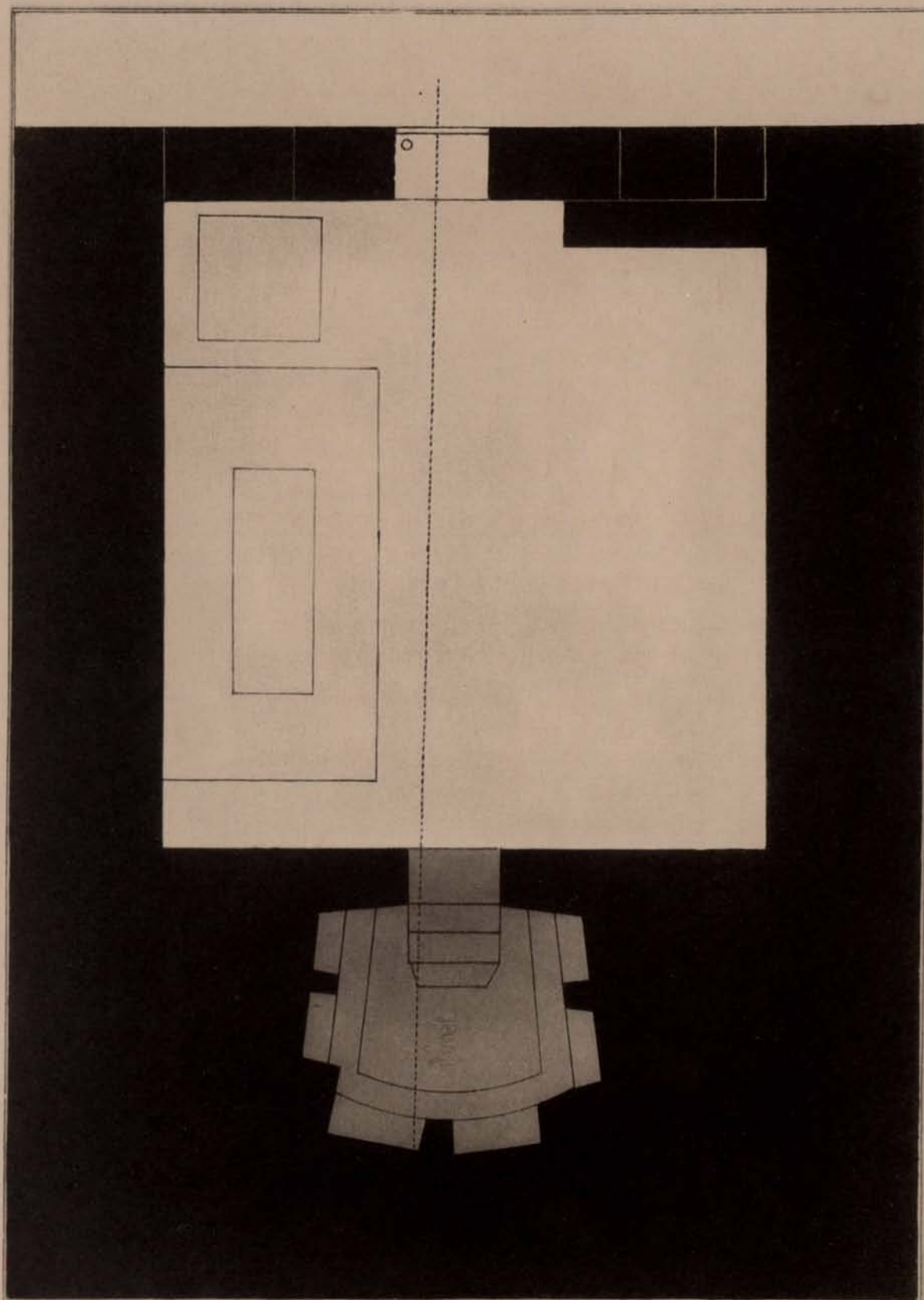
A378

Plan.—This tomb is entered by a staircase of eight steps. The mortuary chamber, nearly square, contains a bench and eleven niches. The walls, coated with mortar, are painted with large bands of different colours which run around the room and frame the niches. A circular opening in the arch, 1.30 metres in diameter, led out to the mausoleum of which no trace remains. Without having to descend into the tomb, mourners could pour libations of wine and milk through this opening. These liquids collected in a small cavity hollowed in the soil of the chamber. Violated a long time since, this tomb lacked its urns; only a coin of Vespasian was found in the earth which filled it.

Cross section. Scale: 0.025 to 1.00 metre.

Dimensions of original drawing: 28.8 x 20.7 cm.





Cent.

1 m.

XIII

FIELD OF THE QUARRIES

TOMB OF PREPUSA, NUMBER 47

A369

Plan.—The tomb was named for Prepusa, daughter of Eunius, who died at the age of twenty-five, according to the inscription engraved on a white marble urn discovered here. In the walls of this tomb open six small niches above a high bench. The entrance was closed, when discovered, by a large flagstone. This hypogeum is preceded by an enclosure or funeral *patio* open to the sky, about 4.50 metres on a side, partially hollowed from the rock. Here are an altar and the crematory pit. The door of this enclosure opens on a Roman road. Everything had been overturned in the interior of the chamber where several urns, minus their ashes, were picked up. The urn of Prepusa, without a cover, was found overturned on the bench. While searching among the ashes, an iron ring, with an agate engraved with a bird holding a serpent in its beak, was found (9).

Scale: 0.022 to 1.00 metre.

Dimensions of original drawing: 19.9 x 25.3 cm.

XIV

FIELD OF THE QUARRIES

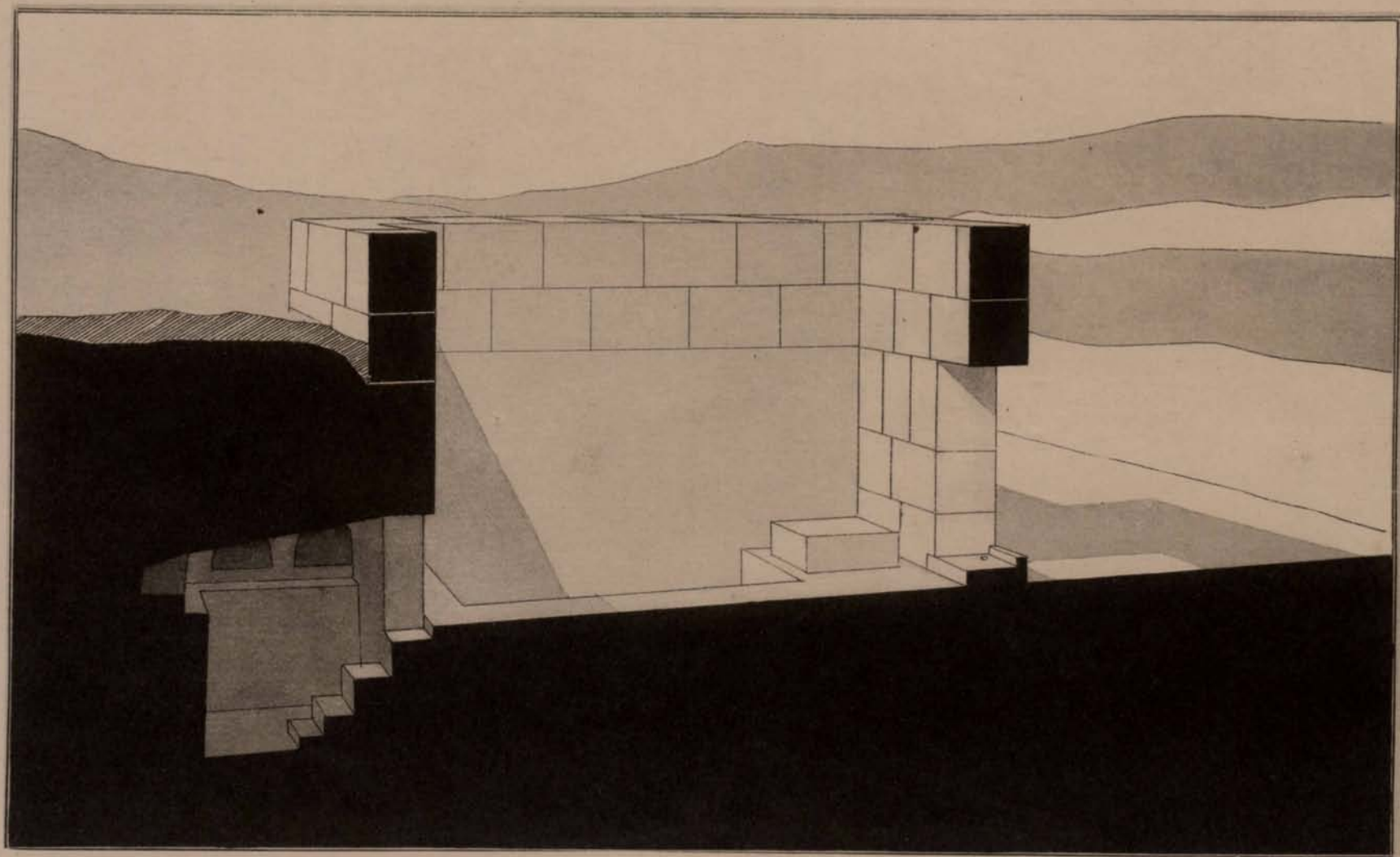
TOMB OF PREPUSA, NUMBER 47

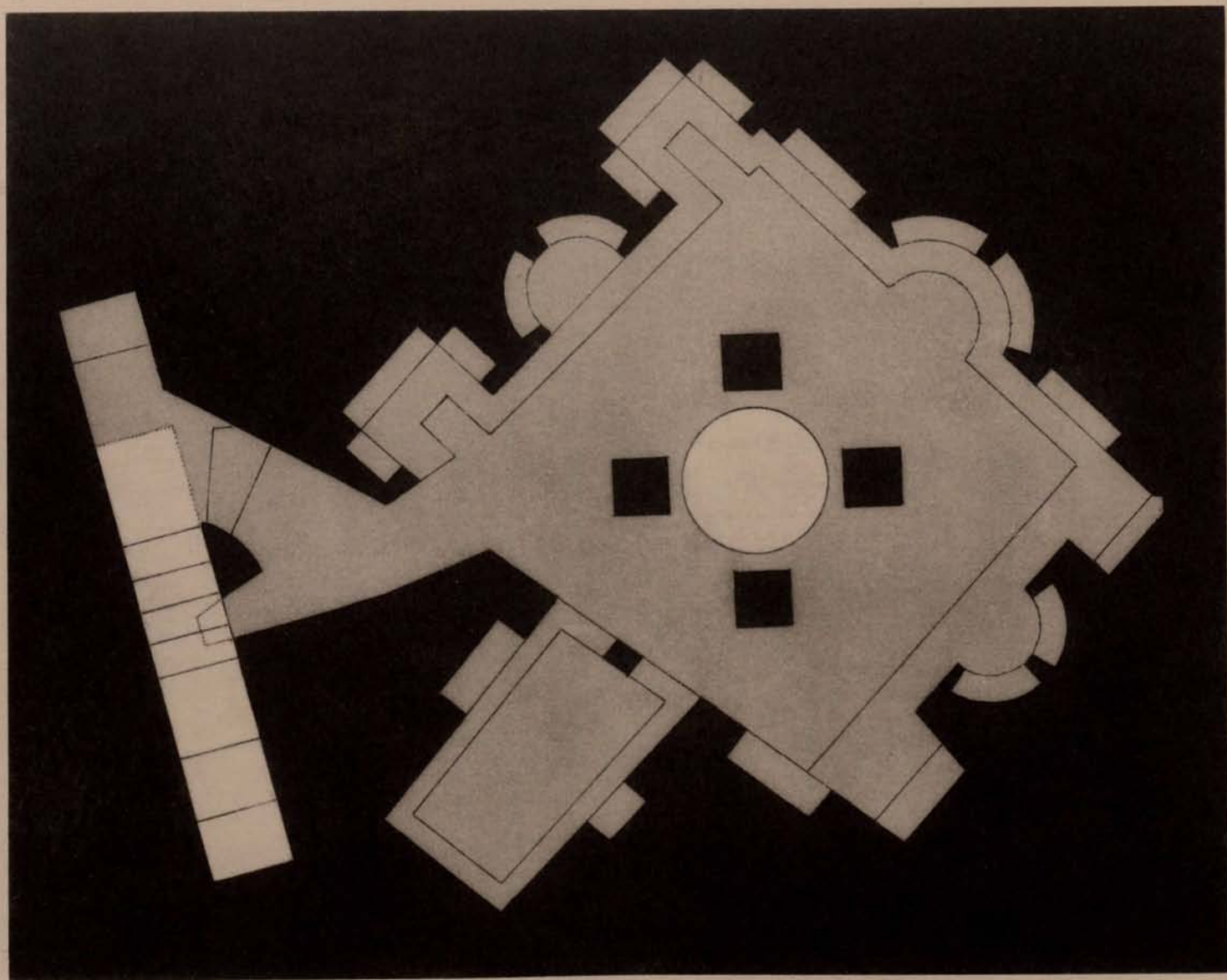
A374

Cross section in perspective.

Reading from left to right: The mortuary chamber, the court and the cremation pit, the altar, the doorway opening on the Roman road.

Dimensions of original drawing: 16 x 25.8 cm.





XV

FIELD OF THE QUARRIES

TOMB WITH COLUMNS, NUMBER 2

A368

Plan.—This tomb is entered down a stairway and a corridor opening into the funerary chamber. This chamber resembles an atrium of a Roman house. The ceiling is supported by four square pillars cut from the rocky wall. Centred within these pillars is a circular opening in the vault which communicated outside with the mausoleum of which no trace remains. In the walls of this interesting hypogeum are seventeen niches for urns. At one side of the entrance is an accessory burial-vault which, we believe, was the *suggrundarium* for the the bodies of children dying before dentition. It is known that these bodies were not burned, but simply placed in the ground. Upon the walls and the pillars covered with mortar, traces of painting may still be distinguished, dark-red bands, scrolls, and wreaths of foliage. In the earth filling the tomb, several pottery urns, stone coffins, a beam of a bronze balance, and a coin of COLONIA PATRIA, now Córdoba, were found in 1883.

Dimensions of original drawing: 22.5 x 25.3 cm.



XVI

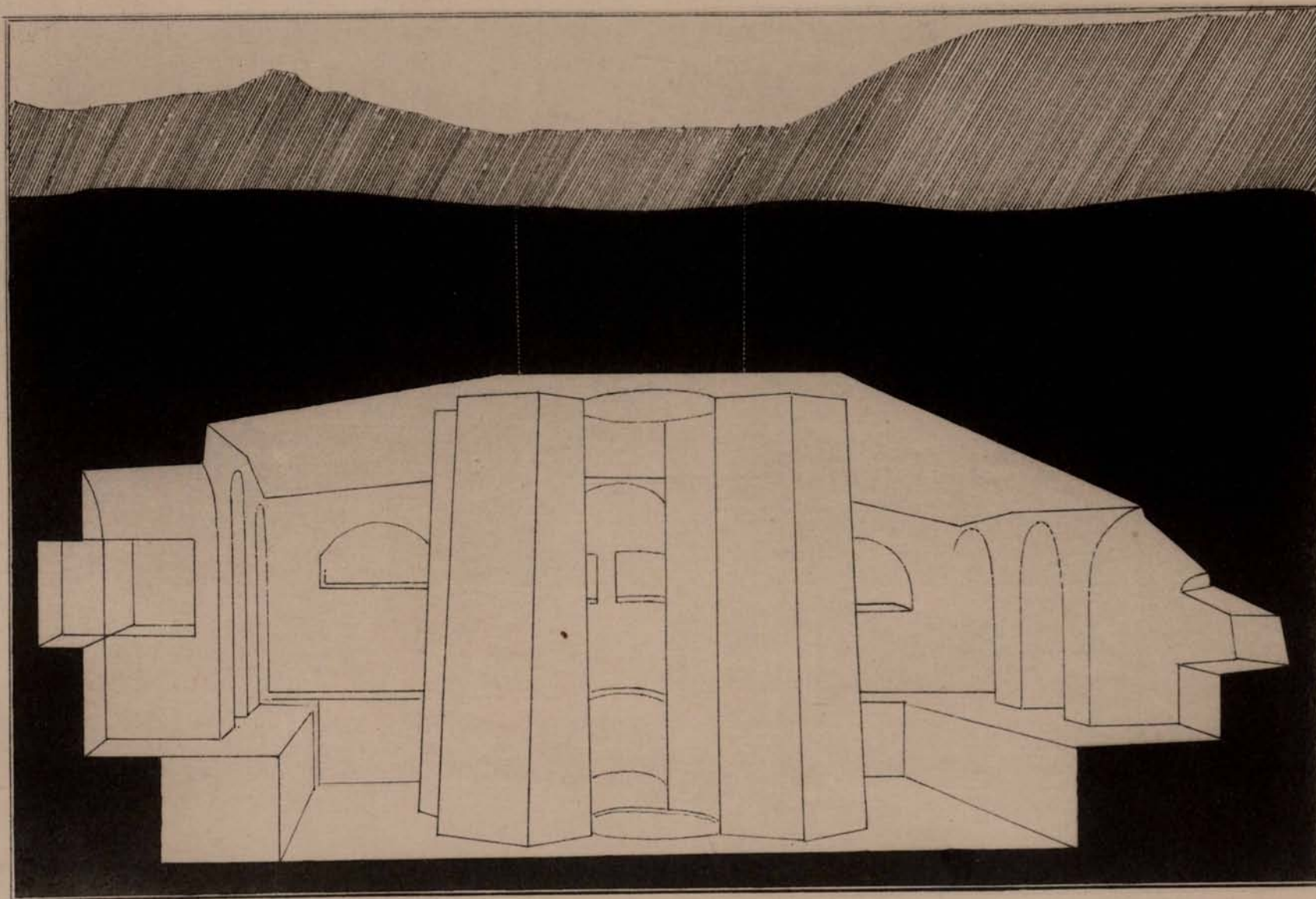
FIELD OF THE QUARRIES

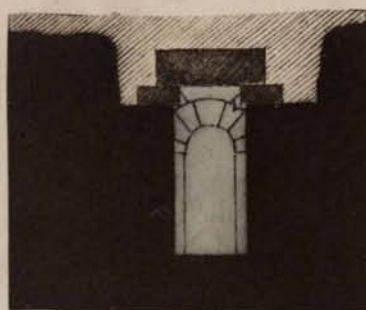
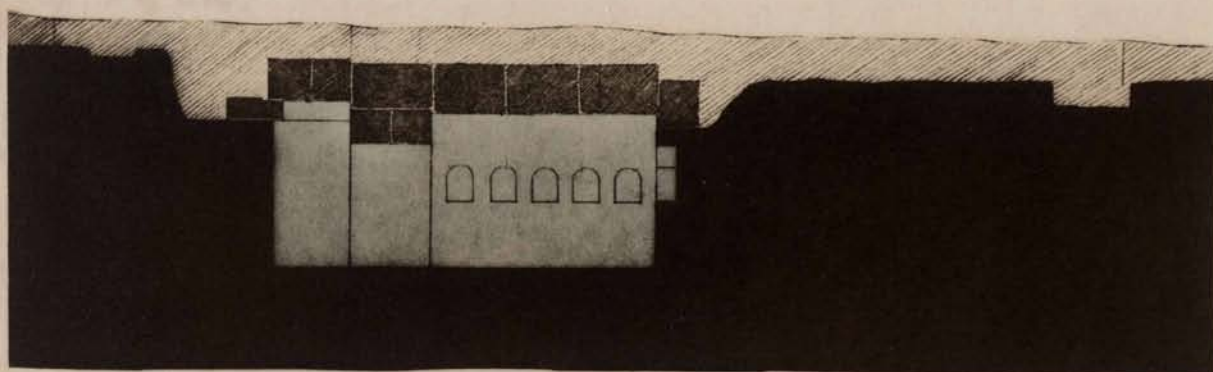
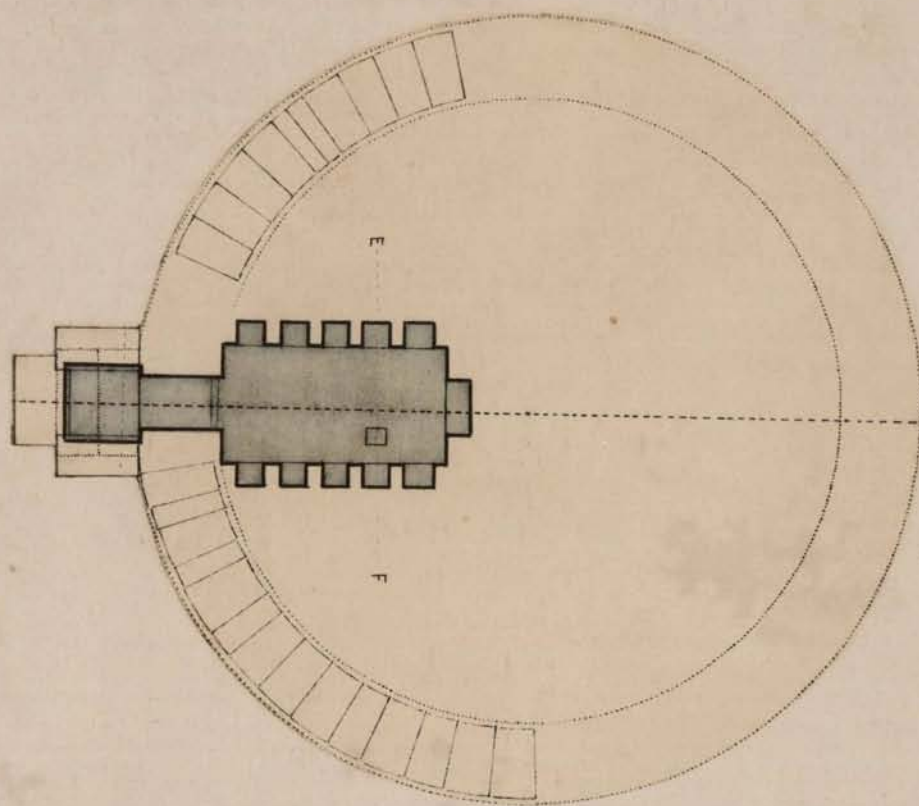
TOMB WITH COLUMNS, NUMBER 2

A373

Cross section in perspective.

Dimensions of original drawing: 18 x 25.2 cm.





XVII

FIELD OF THE OLIVE-TREES

TOMB WITH CIRCULAR MAUSOLEUM, NUMBER 203

A379

Plan.—The lower part of this tomb is hollowed in the rock; the vault, made of small tiles, is perforated by a conduit for libations. The funerary chamber has no podium; it has eleven niches, five on each side and a larger one in the middle of the back wall. This last niche was probably the *lararium*, where the statuettes of the gods, the protectors of tombs, were placed.

Two large stones formed the entrance well. At the time of discovery, this chamber was empty of earth and objects. A fine layer of whitish dust, which had fallen from the vault during the centuries, covered the ground. The walls showed a smooth surface of a very hard mortar in a perfect state of preservation. On the outside, above the tomb, the trench for the foundations of a mausoleum was cleared out. This was a circular edifice measuring 11.75 metres in diameter. In this trench cut in the rock, twenty-four large hewn stones were found still in place. Those which were missing, more than half, had been taken away in the time of Philip the Second by a mason named Alonso Delgado. I secured this information at the municipal archives of Carmona. On December 23rd, 1573, this mason presented a petition to the council of the city seeking authority to sell the stones of an old building which he had discovered near the *Torrejón*. This *torrejón* was another circular

Roman mausoleum found on the summit of the hill near the place where we have built the museum of the necropolis. The council answered the mason that the quarries, the ruins, and the ancient buildings belonged to the city, that, nevertheless, he could continue to work on the site, and that a salary would be allowed him. It followed that Alonso Delgado moved more than half of these foundations before abandoning the project. Another day of work and he would inevitably have found the two large stones which hid the entrance of this tomb, the discovery of which was thus reserved for us more than three centuries later (10).

In the vicinity of these covering stones a deep patera containing two eggs was found in the earth; about a metre farther on was noted in the rocky soil the site of a funeral pile and at the side, a circular hole, sixty centimetres in diameter and depth, containing a large brown pottery vessel serving as a cinerary urn. To-day it is recognized that this last burial-place, like those of the necropolis of La Cruz del Negro, with Celto-Punic influences, goes back to the first iron age of Andalucía. Discovered in November 1882. Scale: 0.009 to 1.00 metre.

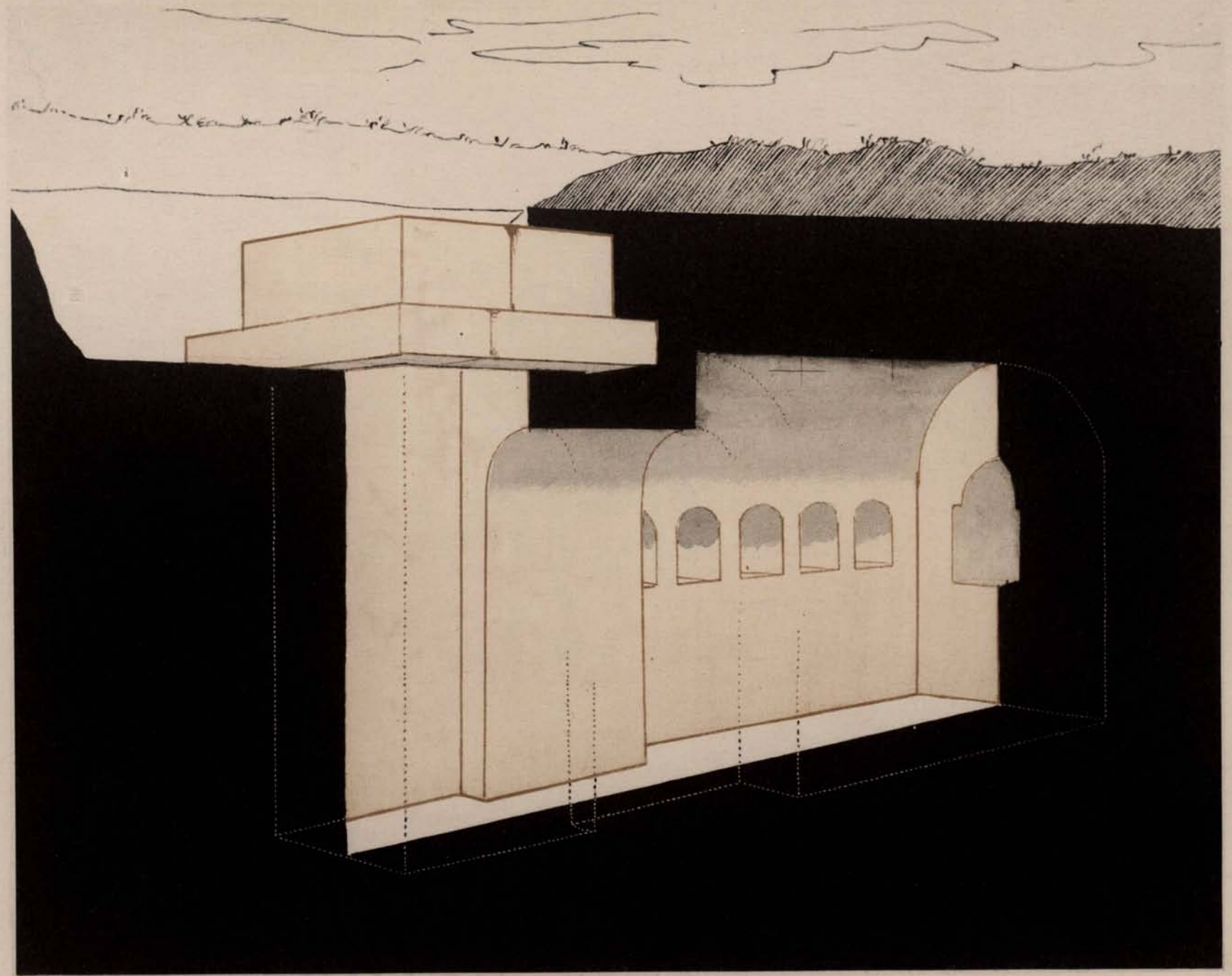
Horizontal cross section, E-F, of the funerary chamber.

Horizontal cross section of the tomb.

Cross section of the entrance-well. Arrangement of the large stones which covered it.

Libation conduit through the vault.

Dimensions of original drawing: 35.7 x 25.8 cm.



XVIII

FIELD OF THE OLIVE-TREES

TOMB WITH CIRCULAR MAUSOLEUM, NUMBER 203

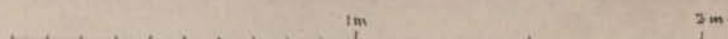
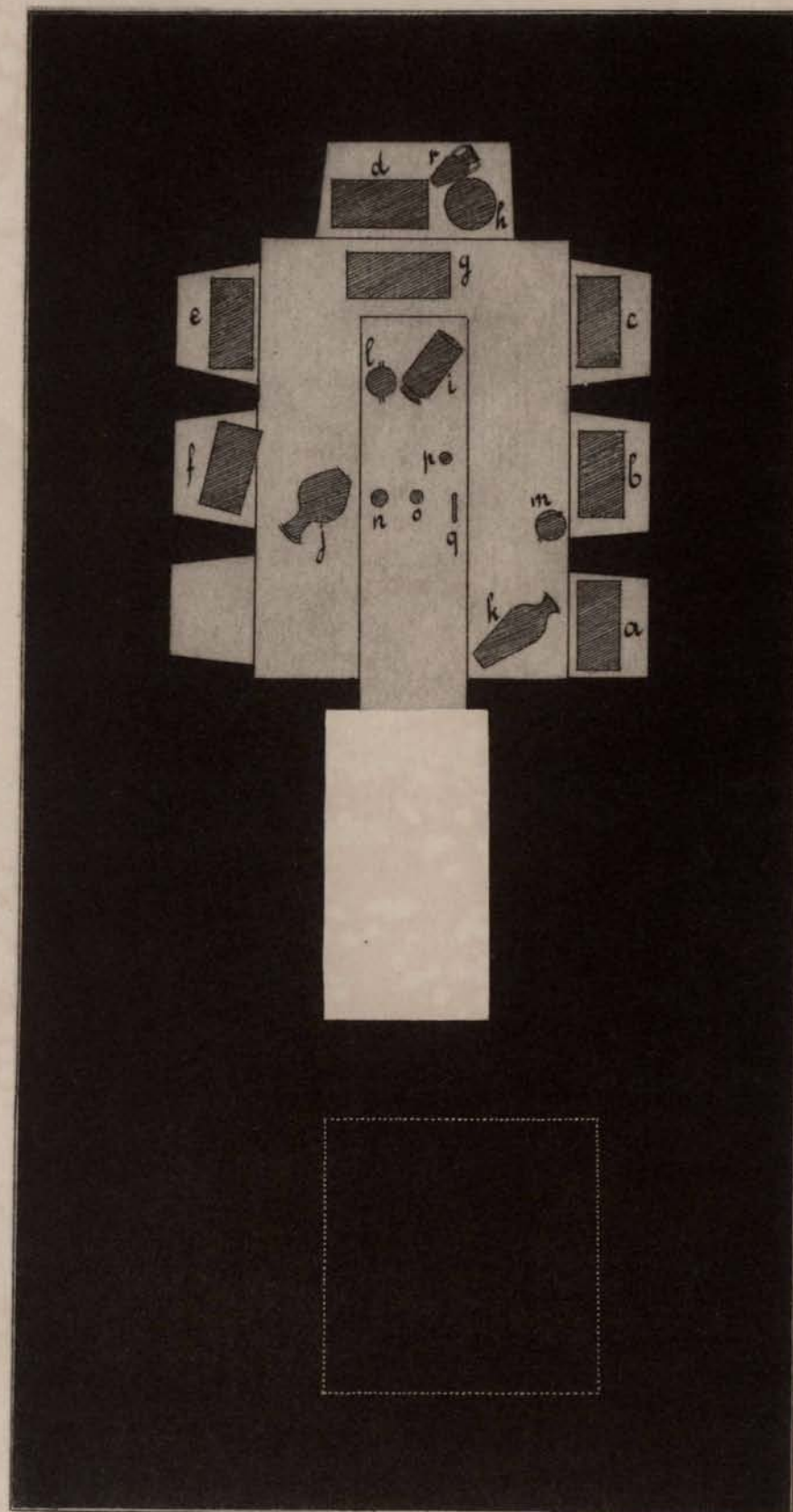
A514

Cross section in perspective.

Dimensions of original drawing: 19.3 x 24.3 cm.

II

ARRANGEMENT OF FUNERARY FURNITURE



XIX

FIELD OF THE QUARRIES

TOMB NUMBER 353

A391

Plan with arrangement of objects found.—This tomb is entered by a rectangular well 2.20 metres in depth. The funerary chamber has a bench and seven niches. Outside, thirty centimetres from the entrance-well, is a square ditch ninety centimetres on each side and twenty-five centimetres deep. In this ditch was probably placed a slab of hard stone for the foundation of a cippus or other funerary monument bearing an inscription.

Seven cinerary urns were found still in place in the niches. The principal niche at the end, larger than the others, served usually as a *lararium* or was reserved for the head of the family. Here, it contained two urns. One, a rectangular stone urn, **d**, was empty, and the other of cylindrical shape in pottery, **h**, contained ashes and an iron ring which had undergone the action of fire. **a, b, c, e, f** are five stone rectangular urns. In **b, c, e** were found in the ashes glass lachrymatories whole or broken; **g** is a stone urn on the bench containing only ashes. A cylindrical pottery urn, **i**, was found overturned on the ground; **j** was a libation vessel; **k**, an earthen vessel of elongated

shape; **l**, a fine reddish pottery cup with two small handles; **m**, a small pot with two handles; **n**, a small broken pot; **o**, a glass vessel; **p**, a small cup of fine reddish pottery decorated with ivy-leaves in relief; **q**, a metal plate, a mirror; **r**, an earthen vessel with two handles. Discovered in July 1884.

Dimensions of original drawing: 26.3 x 13.5 cm.

XX

FIELD OF THE QUARRIES

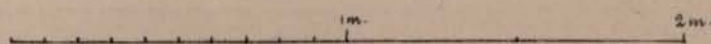
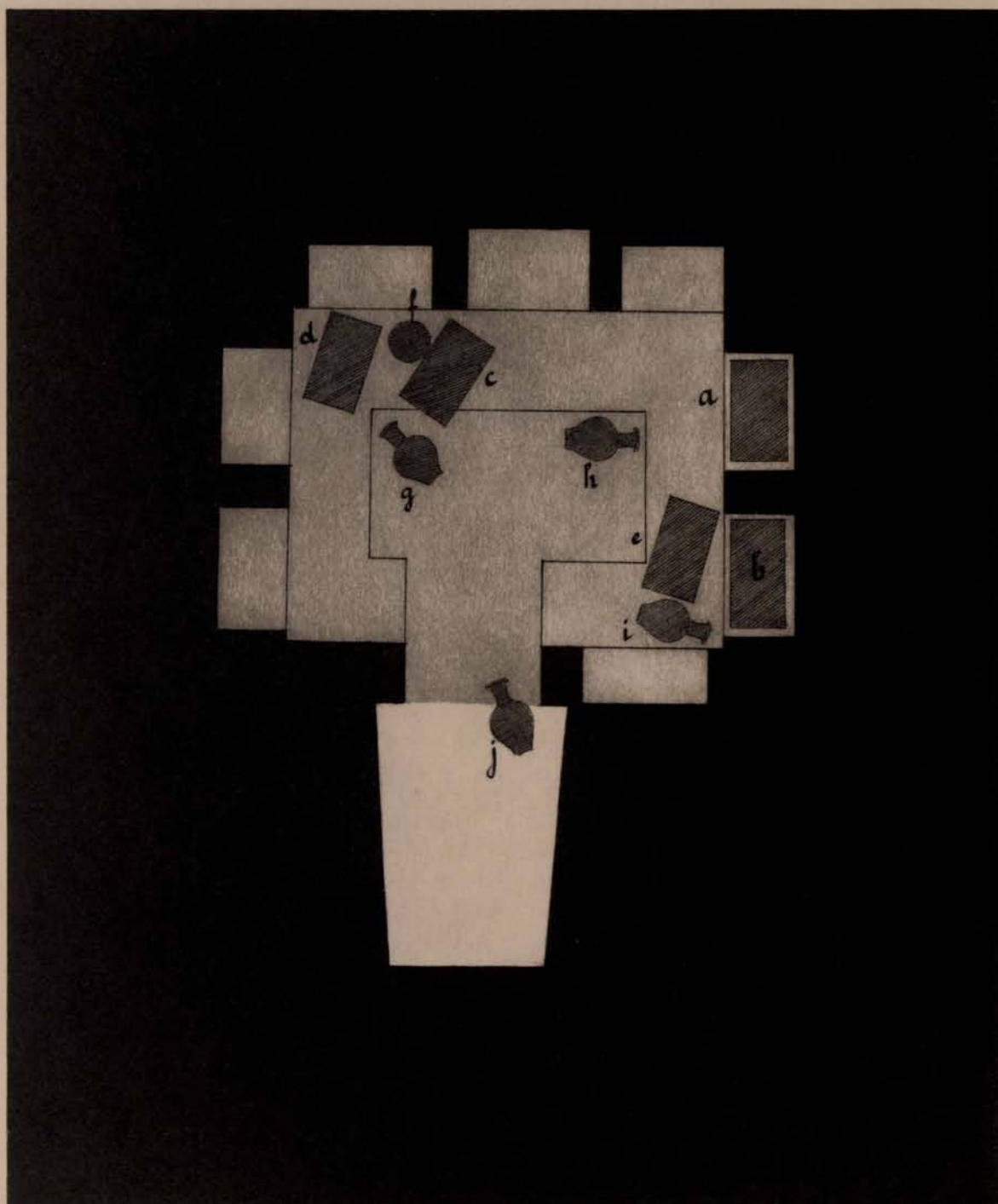
TOMB NUMBER 353

A392

Cylindrical urn and various pottery vessels.

Dimensions of original drawing: 27.4 x 18 cm.





XXI

FIELD OF THE OLIVE-TREES

TOMB OF THE ROCK CRYSTAL NECKLACE, NUMBER 107

A390

Plan and arrangement of objects found.—This tomb includes an entrance-well, a chamber with a bench or podium, and eight niches for urns. Rectangular urns, **a** and **b**, the only ones found still in place contained only ashes. The three urns, **c**, **d**, and **e**, were found on the bench; **d** and **e** were empty; **c** had been overturned on the bench. In the ashes were found a globular glass vial, twenty-five rock crystal beads forming a necklace, a piece of amber in the shape of a pine-cone, a little figurine of amber representing a genius in the form of a child, portions of a bronze lock, a bronze handle, and two metal mirrors. **f** is the cover of a leaden box; upon this cover was found a glass lachrymatory. **g**, **h**, **i**, and **j** are four vessels for libations. Under vessel **g** was found a lachrymatory, some little bronze chains, and an ivory spindle. The handle and the lock indicate the existence of a little wooden box (*cista*), which has disappeared, in which the necklace, the mirrors, the figurine, and the pine-cone would probably have been found. Discovered December 24th, 1883.

Dimensions of original drawing: 21.6 x 19.1 cm.

XXII

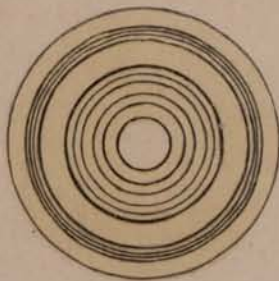
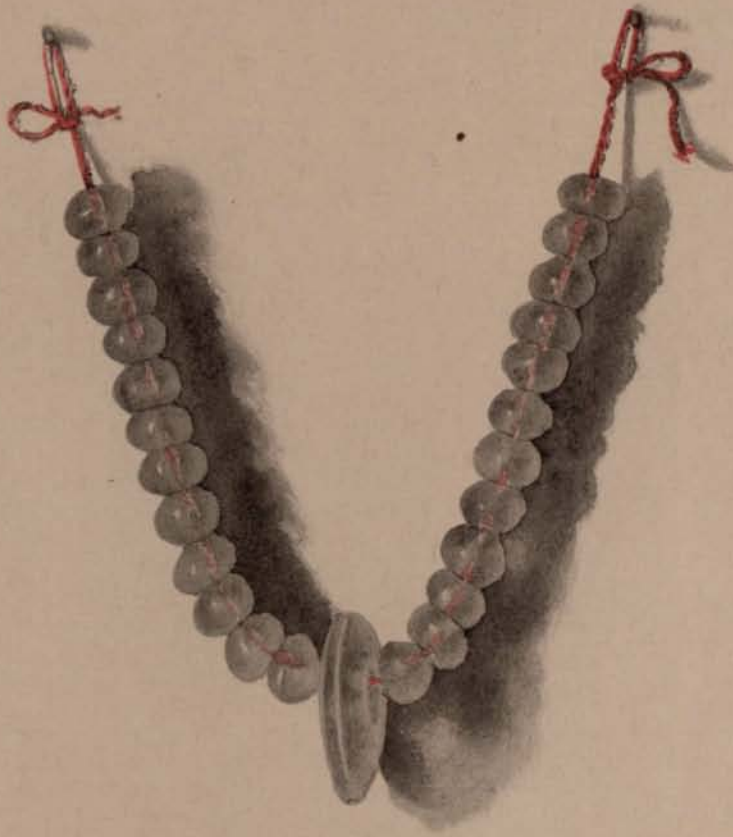
FIELD OF THE OLIVE-TREES

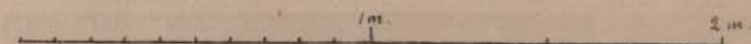
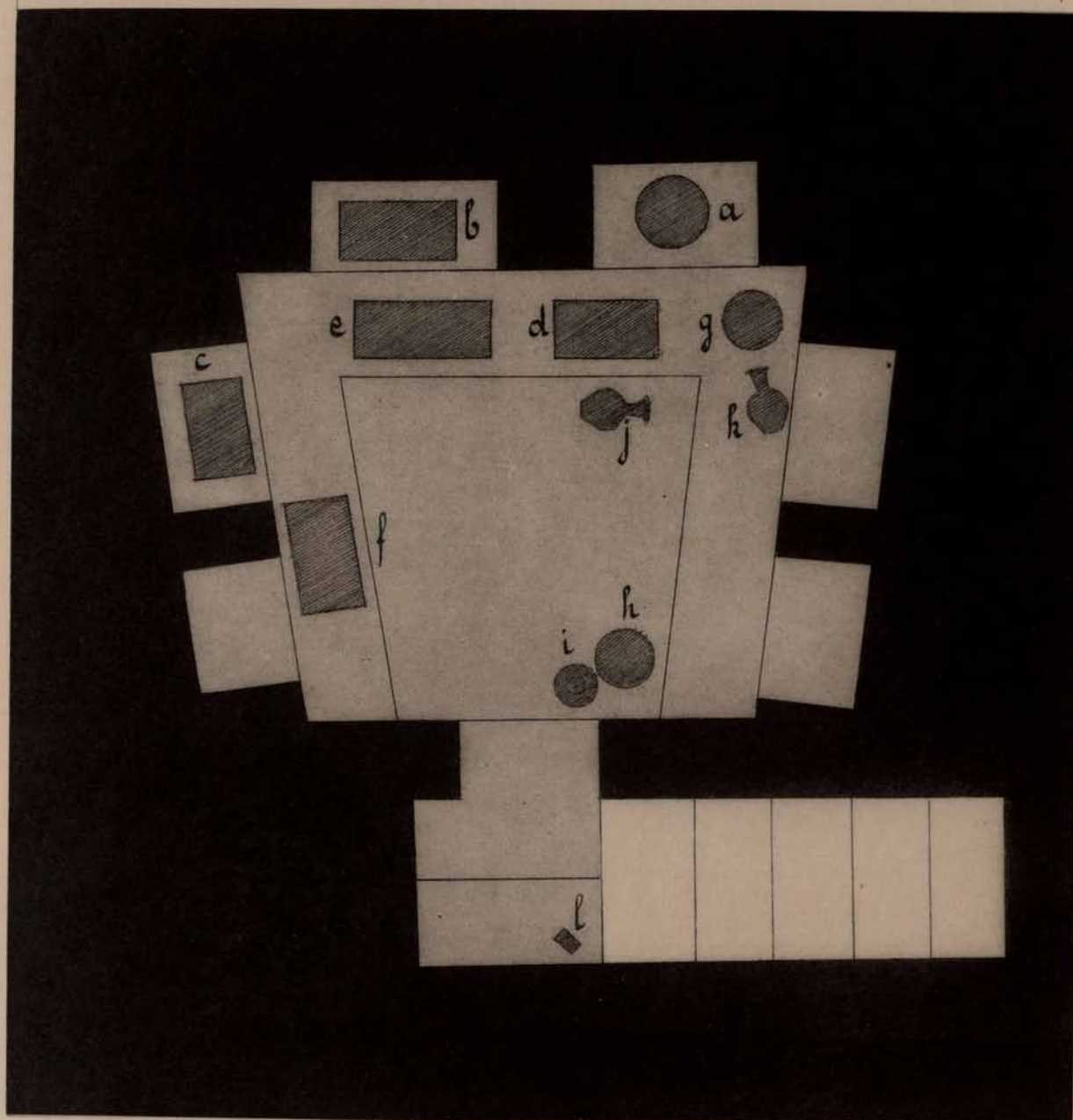
TOMB OF THE ROCK CRYSTAL NECKLACE, NUMBER 107

A353

Necklace of rock crystal beads. Piece of amber in the shape of a pipe-cone. Figurine, possibly of a genius of amber. An ivory spindle. Original size.

Dimensions of original drawing: 26.2 x 14.9 cm.





XXIII

FIELD OF THE QUARRIES

TOMB OF THE GLASS URN, NUMBER 16

A535

Plan with arrangement of objects found.—This tomb was entered by descending a stairway of six steps. The chamber shows a podium and six niches. Three cinerary urns occupy their niches. Three others had been placed on the bench, the eighth was on the ground near the entrance.

a is a glass urn in its leaden box; among the ashes in the urn was found a glass lachrymatory. **b** and **c** are two stone urns; a lachrymatory was found in the first. **d**, a rectangular urn of stone; in the ashes were bronze pincers. **e**, an urn whence came a broken lachrymatory, a tablet of black stone, and a bronze stylus for writing; these three objects had been through fire. **f**, an urn containing a stylus, a tablet, a lachrymatory, and pincers; **g** and **h**, two pottery urns of cylindrical shape containing only ashes; **i**, a small reddish pottery vessel and, covering the neck of this vessel, a cup decorated with ivy-leaves in relief; **j** and **k**, two vessels for libations; **l**, a writing tablet, appeared on the last step of the staircase. On these tablets were written prayers or curses for the deceased. The bench had been painted vermilion.

The walls of the tomb still showed some traces of painting, reproduced elsewhere (numbers A522, A532, A517, Plate XLIV). Discovered January 18th, 1884.

Dimensions of original drawing: 20.9 x 18.2 cm.

XXIV

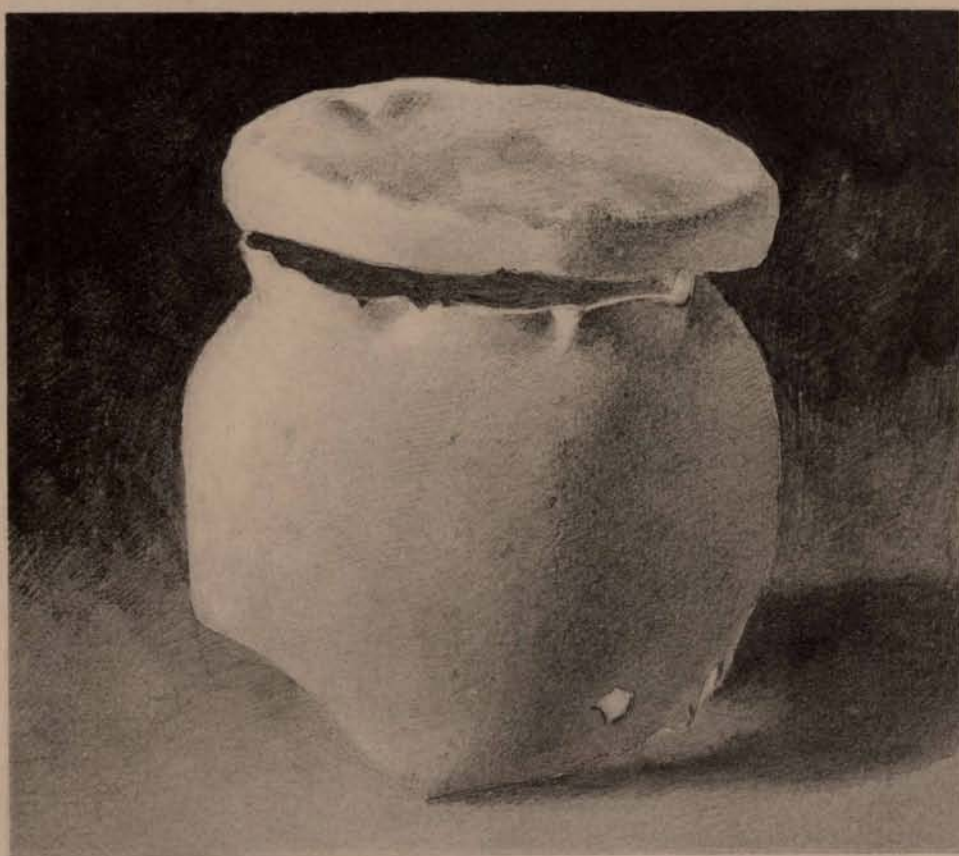
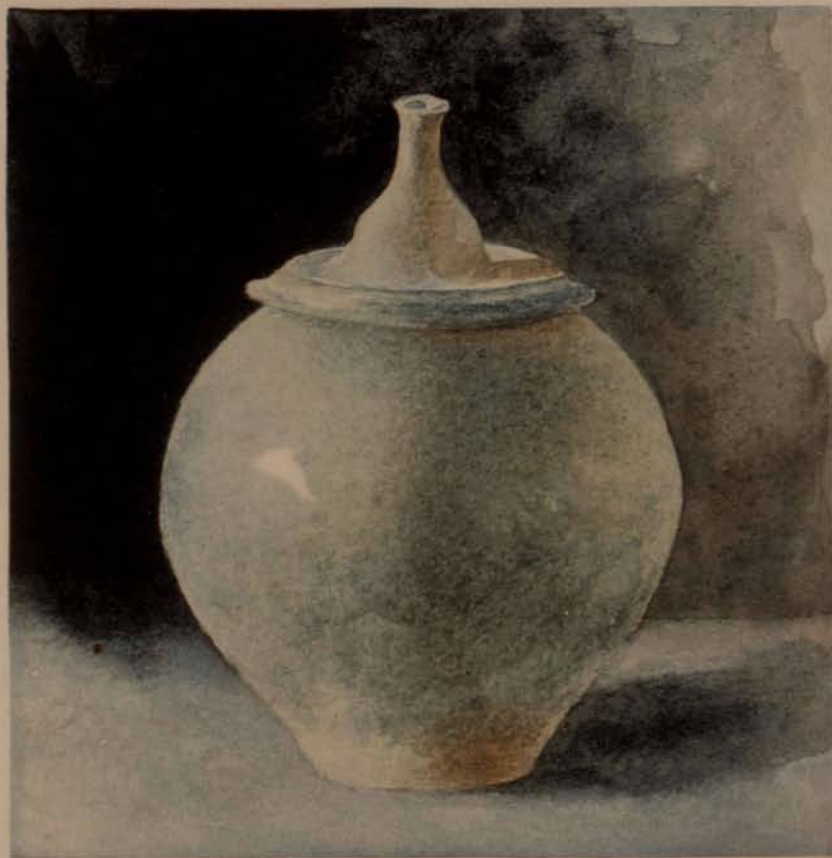
FIELD OF THE QUARRIES

TOMB OF THE GLASS URN, NUMBER 16

A534, A533

Glass cinerary urn and its leaden case.

Dimensions of original drawings: 14.8 x 12 cm.; 16 x 13.8 cm.



XXV

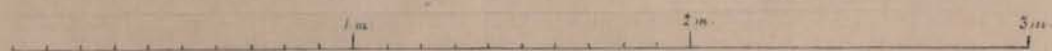
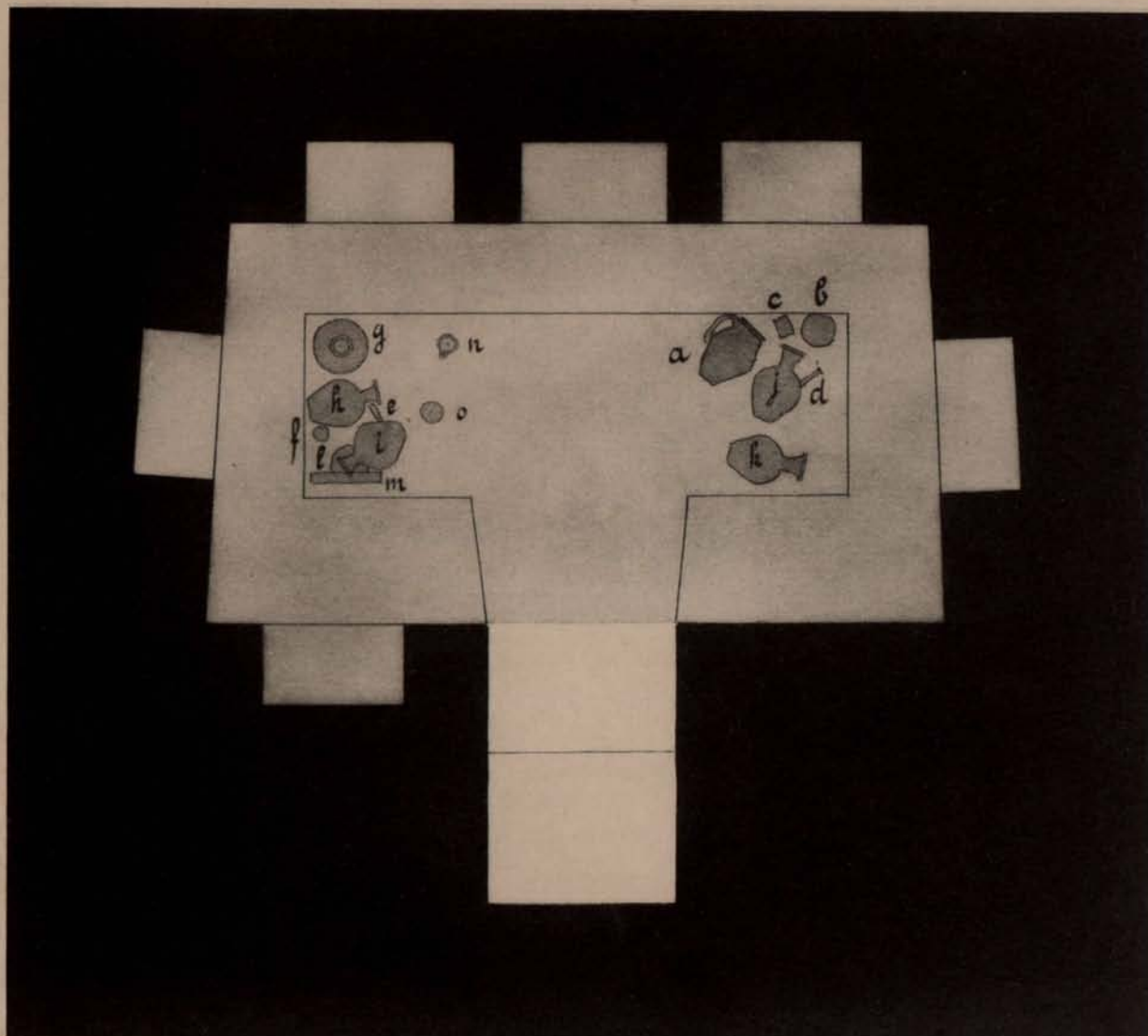
FIELD OF THE OLIVE-TREES

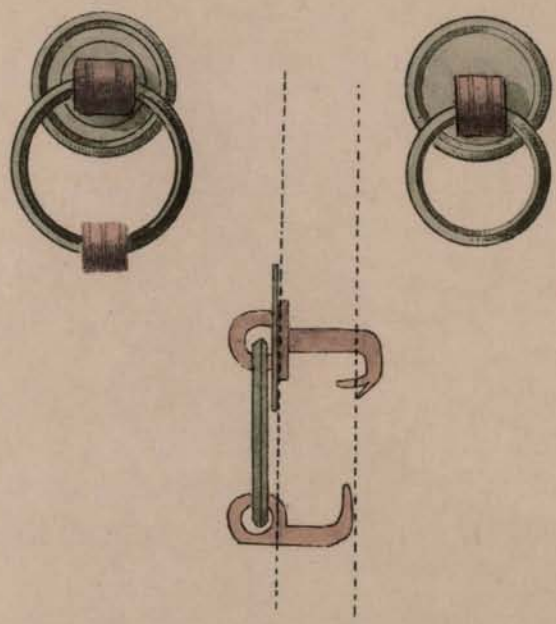
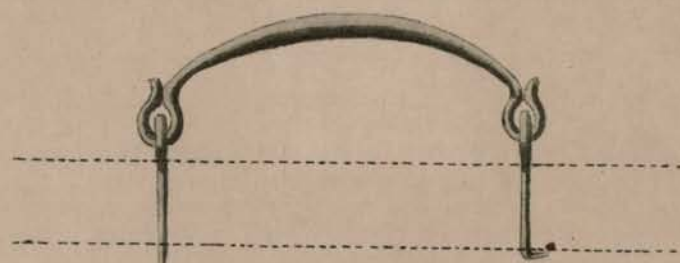
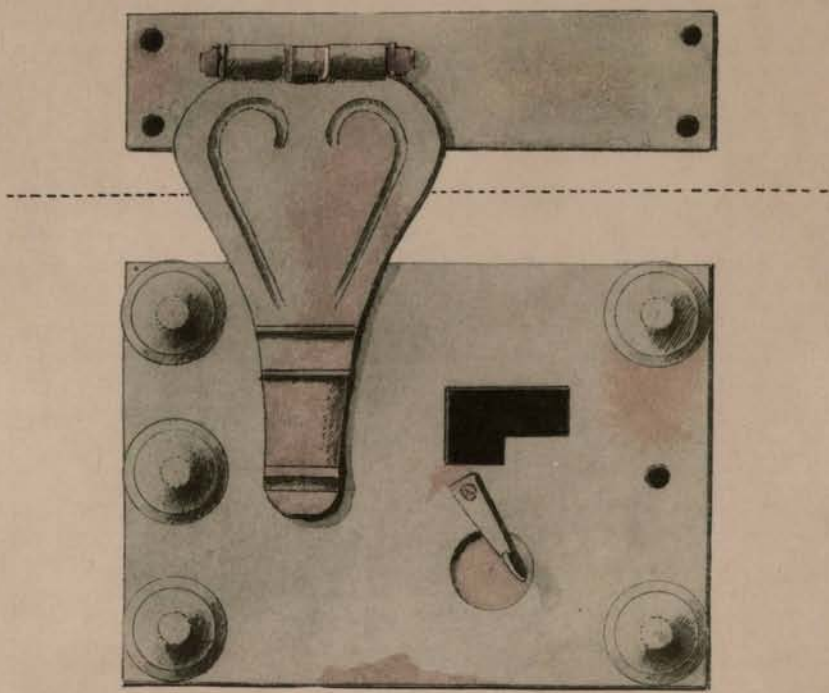
TOMB WITH THE LAMP OF THE *LAES*, NUMBER 183

A538

Plan and arrangement of the funerary furniture.—The entrance to this tomb is in the form of a rectangular well with two steps at the back. The chamber has a bench and six niches. Nothing was found in the niches nor upon the bench. Upon the floor of the chamber were picked up the following objects: **a**, a pitcher; **b**, a deep cup of reddish pottery; **c**, the metallic parts of a little box or cista comprising a lock of copper, a handle, four pull rings with their attached plates, bronze and iron; **d**, **e**, and **f**, three lachrymatories; **g**, **h**, **i**, **j**, and **k** five libation vessels; **l**, a patera; **m**, the cover of a stone urn; **n**, a lamp of whitish earth. In the centre are represented the *lares*, twin gods, with short tunics, each holding in one hand a patera and in the other, a drinking horn; **o**, a circular metal mirror. In the earth which filled the entrance-well were found five covers for stone urns. Discovered February 7th, 1888.

Dimensions of original drawing: 19.1 x 18.9 cm.





XXVI

FIELD OF THE OLIVE-TREES

TOMB WITH THE LAMP OF THE *LAES*, NUMBER 183

A537

Lock, handle, pull rings in bronze. Original size.

Dimensions of original drawing: 29 x 13 cm.

XXVII

FIELD OF THE OLIVE-TREES

TOMB WITH THE LAMP OF THE *LARES*, NUMBER 183

A539

The lamp, the *lares*.

Dimensions of original drawing: 15.3 x 12.5 cm.



XXVIII

FIELD OF THE OLIVE-TREES

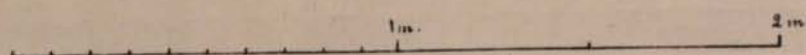
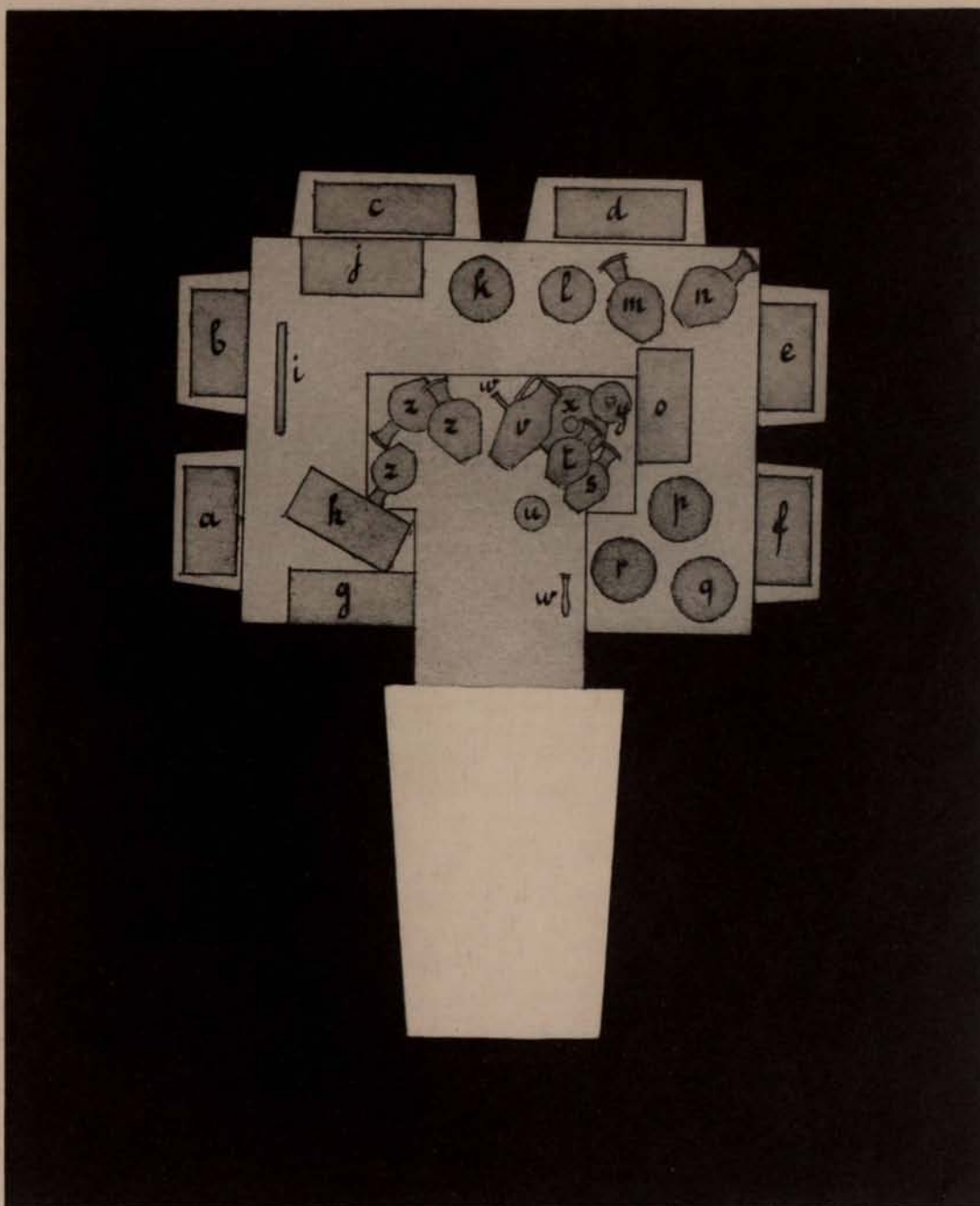
TOMB OF ABUNDANCE, NUMBER 115

A541

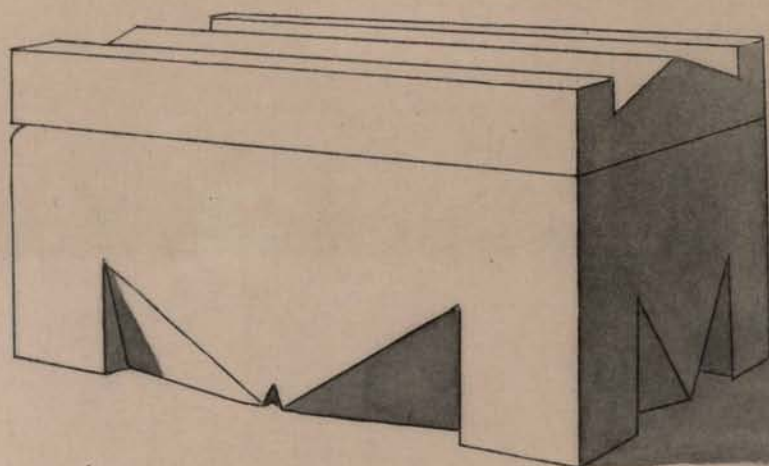
Plan and distribution of the funerary furniture.—Entrance-well. Chamber with bench and six niches. Still in place in each niche was a stone urn, indicating that this tomb had been left intact. Eight other urns, of stone, of pottery, and of glass, were found on the bench. Several vessels and glass vials were picked up in the earth which filled the central hall. This tomb produced in all about forty objects. Follows the detailed list: **a**, a stone urn; among the ashes was found a broken lachrymatory, **b**, a stone urn with an iron ring with an agate; **c**, stone urn containing only ashes; **d**, stone urn with an iron ring greatly damaged by fire; **e**, cinerary urn containing two glass lachrymatories; **f**, stone urn. A large iron nail was found among the ashes. This nail reminds us that the bier (*feretrum*) upon which the corpse was carried to the cemetery was placed on the funeral pile and burned with the body; **g** and **h**, two urns of a fine whitish stone, not native to Carmona, coming from the vicinity of Jerez. These urns are in the shape of small sarcophagi; **i**, the cover of urn **g**; **j**, stone urn with a lachrymatory; **k**, deep, blackish, pottery basin, inside of which was a small

glass goblet; **l**, a cylindrical urn with its cover of coarse pottery contained only ashes; **m** and **n**, two vessels with necks for libations; **o**, stone urn with a broken lachrymatory; **p**, a leaden box containing a broken glass urn. Among the ashes were found: a large glass vial, a circular, cusped mirror, two pins, and an ivory spindle. The name of the deceased, **SENICA**, was engraved on the cover of the leaden box; **q-r**, two cylindrical pottery urns; the first contained only ashes; the second, a lachrymatory, pincers, and a stylus for writing. These were probably wrapped in linen. **s-t**, two vessels with necks for liquid offerings; **u**, a small red earthen cup; **v**, a large pitcher; **w, w**, two glass lachrymatories; **x**, a large plate of blackish pottery which appears to be the cover of basin **k**; **y**, a cup of red earthenware with two small handles; **z, z, z**, three vessels with necks. Discovered July 13th, 1884.

Dimensions of original drawing: 20.4 x 15.1 cm.



P. CAVI. JUNICAI



XXIX

FIELD OF THE OLIVE-TREES

TOMB OF ABUNDANCE, NUMBER 115

A540

Leaden case in which was found a glass urn full of calcined human bones. Upon the edge of the cover is seen an inscription traced with the point of a knife, the name of the deceased P. CALVI SENICA.

Urn of whitish stone in the shape of a small sarcophagus.

Dimensions of original drawing: 28.9 x 14.5 cm.

XXX

FIELD OF THE OLIVE TREES

TOMB OF ABUNDANCE, NUMBER 115

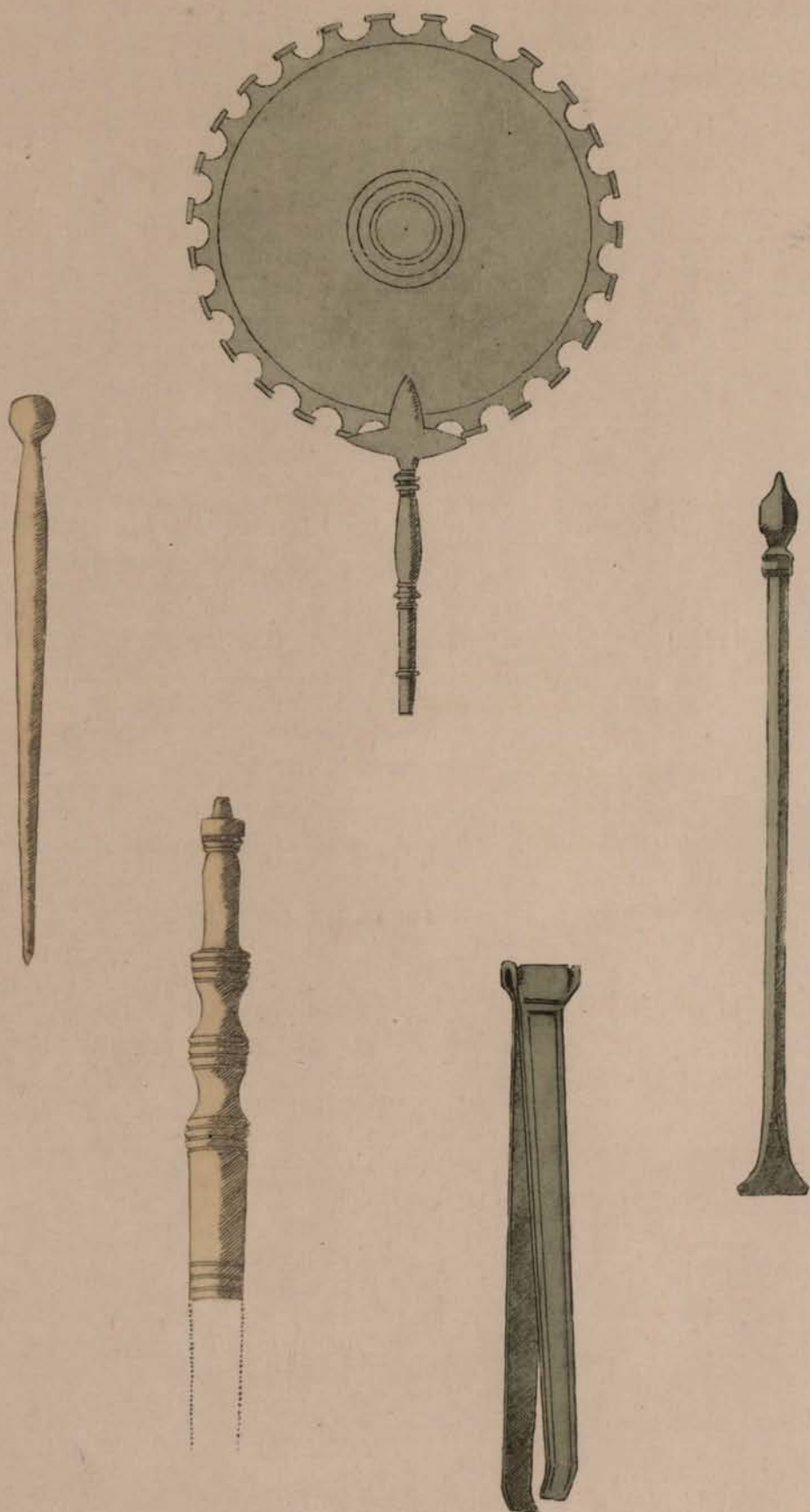
A542

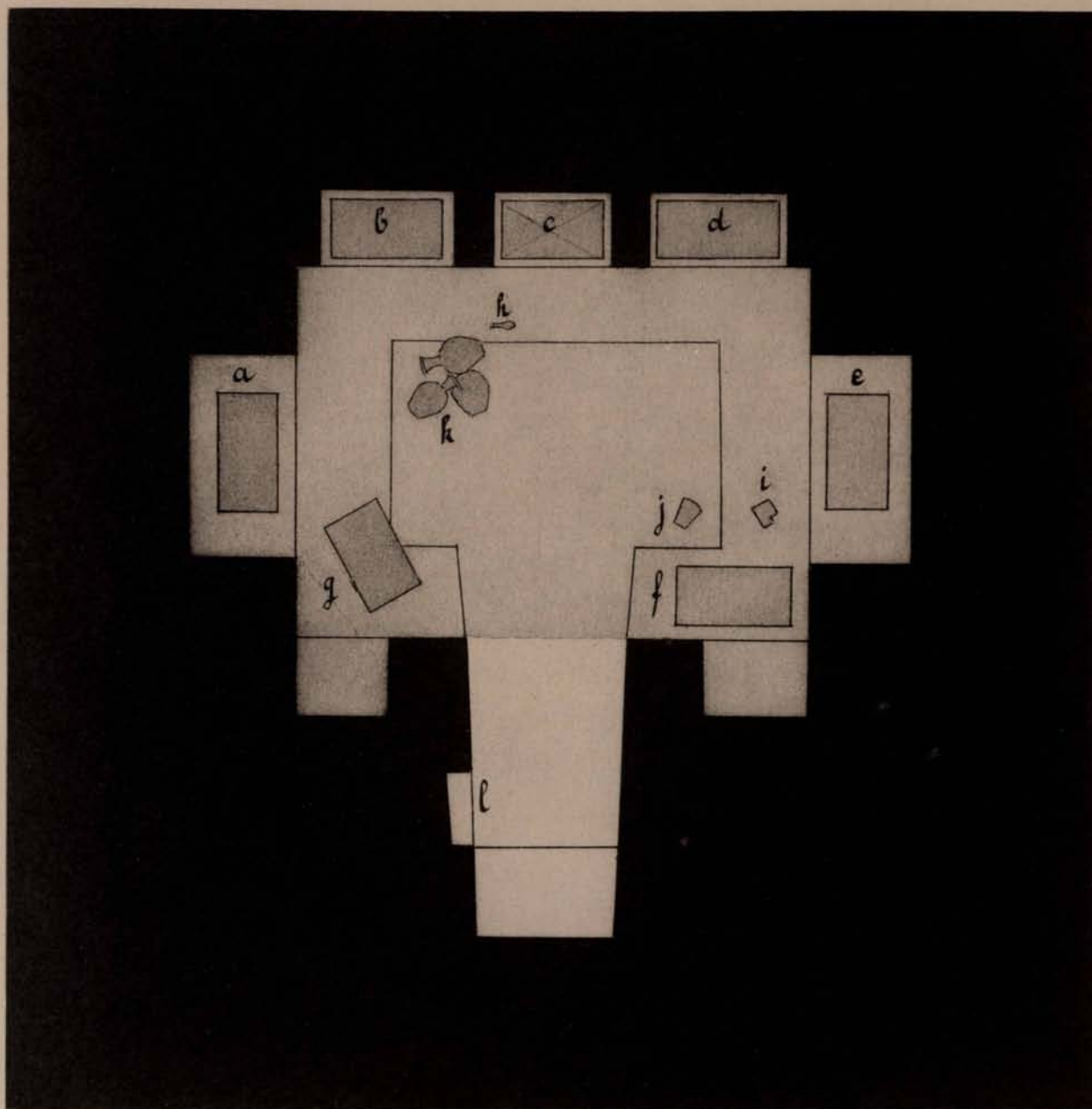
Metal mirror, one-half size.

Pin and head of a spindle in ivory.

Stylus and depilatory pincers in bronze, original size.

Dimensions of original drawing: 25.6 x 15 cm.





XXXI

FIELD OF THE OLIVE-TREES

TOMB OF THE MOURNER

A365

Plan with arrangement of the objects found.—The entrance-well of this tomb measures 2.50 metres in depth. The funerary chamber has a bench and seven niches. In five of these niches the stone cinerary urns were found in position. The niches on either side of the entrance being smaller than the urns, these urns were necessarily placed on the bench. The six rectangular urns, **a**, **b**, **d**, **e**, **f**, and **g**, contained only ashes. In that marked **c** was found a lachrymatory of blue glass. In addition, a glass vial, **h**, and a square metallic mirror, **i**, were found on the bench. Upon the ground at the end of the tomb was a small cup of a whitish pottery with sides of remarkable delicacy, **j**, and three vessels with necks for liquid offerings. At the side of the well a piece of sculpture was found. It was of limestone, **l**, of crude execution and represented a Phrygian slave with short tunic in the well-known attitude of the genius of Mithras, guardian of funerary monuments. Discovered December 14th, 1883.

Dimensions of original drawing: 22 x 19 cm.

XXXII

FIELD OF THE OLIVE-TREES

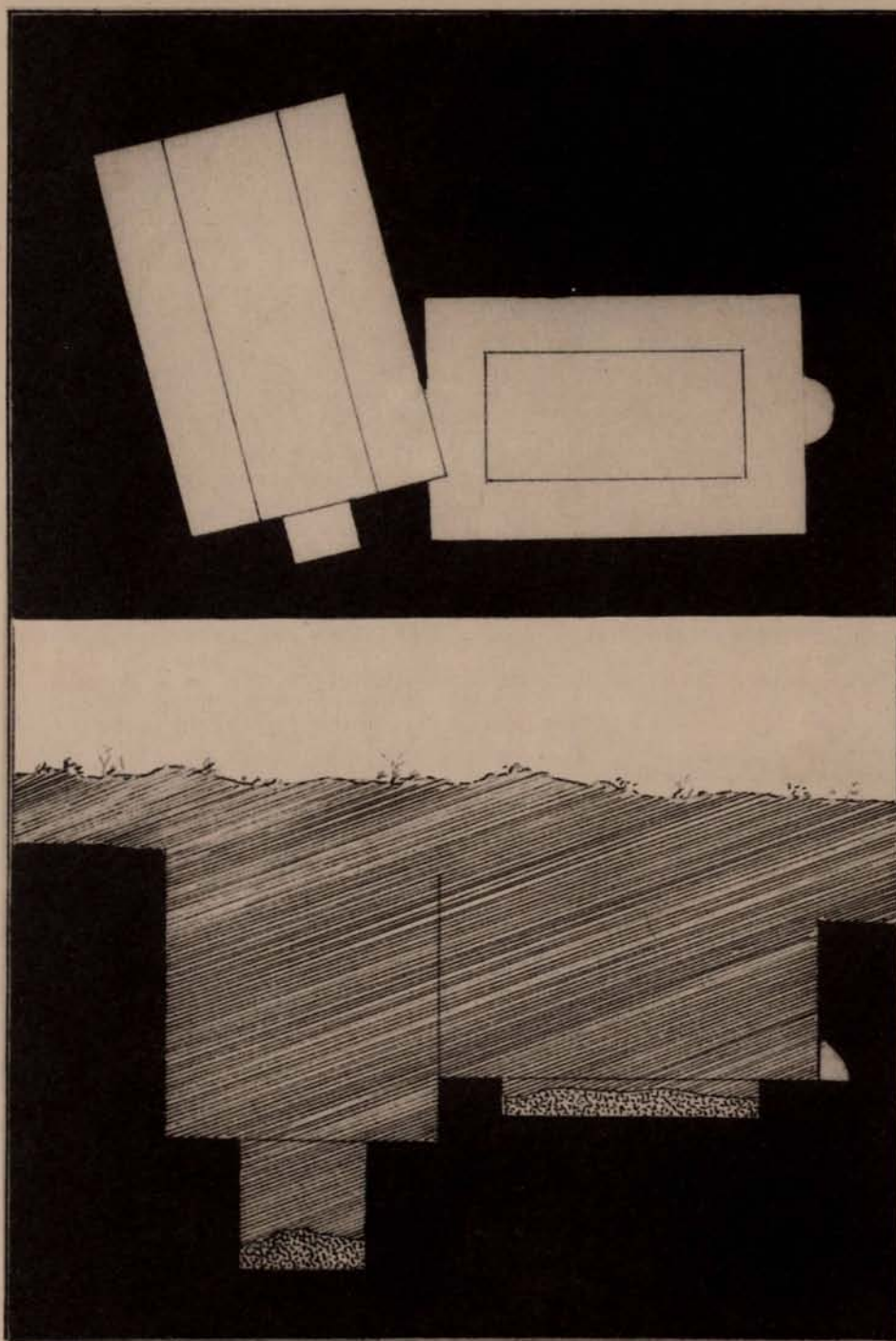
TOMB OF THE MOURNER

A382, A384

Blue glass lachrymatory. Piece of limestone sculpture representing a slave whose attitude expresses grief. One-half original size.

Dimensions of original drawings: 16.5 x 10.8 cm.;
21.2 x 12.2 cm.





XXXIII

FIELD OF THE OLIVE-TREES

THE *BUSTA* CREMATORIES, NUMBERS 444-445

A375

Plan.—Two ditches for funeral piles (*busta*). In the hiding places at the end were found various objects: a mirror, chains, a lock, et cetera.

Cross section. Scale: 0.025 to 1.00 metre.

Dimensions of original drawing: 20.1 x 13.1 cm.

XXXIV

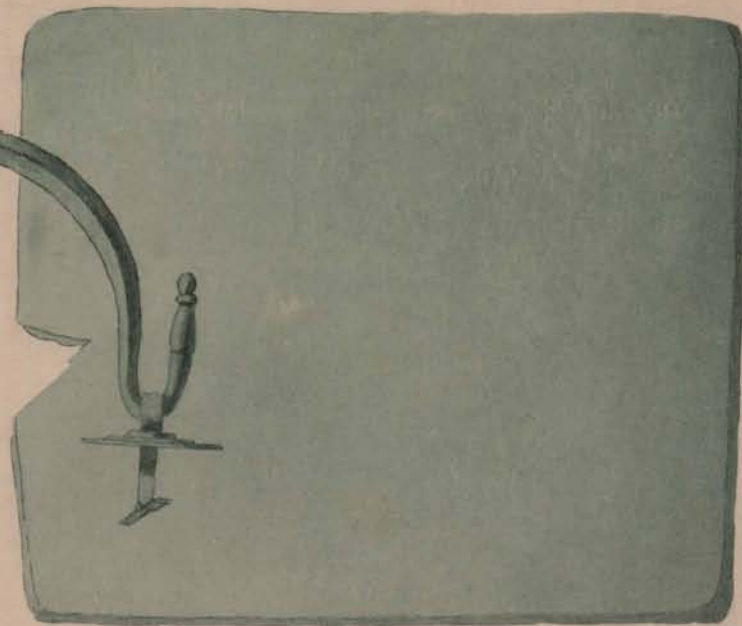
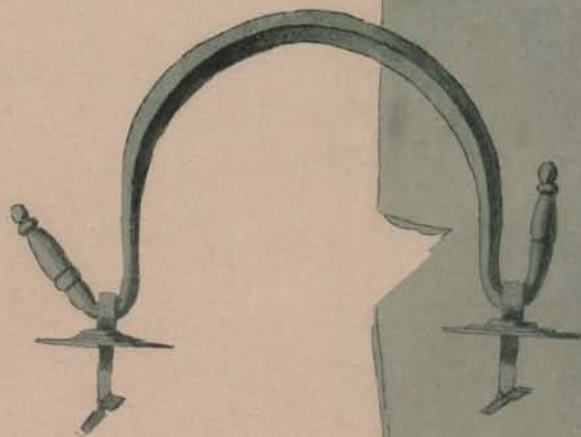
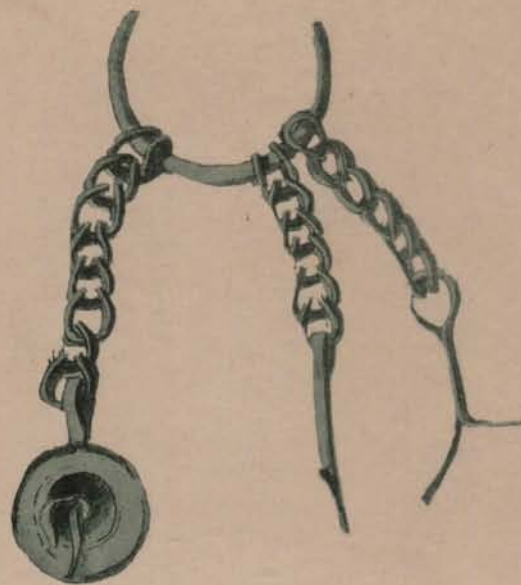
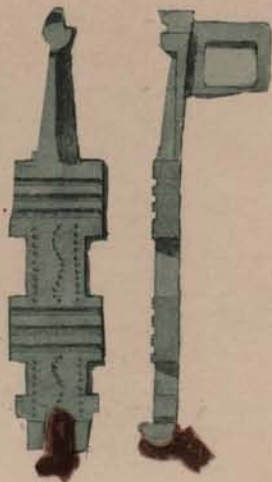
FIELD OF THE OLIVE-TREES

THE *BUSTA* CREMATORIES, NUMBER 445

A381

Chains, metal mirror, handle, lock and hasp of bronze with ornamentation of stippled lines; key of iron.

Dimensions of original drawing: 22.8 x 28.5 cm.



XXXV

FIELD OF THE OLIVE-TREES

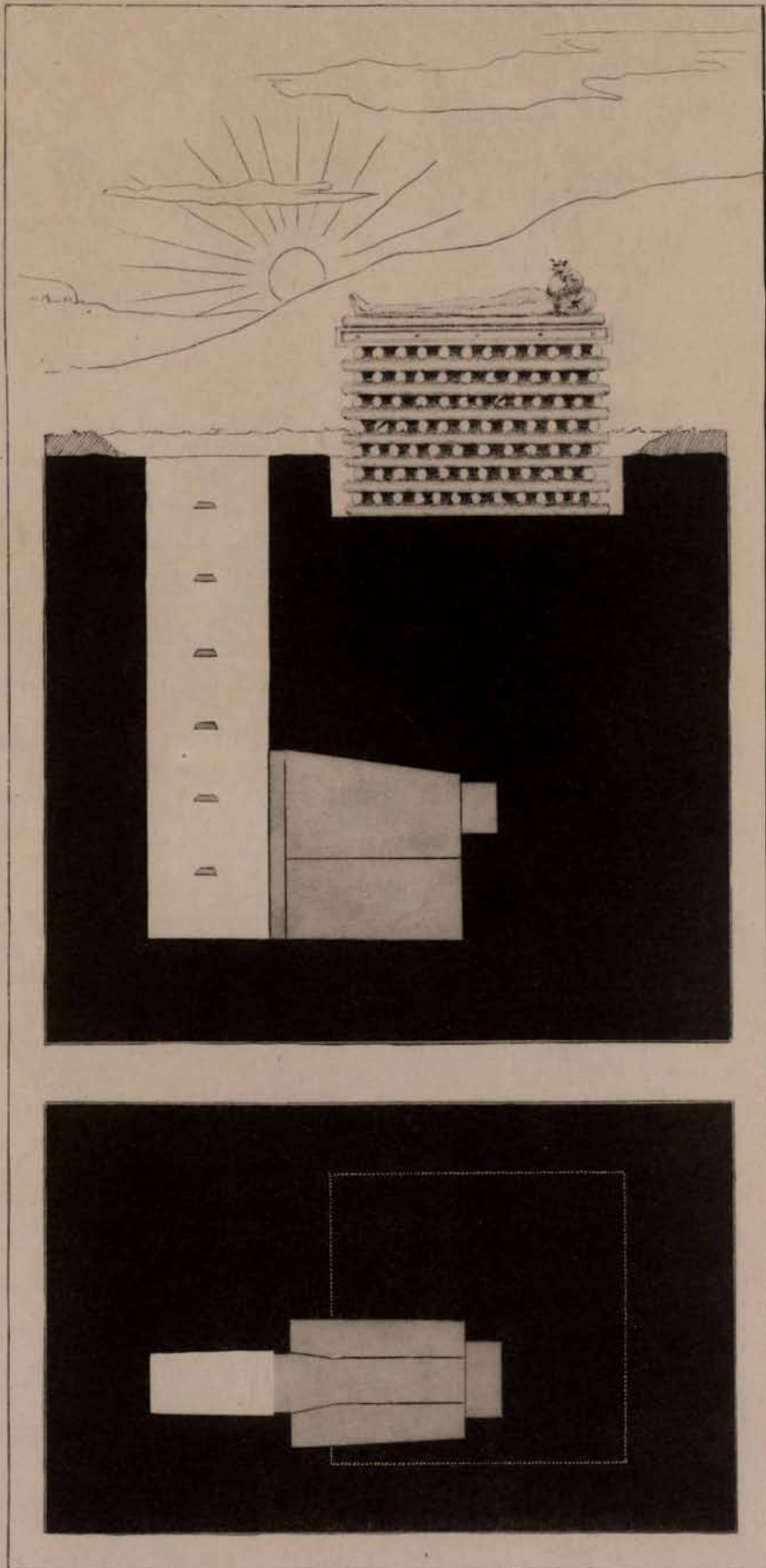
TOMB WITH ONE NICHE, NUMBER 181

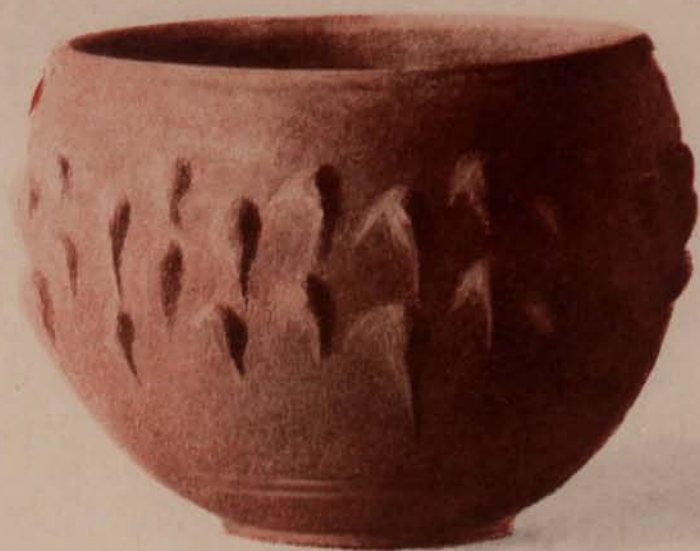
A389

Plan.—This tomb was composed of an entrance-well 4.30 metres deep with twelve footholds in the walls. The chamber, very small, has a bench along the sides and an urn in the niche at the end. Upon the bench were found several cups of a fine reddish pottery decorated in relief with ivy leaves and buds, palms, and bracts of pine-cone as well as the recognized motives of funerary decoration. Outside, directly above the tomb, is the *ustrinum*, the incineration ditch, hollowed in the rock and measuring 2.45 metres on a side and 80 centimetres in depth. Shows the funeral pile restored.

Cross section. Scale: 0.075 to 1.00 metre.

Dimensions of original drawing: 32.5 x 16.3 cm.





XXXVI

FIELD OF THE OLIVE-TREES

TOMB WITH ONE NICHE, NUMBER 181

A387 (section)

Cups of light red pottery decorated in relief with pine-cone scales and with crescents. Size of the original.

Dimensions of original drawing: 32.8 x 47.3 cm.

XXXVII

FIELD OF THE OLIVE-TREES

TOMB WITH ONE NICHE, NUMBER 181

A383 (section)

Two cups of red pottery the decorations of which are composed of palms and of ivy buds and leaves. Original size.

Dimensions of original drawing: 33.7 x 48.5 cm.





XXXVIII

FIELD OF THE OLIVE-TREES

TOMB WITH ONE NICHE, NUMBER 181

A383 (section)

Two cups of reddish pottery decorated with ivy buds,
flowers and leaves. Original size.

Dimensions of original drawing: 33.7 x 48.5 cm.

XXXIX

FIELD OF THE OLIVE-TREES

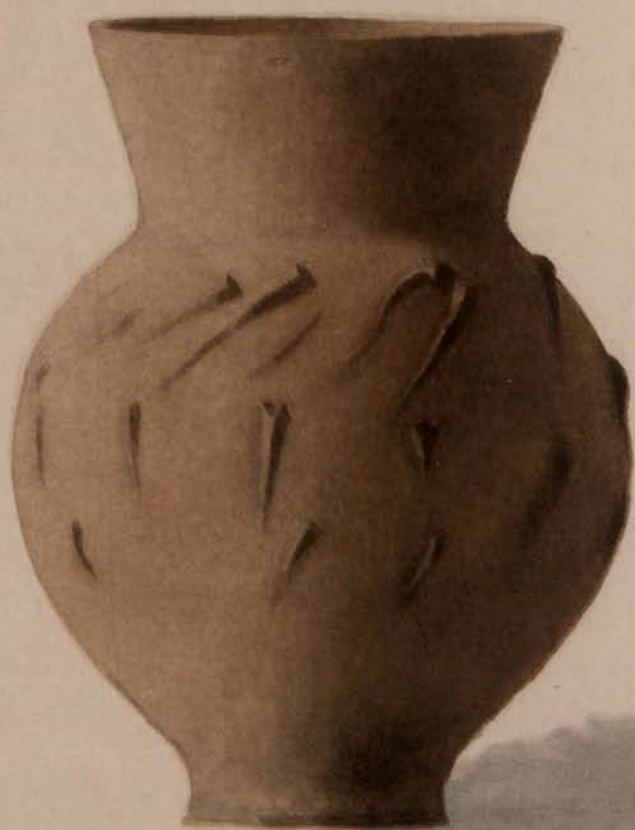
TOMB WITH ONE NICHE, NUMBER 181

A387 (section)

Cup with two handles; decorated with pine-cone scales.
Original size.

Vessel of yellowish pottery, the body of which is ornamented with pine needles. Original size.

Dimensions of original drawing: 32.8 x 47.3 cm.





XL

FIELD OF THE OLIVE-TREES

TOMB WITH ONE NICHE, NUMBER 181

A387 (section)

Cup of reddish earthenware decorated with pine-cone scales. Original size.

Cup of reddish earthenware ornamented with parallel fillets and lines of dots in relief. Original size.

Dimensions of original drawing: 32.8 x 47.3 cm.

XLI

FIELD OF THE OLIVE-TREES

TOMB WITH ONE NICHE, NUMBER 181

A383 (section)

Cup of reddish pottery decorated with ivy leaves. Original size.

Cup of brown earthenware, with a glazed surface, decorated with budded stems and lines of dots. Original size.

Dimensions of original drawing: 33.7 x 48.5 cm.

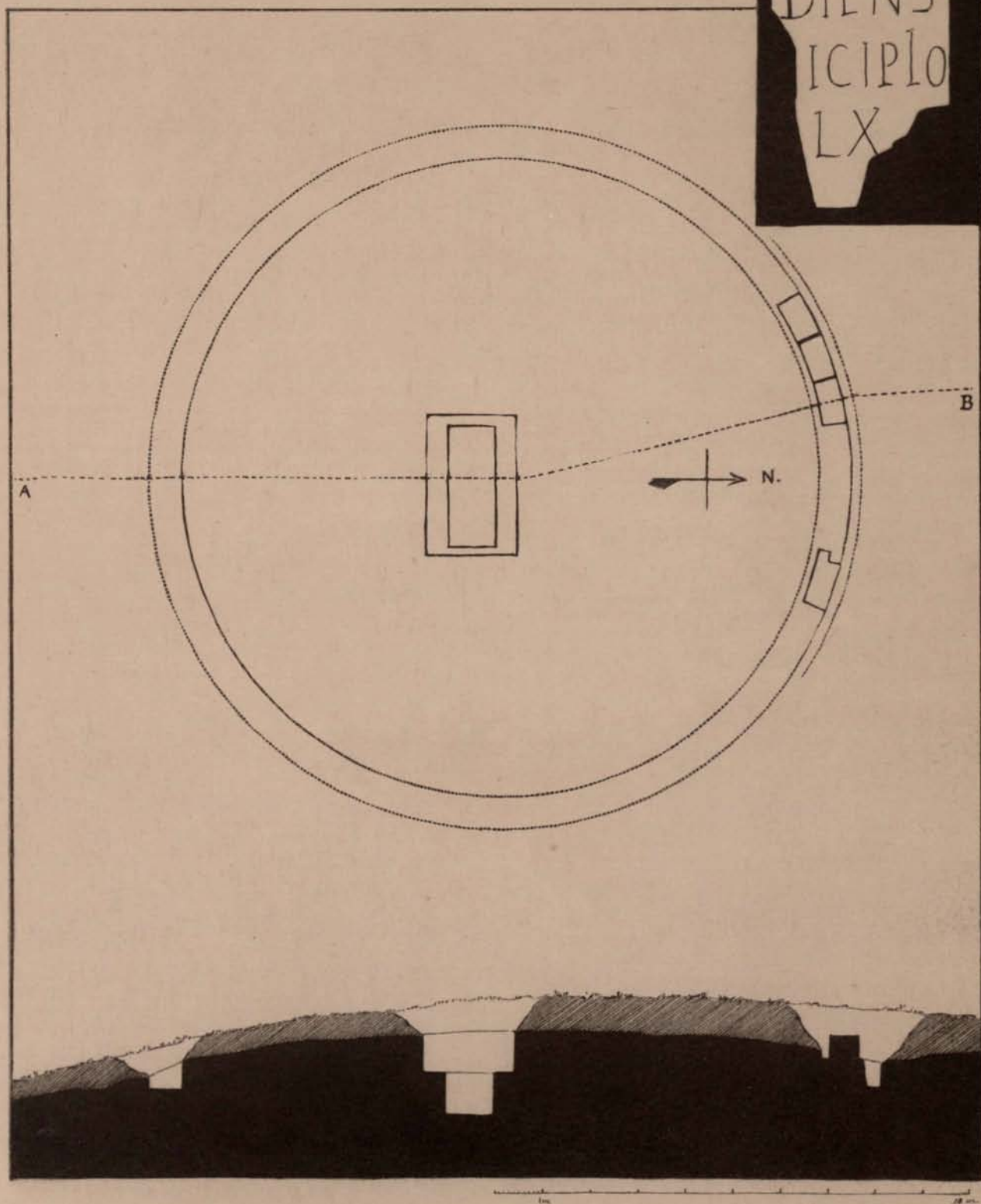


III

MONUMENTAL TOMBS

(unfinished)

VNA
DIENS
ICIPLO
LX



XLII

FIELD OF THE OLIVE-TREES

TOMB WITH THE CIRCULAR MAUSOLEUM, NUMBER 203

A396

Fragment of a funeral inscription found near the entrance of the mausoleum.

Dimensions of original drawing: 13.1 x 8.5 cm.

A370

Plan and section.

Dimensions of original drawing: 33 x 26.2 cm.

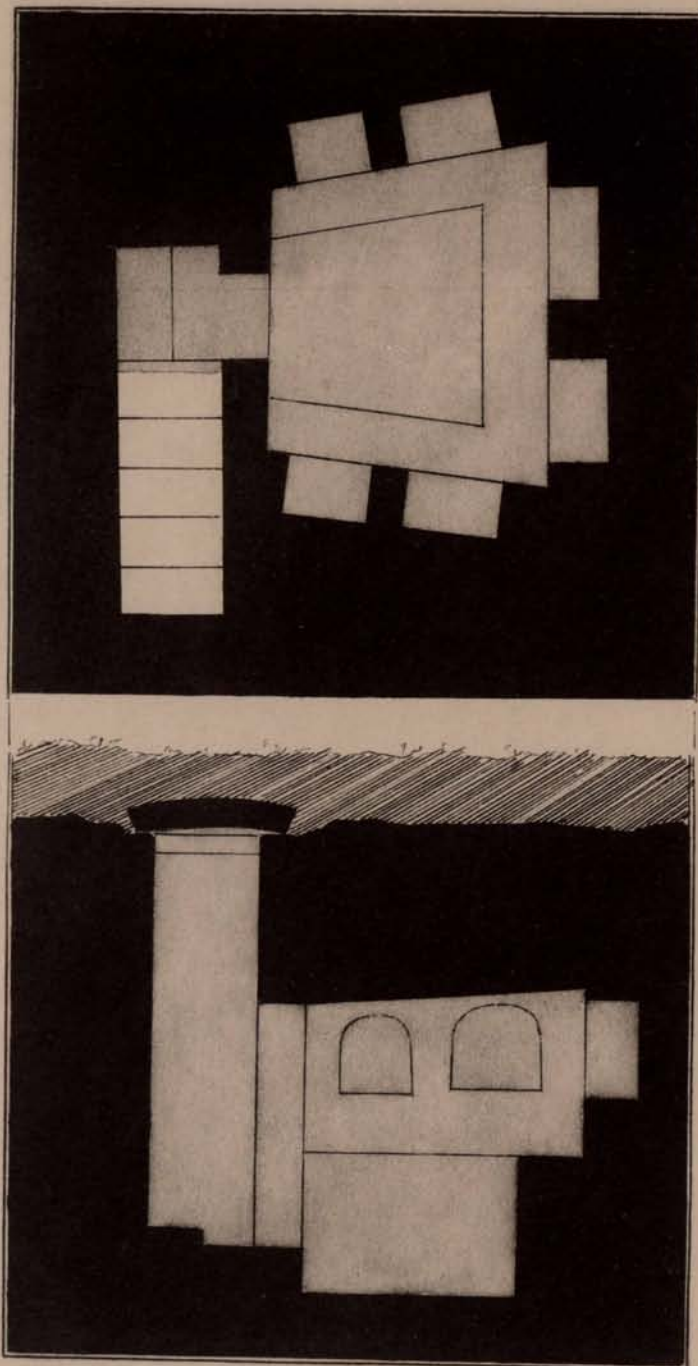
IV

MURAL PAINTINGS

MURAL PAINTINGS

The walls of the funerary chambers of Carmona, cut in the limestone, were coated with a mortar, two centimetres thick, composed of lime, sand, and pounded brick. Finally, above this was spread a thin layer of stucco upon which a slave-painter (11) hastily placed his ordinary decorative subjects. Since these paintings were not destined to be seen in the daylight, the execution was scarcely a matter for deep consideration. Painting in distemper was then in use; it lasts indefinitely. Nevertheless, at the time of discovery, it is necessary to guard against passing a sponge over these paintings as they would thereupon immediately disappear.

The colours employed by the decorators at Carmona were: red, green, yellow ochre, blue, white, and black, and by mixture, red-brown and dark-green. Among the colours known to the Romans must be mentioned the ochres, natural and burnt, chalk, white lead, lamp-black, Indian black (possibly our India ink), red lead, madder, indigo, bitumen, the mysterious dragon's blood, et cetera. But it is with four colours alone, said the naturalist Pliny (12), that the painters formerly executed their immortal works, while in his time colours of great price were used to paint walls, and paintings were no longer masterpieces. All was better when the resources were less. . .



XLIII

FIELD OF THE QUARRIES

TOMB OF THE GLASS URN, NUMBER 16

A367

Plan.—A funerary chamber with an entrance stairway of six steps, a podium, and six urn-niches (*see* Plate XXIII).

Cross section. Scale: 0.025 to 1.00 metre.

Dimensions of original drawing: 20 x 10.7 cm.

XLIV

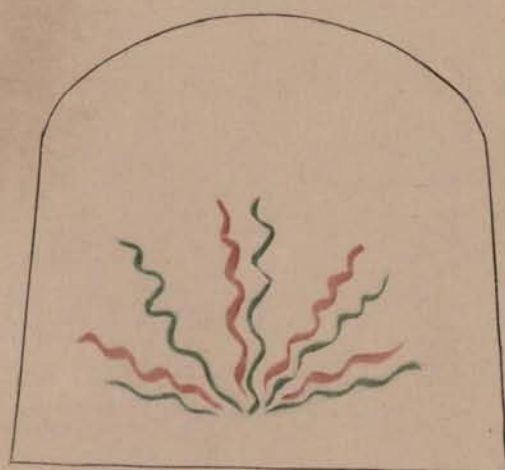
FIELD OF THE QUARRIES

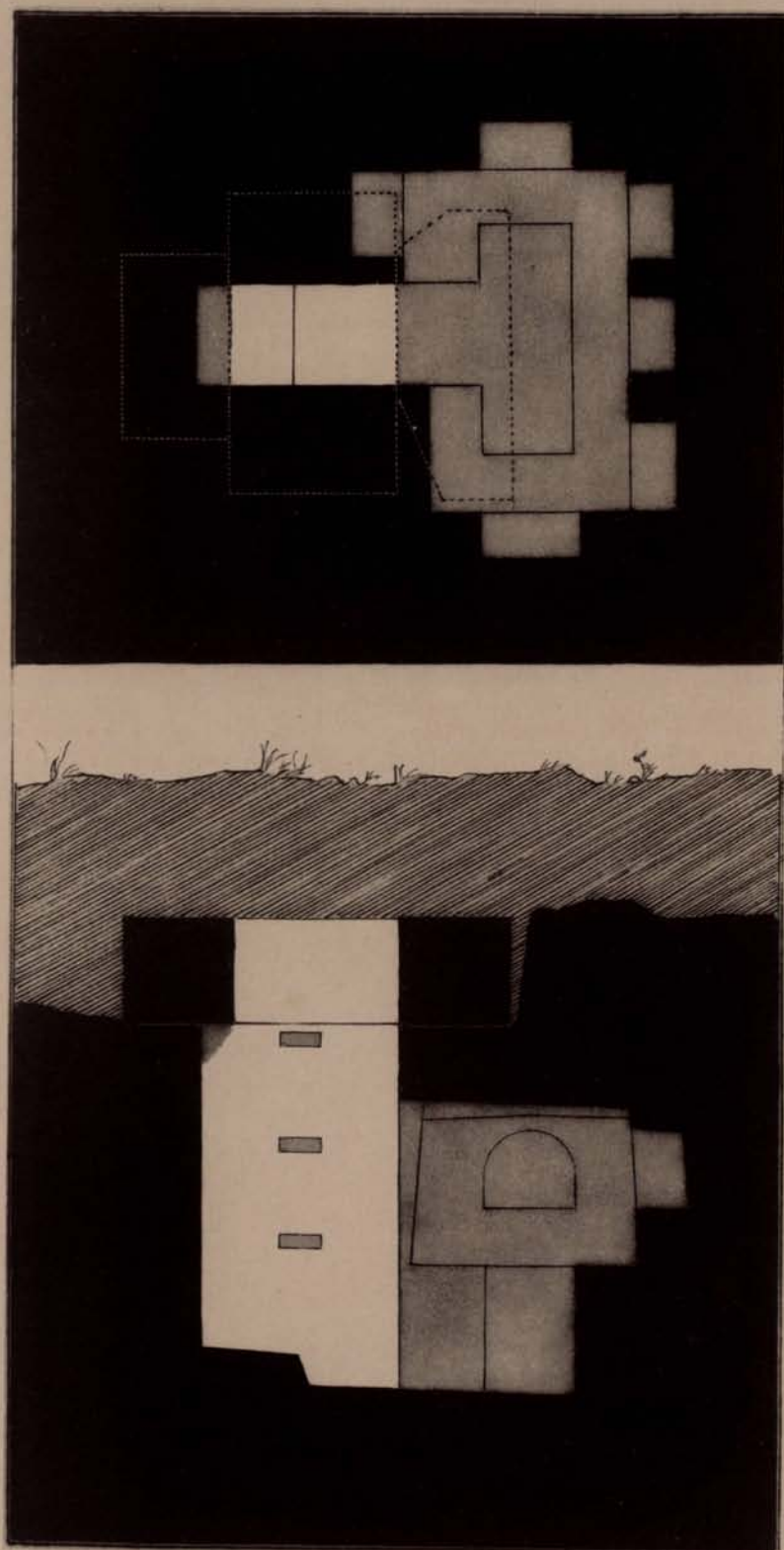
TOMB OF THE GLASS URN, NUMBER 16

A522, A532, A517

The decoration of these niches is remarkable for its simplicity, consisting in a frame of green and red bands for the niches and walls. A new motive of wavy lines in the same colours decorates the ends of the niches; the space between them is utilized by a simple stem with red buds. The vari-coloured, conventional bird is found here, holding in its bill a blade of grass. This bird appears on the walls at each side of the entrance. Traces of vermilion on the bench seem to indicate that the whole lower part of this tomb was probably washed with this colour.

Dimensions of drawings: A522, 13.5 x 21.2 cm.; A 532, 10.2 x 11.8 cm.; A517, 12.5 x 16.5 cm.





XLV

FIELD OF THE OLIVE-TREES

TOMB WITH THE PLUMS, NUMBER 184

A364

Plan.—This tomb presents an entrance-well with three footholds cut into each side. The upper walls of the well were strengthened by four hewn stones, indicated on the plan by dotted lines. Discovered in February 1889.

Cross section. Scale: 0.025 to 1.00 metre.

Dimensions of original drawing: 24 x 13.8 cm.

XLVI

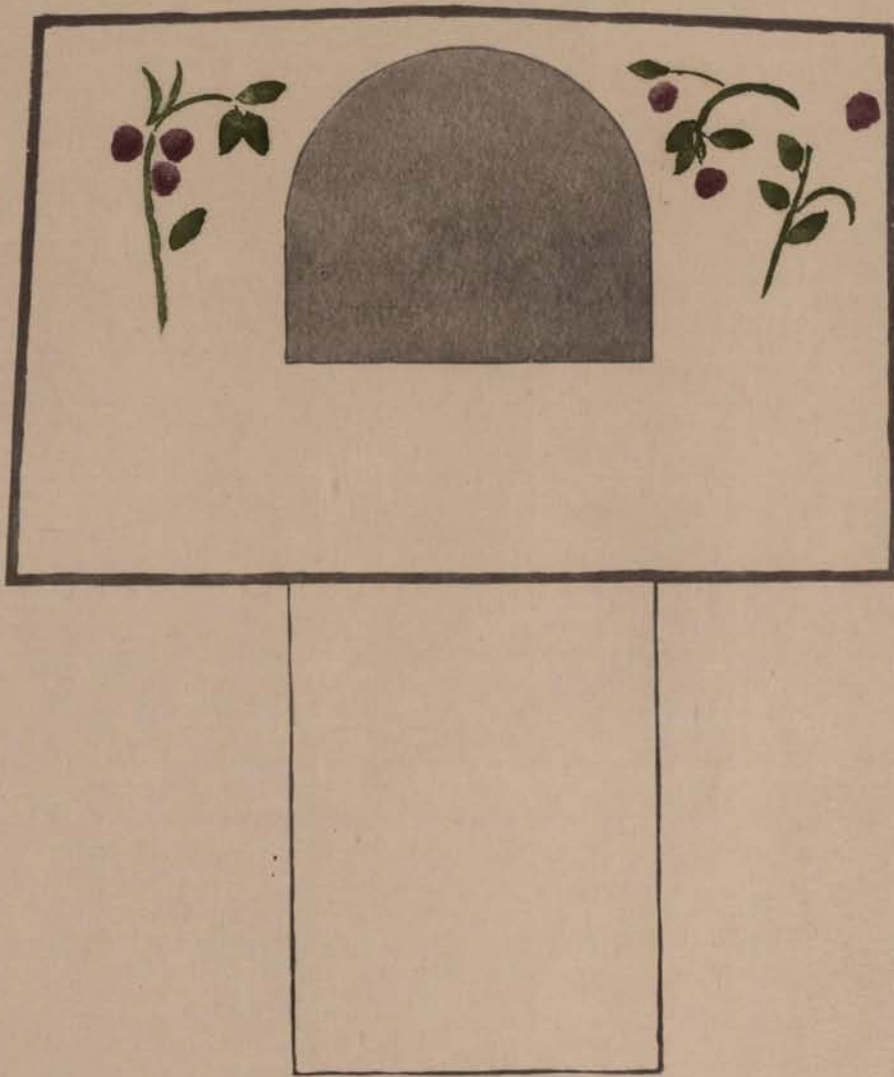
FIELD OF THE OLIVE-TREES

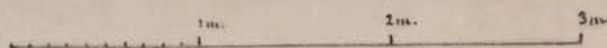
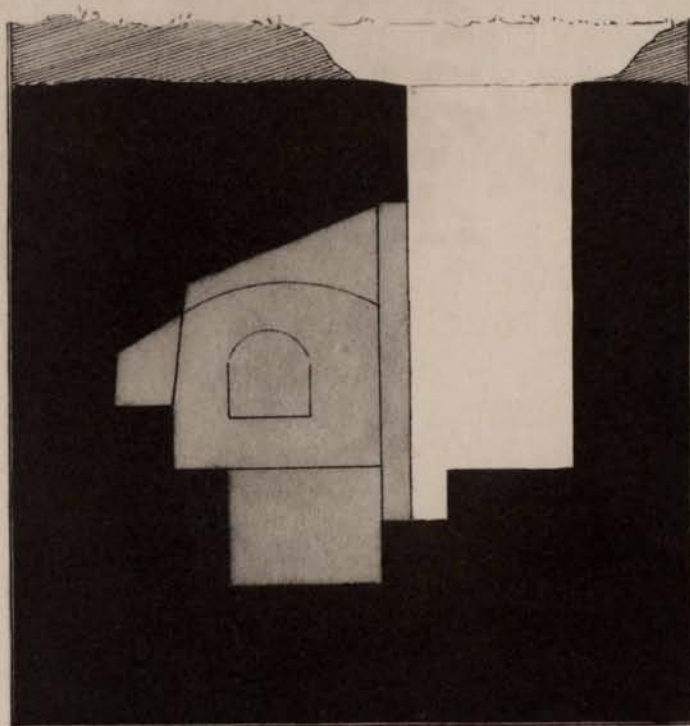
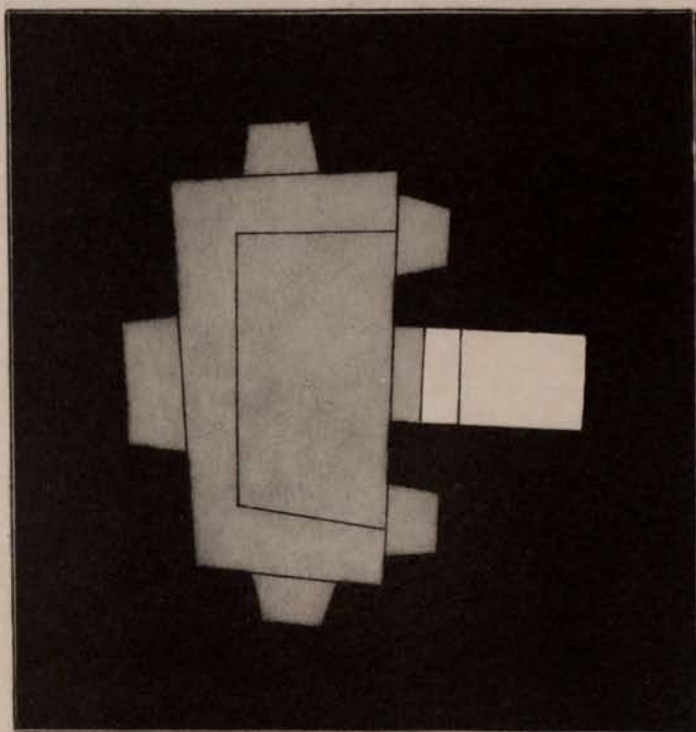
TOMB WITH THE PLUMS, NUMBER 184

A523, A516

The chamber has a bench and six niches. The space between the niches is decorated with a simple plum-branch bearing three violet-coloured plums. The ends of the niches are also ornamented by a branch bearing plums and a bird painted green.

Dimensions of drawings: A523, 17.8 x 15.4 cm.; A516, 11.9 x 12.1 cm.





XLVII

FIELD OF THE OLIVE-TREES

TOMB WITH THE GLASS HORN, NUMBER 421

A376

Plan.—This tomb is entered by a quadrangular well which is only 2.35 metres in depth. The chamber of an irregular shape has a bench and five niches.

Cross section. Scale: 0.025 to 1.00 metre.

Dimensions of original drawing: 23.3 x 12.8 cm.

XLVIII

FIELD OF THE OLIVE-TREES

TOMB WITH THE GLASS HORN, NUMBER 421

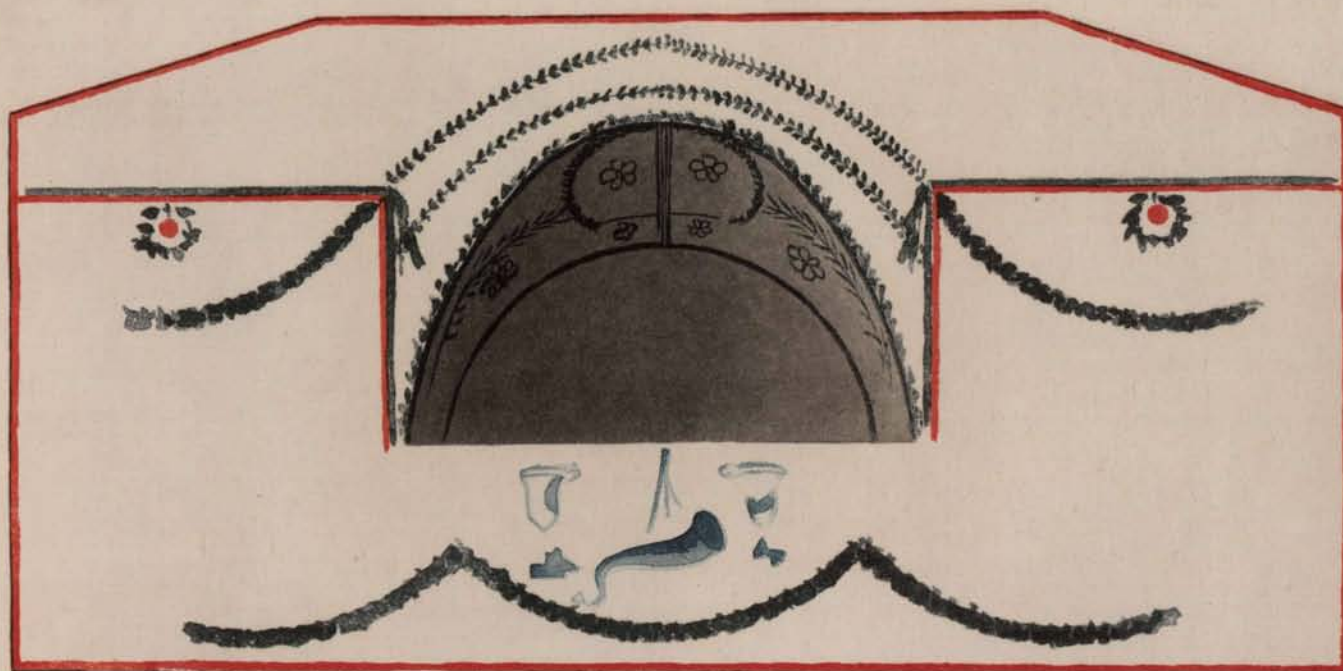
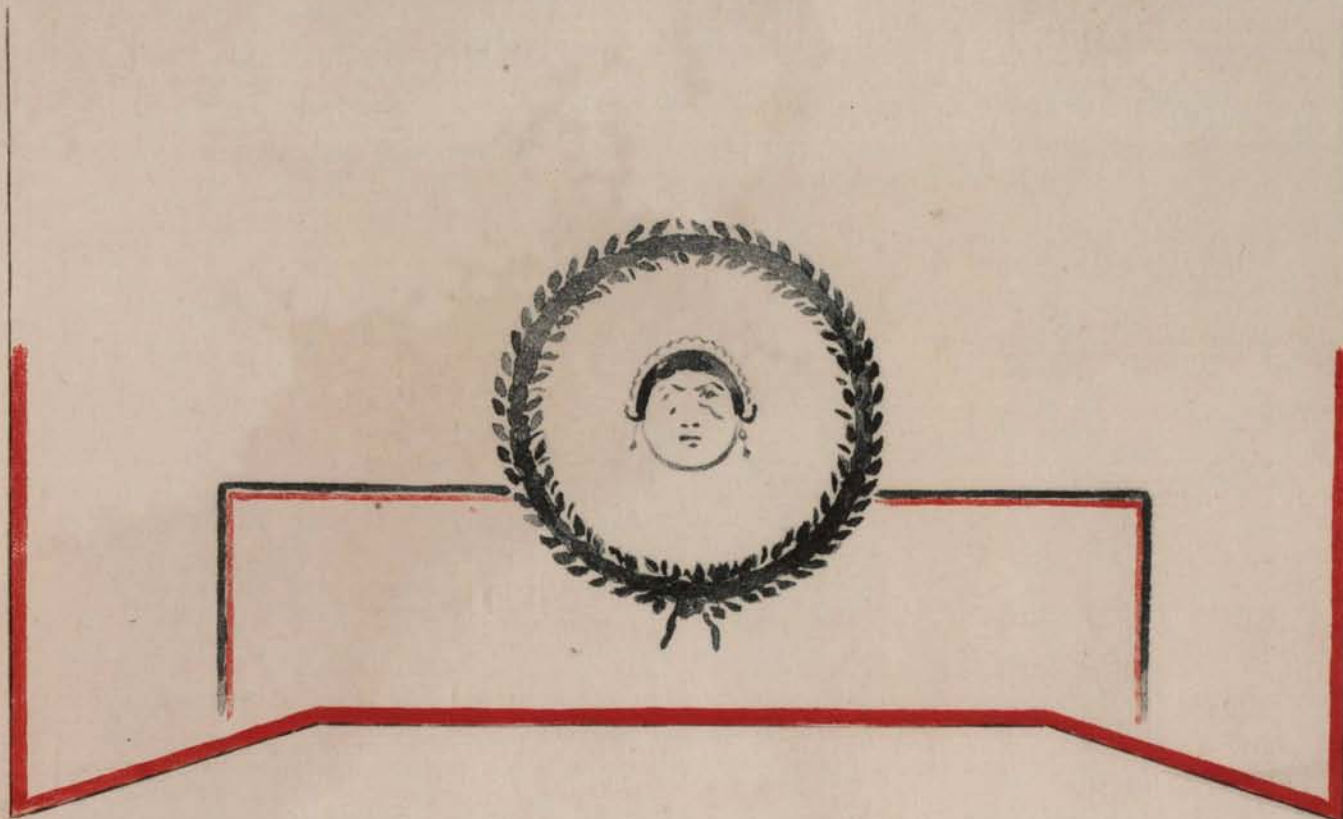
A528, A530

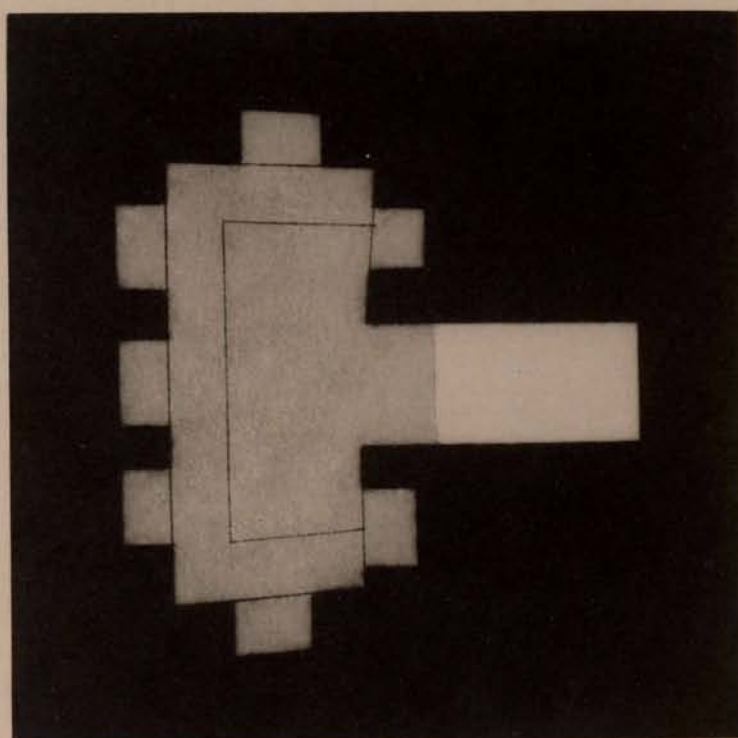
The wall at the end and the principal niche are decorated with green and red bands, with flowers, with palms, and with green festoons. Under the niche is painted a drinking-horn hung between two upright cups. The light blue tone of these objects would indicate that they were of glass. On the ceiling is a female mask, with a diadem and pendant earrings, in the centre of a large wreath of foliage.

Ceiling painting.

Decoration of the principal niche.

Dimensions of drawings: A528, 14.5 x 22.5 cm.; A530, 11.8 x 22.5 cm.





XLIX

SIMON'S FIELD

TOMB WITH CONE-SCALES, NUMBER 144

A 377

It is not always easy to explain the names given by workmen to the tombs at the time of discovery. The scales in question are probably those of a pine-cone, the most widely known motive of funerary decoration. The pine is, with the cypress, the tree of death above all others, because, when once cut down, it grows no more. It is, as has already been remarked, the emblem of death.

Plan.—An entrance-well three metres in depth, a massive bench, and seven niches. The chamber, which must have been violated long since, lacked its urns and stone coffins of which several fragments were found on the outside. Scale: 0.025 to 1.00 metre.

Dimensions of original drawing: 10.8 x 10.5 cm.

L

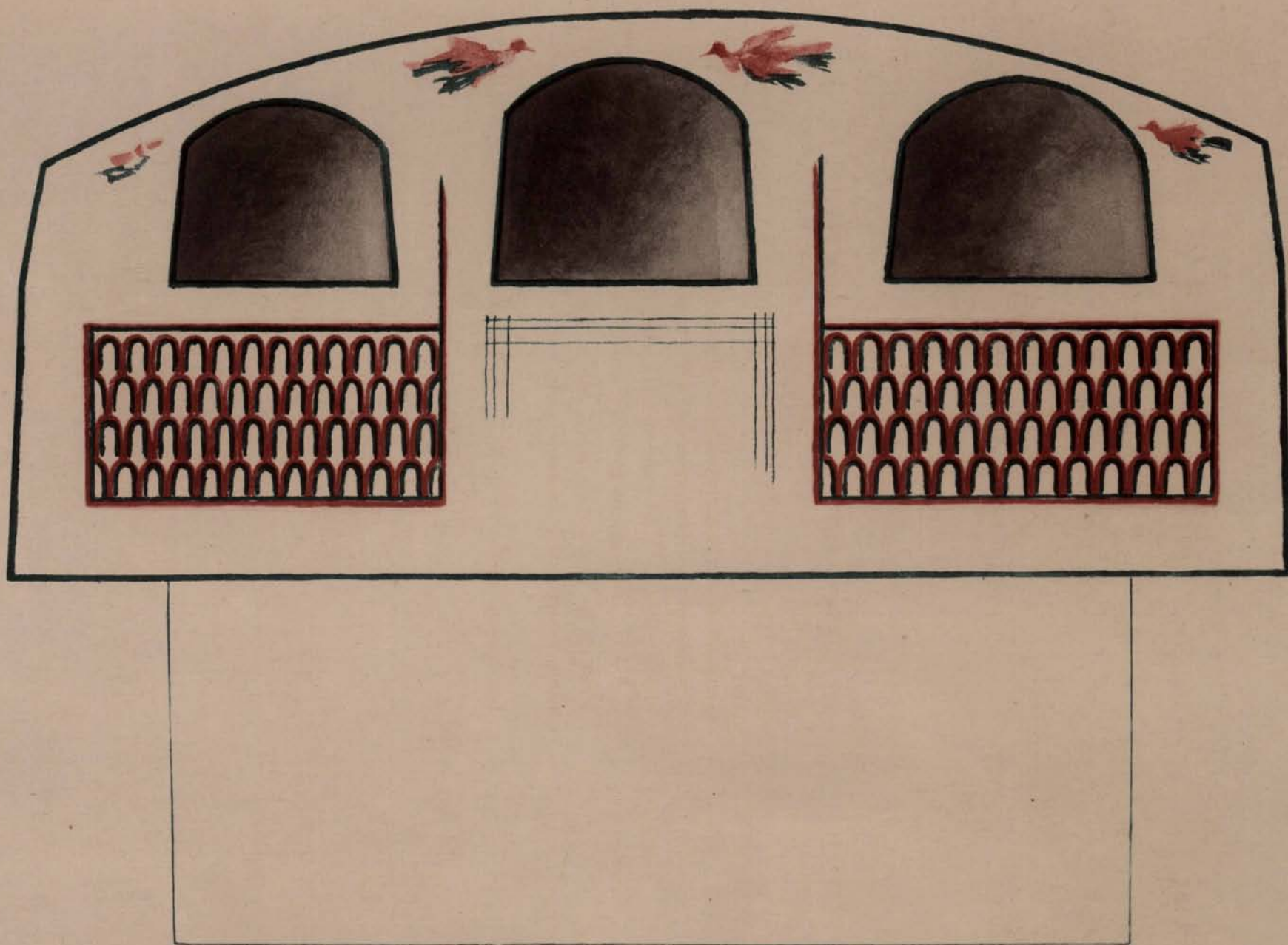
SIMON'S FIELD

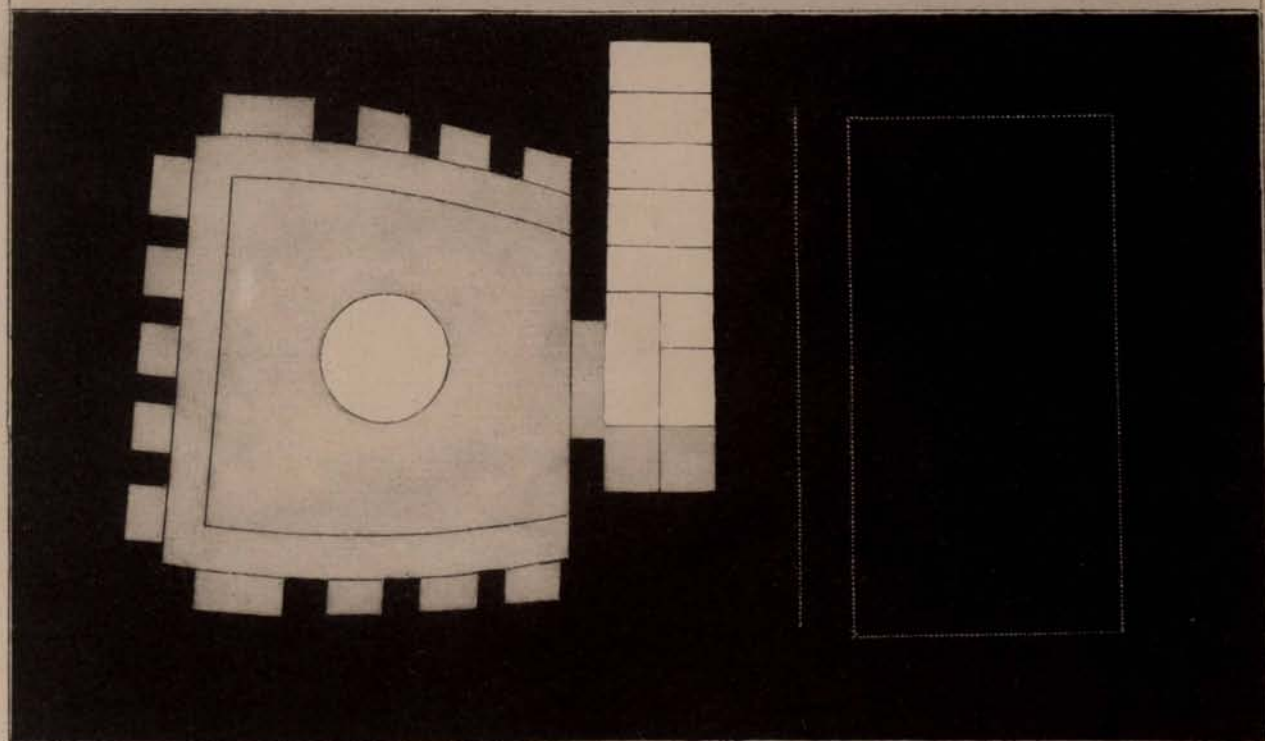
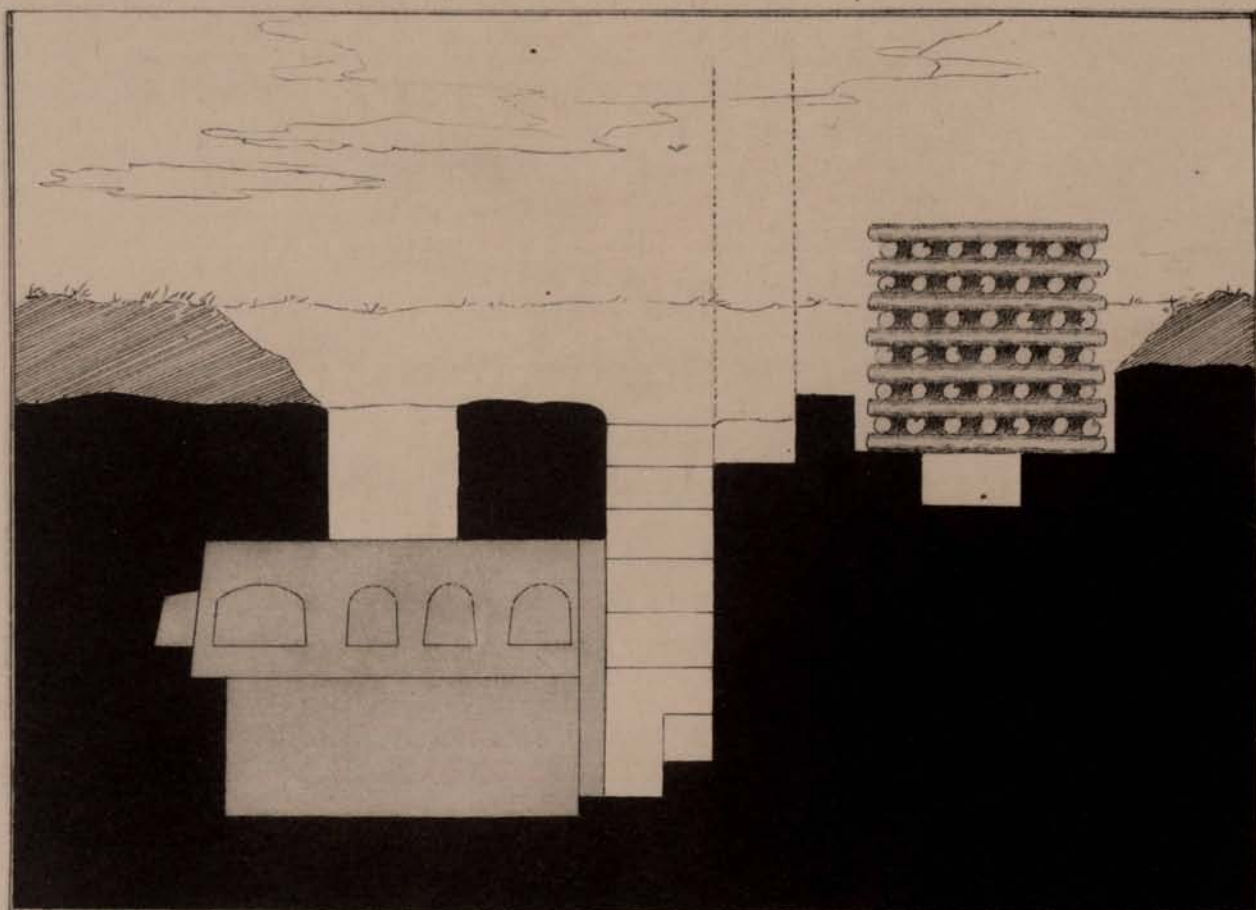
TOMB WITH CONE-SCALES, NUMBER 144

A525

Decoration of the three niches at the end.—This decoration in red and dark green under the three niches at the end is unusual. Under the middle niche, a frame of three fine green lines seems to have been intended for an inscription. Above the niches, under the ceiling of the vault, fly four vari-coloured birds.

Dimensions of drawing A525: 20.3 x 26.7 cm.





LI

FIELD OF THE OLIVE-TREES

TOMB WITH GARLANDS, NUMBER 178

A371

Cross section of the tomb and the ditch with pyre (*ustrinum*).—The entrance to this tomb was effected down a stairway of eight steps. The chamber has a bench and thirteen niches for urns. The opening in the vault communicated with the mausoleum outside. Of this nothing remains but a trace of the wall at the left of the stairway. Beside this wall was found the crematory ditch (*ustrinum*), hollowed in the rock. In the cross section is erected the funeral pile as it probably appeared in the ditch.

Plan of the tomb and of the crematory ditch (*ustrinum*).—The dotted lines indicate the ditch. Scale: 0.025 to 1.00 metre.

Dimensions of original drawing: 28 x 21.3 cm.

LII

FIELD OF THE OLIVE-TREES

TOMB WITH GARLANDS, NUMBER 178

A524

Decoration painted on the niches.—The wall paintings inside the tomb are in a bad state of preservation. Still may be seen, however, above the niches a series of garlands painted in a wine-coloured red and held by bows of red-brown ribbon, the ends of which hang between the niches.

Each year in February on the occasion of the festival of the dead (*Parentalia*), the funerary chamber was festooned with flowers and foliage; lamps were lighted; incense was burned; and after the victims had been sacrificed, libations of wine and milk were poured on the floor of the tomb and on the very ashes of the dead.

Bronze nails found under the niches of other tombs at Carmona confirmed this custom of hanging garlands in honour of the dead. According to Tibullus and Propertius, this floral decoration, so quickly withered, was renewed only at the end of the year.

Dimensions of drawing A524: 22.3 x 23.3 cm.



LIII

FIELD OF THE OLIVE-TREES

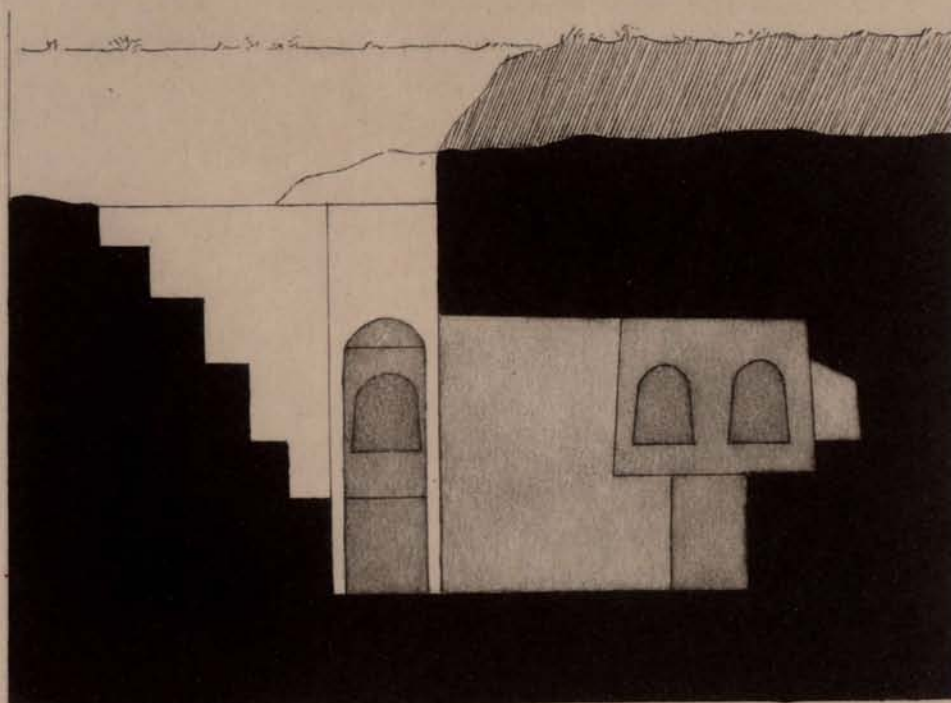
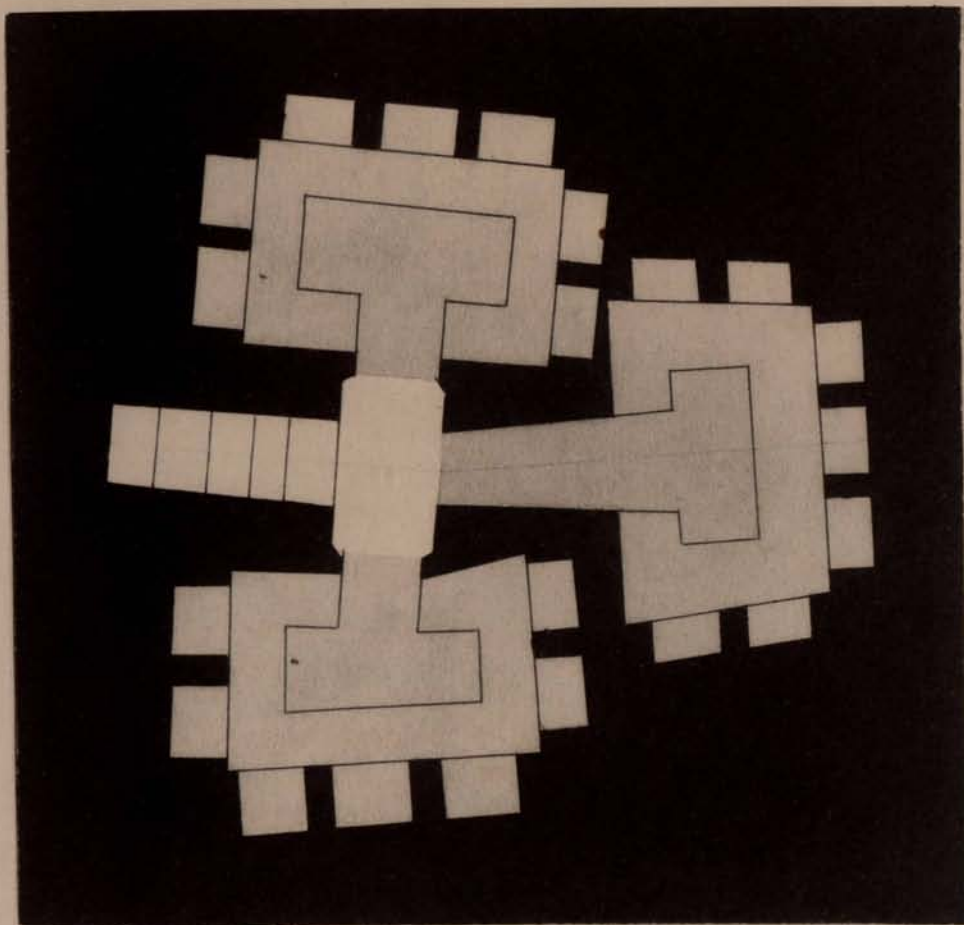
TOMB WITH THREE DOORWAYS, NUMBER 102

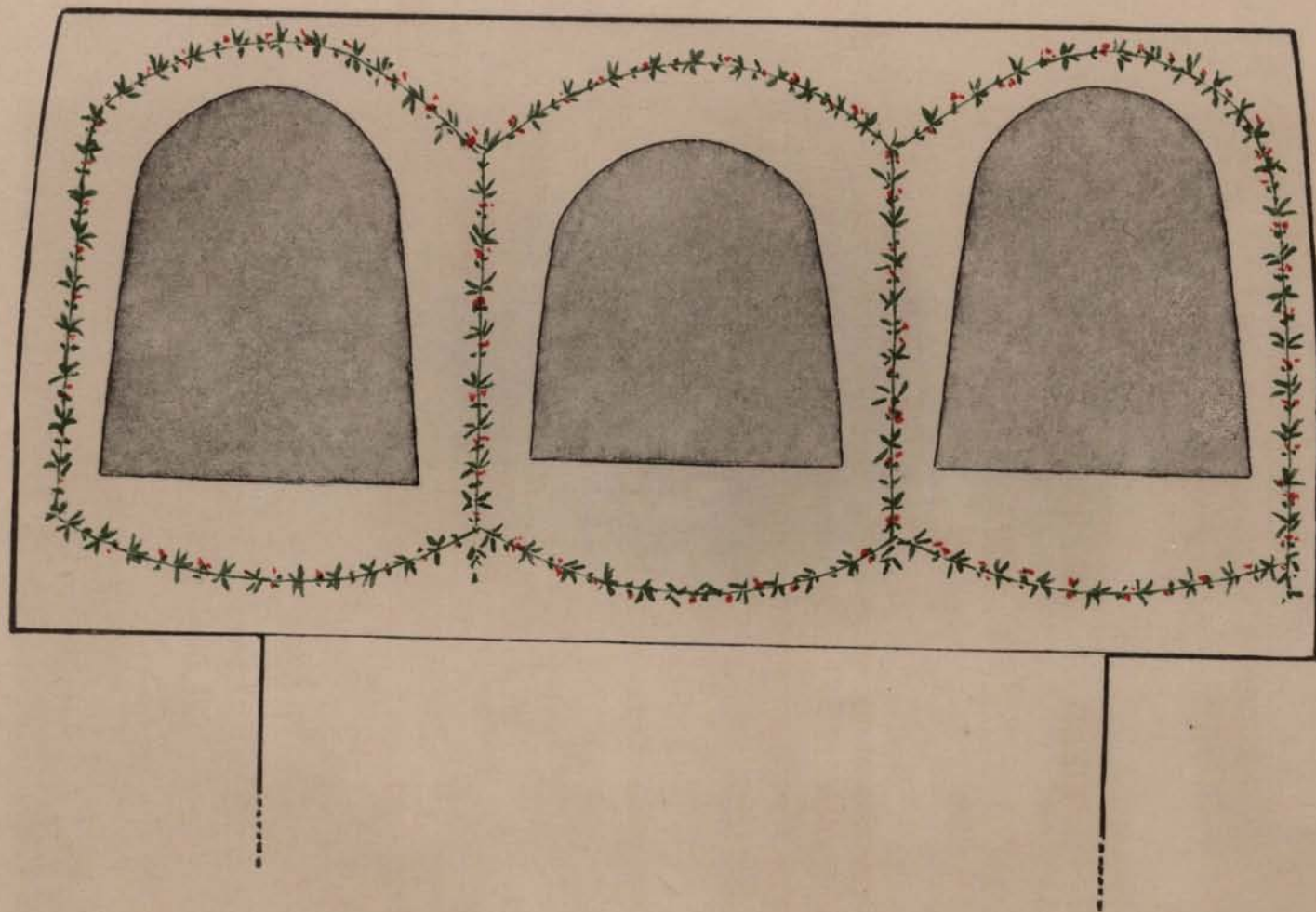
A366

Plan.—A stairway of five steps gives access to three funerary chambers, each with a bench and seven niches. The middle chamber, perhaps the oldest of the three, is in a poor state of preservation.

Cross section of the stairway and the middle chamber.
Scale: 0.0225 to 1.00 metre.

Dimensions of original drawing: 26.5 x 14.8 cm.





LIV

FIELD OF THE OLIVE-TREES

TOMB WITH THREE DOORWAYS, NUMBER 102

A529

Decoration of the niches.—The decoration of the two other chambers consists of a frame for the niches of a simple stem of green adorned with red berries.

Scale: 0.10 to 1.00 metre.

Dimensions of drawing A529: 15.7 x 27.4 cm.

LV

FIELD OF THE OLIVE-TREES
TOMB WITH THREE DOORWAYS, NUMBER 102

A518

Ceiling-painting.—Green birds, leaves, and rose-petals.
At the corners of the ceiling are seen birds with open bills
apparently singing in a shower of leaves and rose-petals.

Dimensions of drawing A518: 18.5 x 11.6 cm.



LVI

ROYAL FIELD

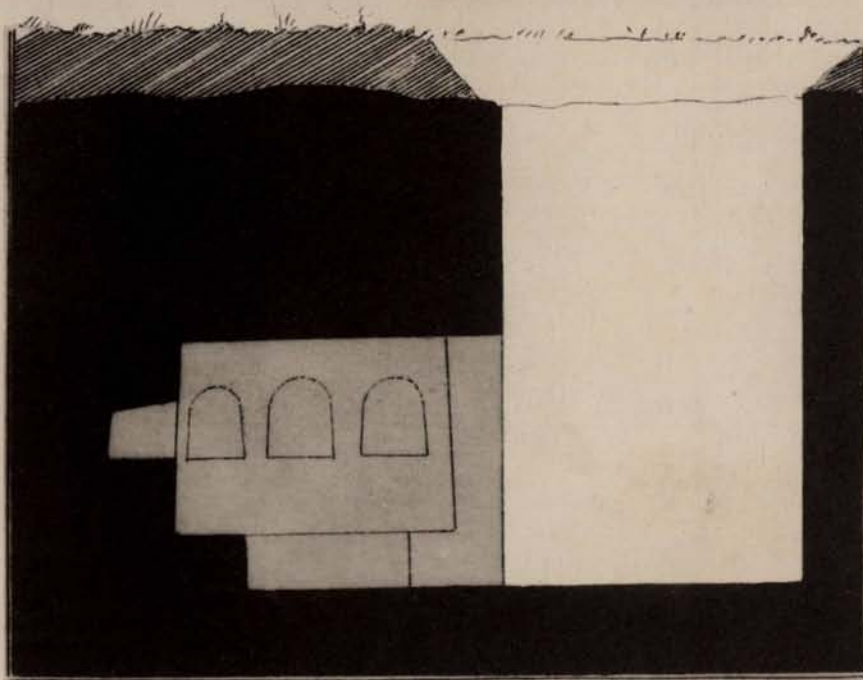
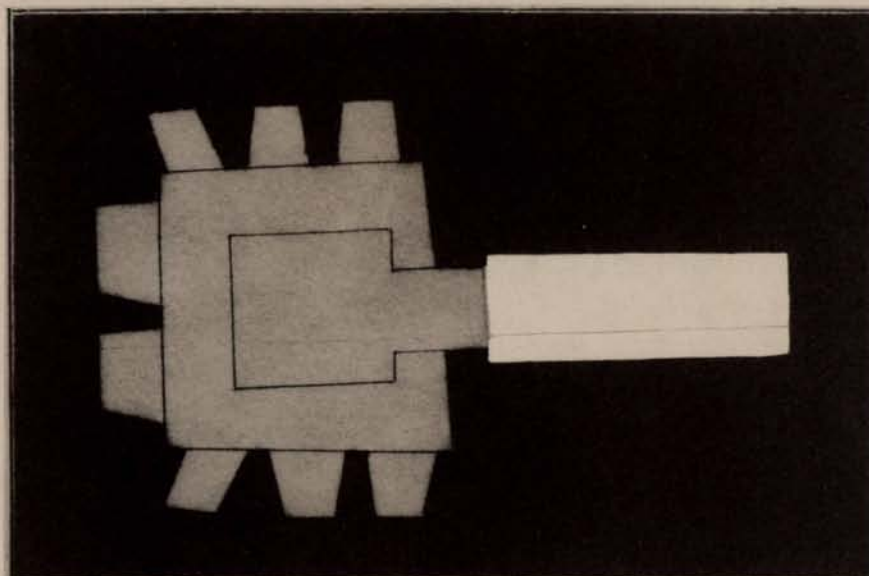
TOMB WITH THE FUNERAL BANQUET, NUMBER 230

A363

Plan.—This tomb was entered through a rectangular well three metres in depth. The chamber has a bench and eight niches. The walls and the ceiling are covered with interesting paintings.

Cross section.—Scale: 0.025 to 1.00 metre.

Dimensions of original drawing: 19.2 x 12.8 cm.



1m. 2m. 3m.



LVII

ROYAL FIELD

TOMB WITH FUNERAL BANQUET, NUMBER 230

A515

Between the bench and the niches, is a painting of a funeral banquet where seven or eight guests lie on the triclinium. One of the guests plays double flutes, two others hold drinking horns, while a fourth, his arms extended to the left, seems to invite to the feast a new guest, representing probably the deceased, who advances with a thyrsus over his shoulder and a wreath in his right hand. On the other side, balancing this figure, is a slave bearing an offering of two plates of figs. The same scene is repeated on the lateral walls, with the difference that at each side of the central group are lighted tripods and servants.

Dimensions: 1.50 x 0.40 metres. Reproduced in Paris, Pierre. *Promenades archéologiques en Espagne*. Paris, 1910. plate 29; Rada y Delgado, J. de D. de la. *Necrópolis de Carmona*. Madrid, 1885. plate 3 (in colour).

Dimensions of drawing A515: 9.2 x 32.5 cm.

LVIII

ROYAL FIELD

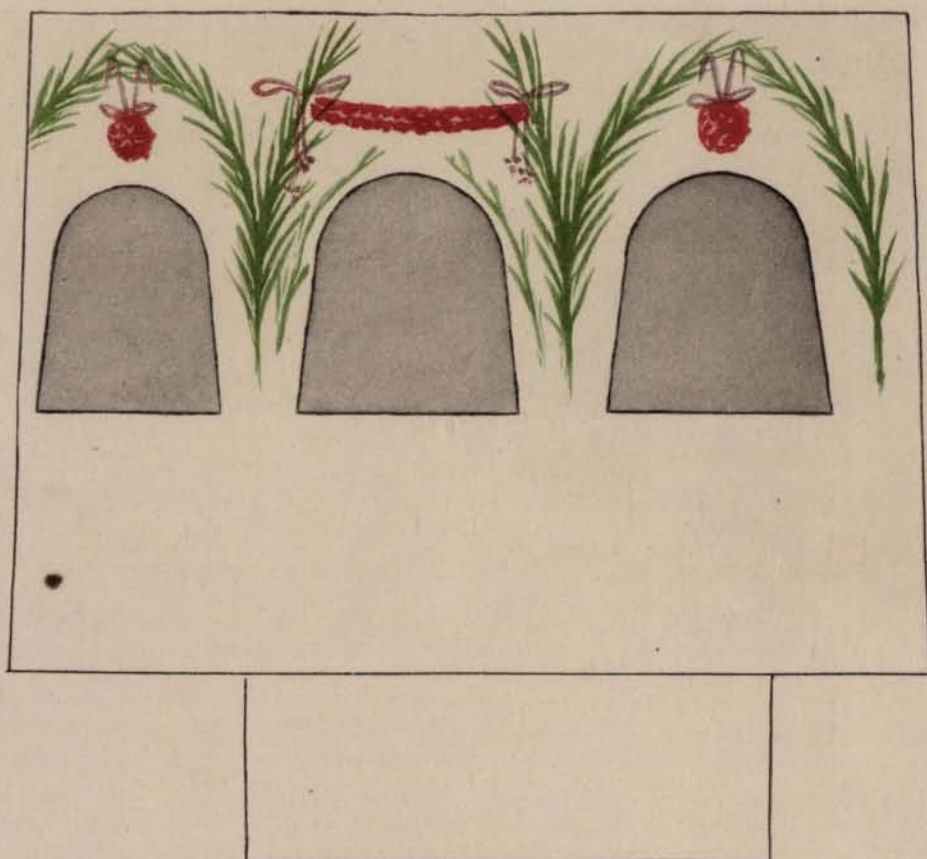
TOMB WITH FUNERAL BANQUET, NUMBER 230

A519, A531

Decoration of the niches.—In the space between the niches are palms of a crude green from which hang garlands and balls of red flowers.

Ceiling painting.—A shower of roses. The ceiling is decorated with roses with green stems and with petals which seem to fall from the sky. This rain of roses reminds us of the famous banquet of Heliogabalus when the guests died from suffocation, buried beneath an avalanche of roses. According to Propertius (13), it would seem that towards the end of a repast flowers were sometimes strewn upon the heads of the host and his guests.

Dimensions of drawings: A519, 11.2 x 12.1 cm.; A531, 14.5 x 15.7 cm.



LIX

SIMON'S FIELD

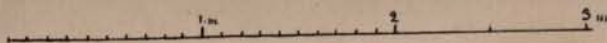
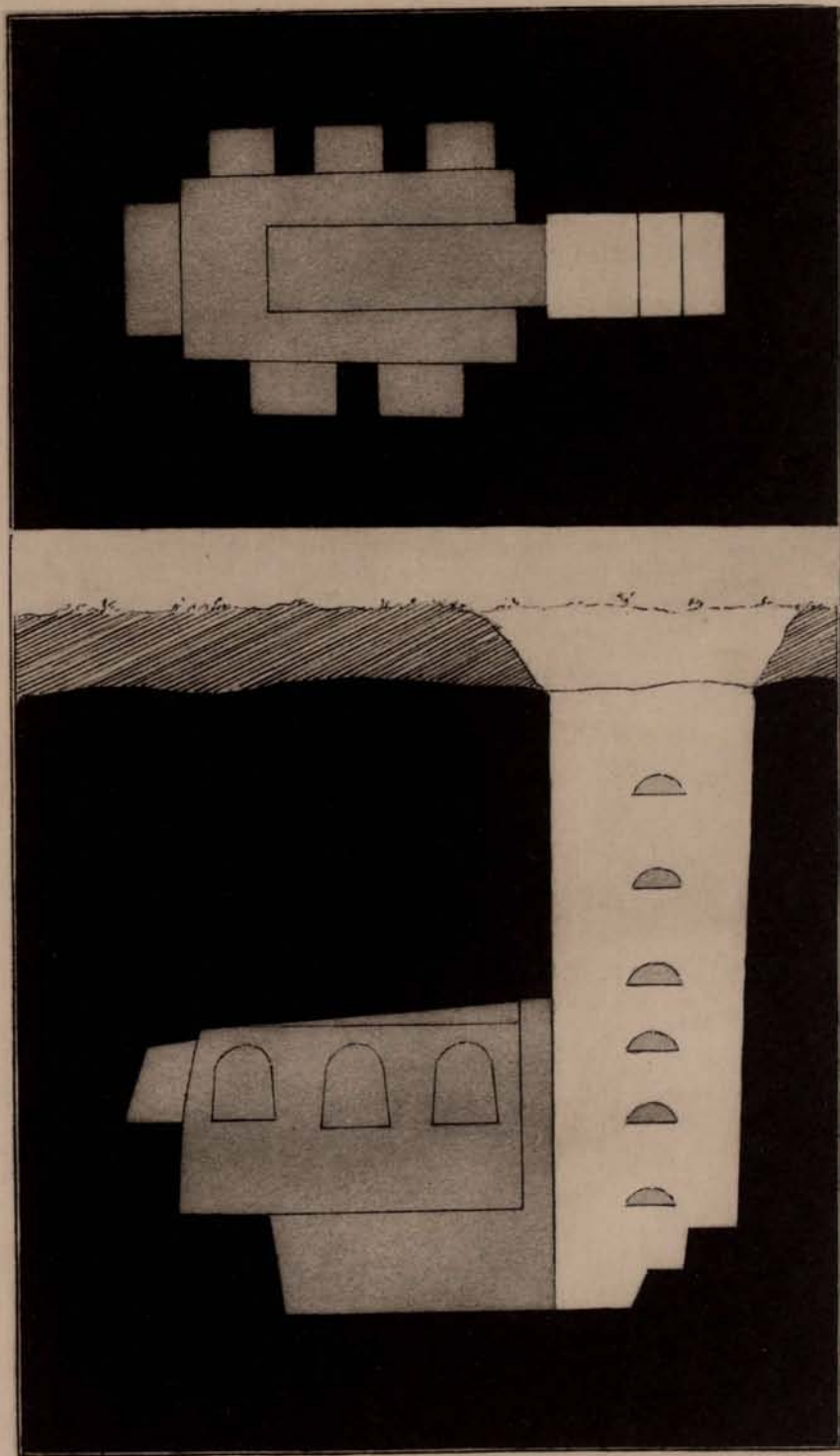
TOMB OF TITUS URIUS, NUMBER 68

A397

Plan.—The well giving access to this tomb has a series of holes cut in the walls for footholds to aid descent. The chamber, which has a bench and six niches, is especially remarkable for the good condition of its paintings. The discovery of this interesting hypogeum dates from April 2nd, 1887.

Cross section. Scale: 0.025 to 1.00 metre.

Dimensions of original drawing: 20 x 11.4 cm.





T.V.R.



TITVRIA T. SERM ANX

LX

SIMON'S FIELD

TOMB OF TITUS URIUS, NUMBER 68

A521, A398, A347, A348

Decoration of the niches.—Under the principal niche, in the wall opposite the entrance is seen incised in the mortar, the inscription T.VR, that is, Titus Urius. This was probably the name of the owner of the tomb. Another inscription under the first niche to the right indicates that this niche should have contained the urn of a small slave of T. Urius, aged ten years, called, after her master, Titinia Uria.

Detail of decoration between niches.

Dimensions of drawing A521: 16 x 9 cm.

Inscriptions and decorations.

Dimensions of drawing A398: 15.5 x 23.1 cm.

Inscription under the principal niche at the end.

Dimensions of drawing A347: 4.9 x 12.4 cm.

Inscription under one of the niches at the right.

Dimensions of drawing A348: 7.4 x 47.2 cm.

LXI

SIMON'S FIELD

TOMB OF TITUS URIUS, NUMBER 68

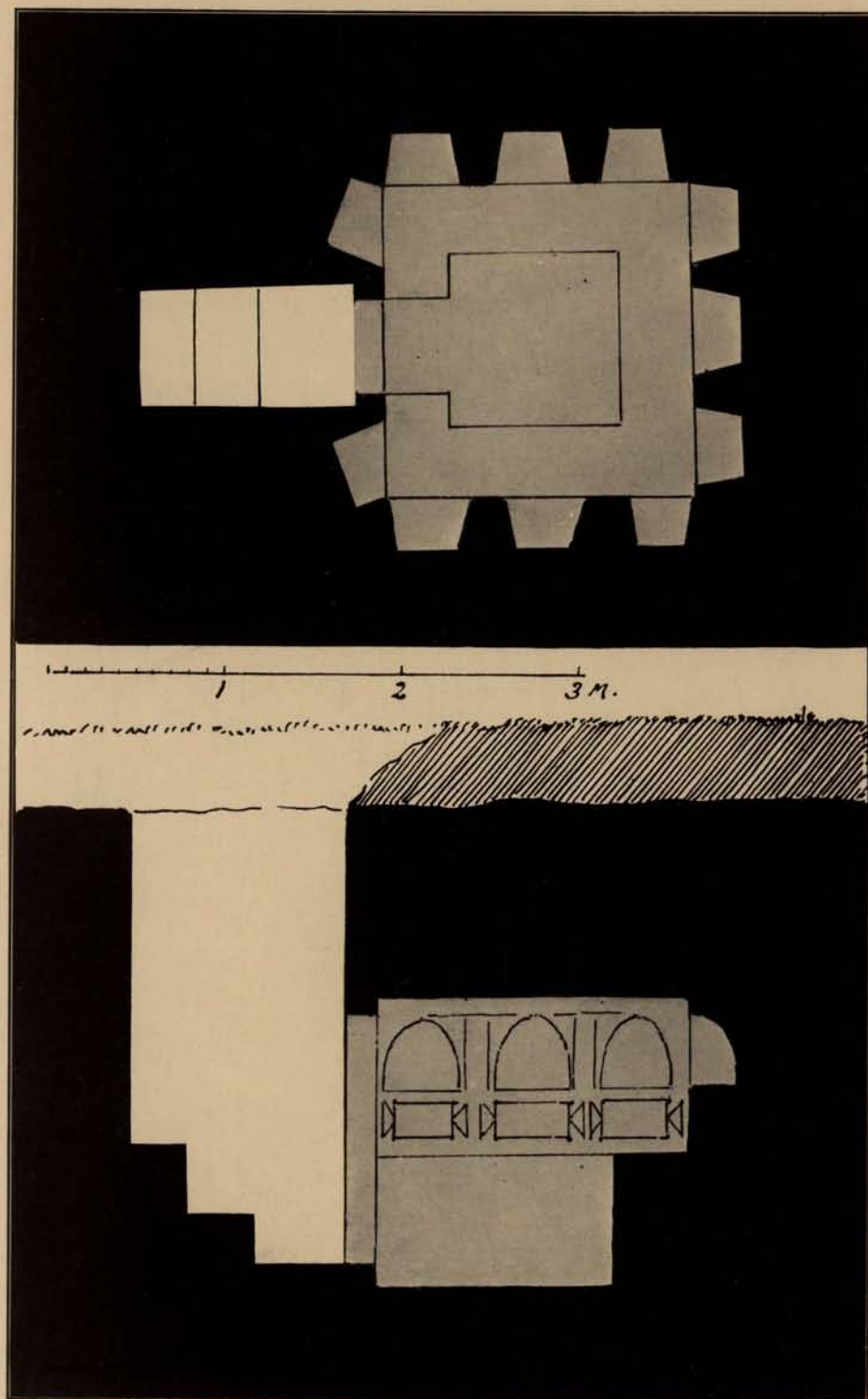
A526

Ceiling-painting.—Apples within wreaths of green suspended by ribbons, Medusa's head, banners, vari-coloured birds with spread wings, as well as motives well known in classical decoration, are depicted here.

Dimensions: 1.75 x 1.00 metres.

Dimensions of drawing A526: 47 x 28 cm.





LXII

SIMON'S FIELD

TOMB OF THE DOVE, NUMBER 51

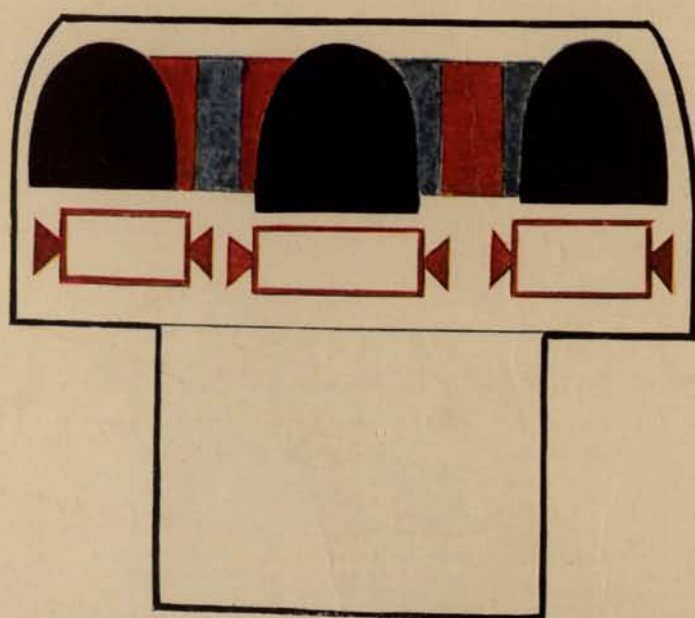
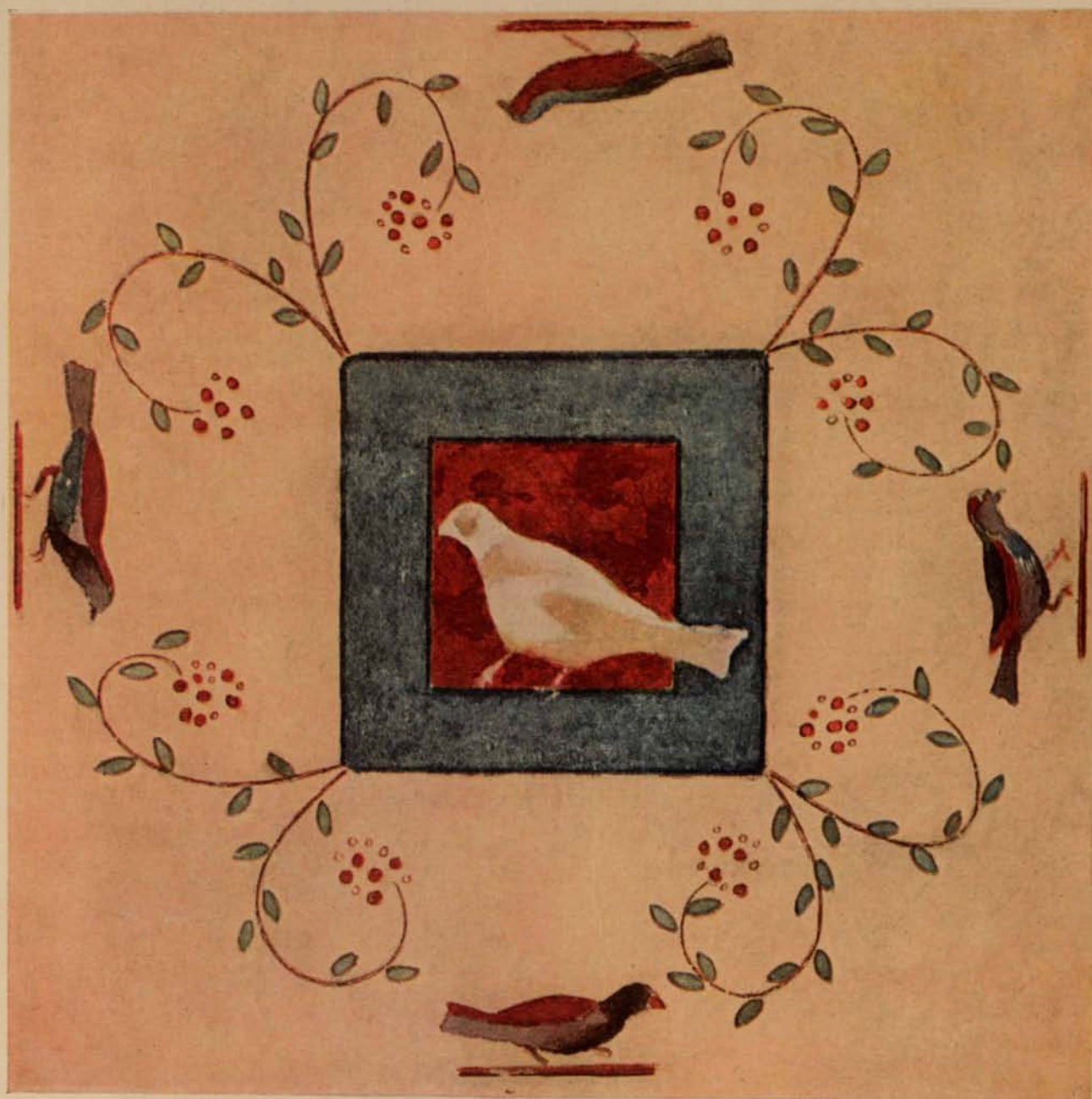
A2171

Plan.—This tomb of the Dove, number 51 in the order of discovery in the Field of Simón, dates back to the first excavation in 1868 when the owner required that all openings should be filled with earth. Fifteen years later, this tomb was opened anew to permit me to make a plan and to copy the interesting vault-painting. Descent was made by a well three metres deep with two steps at the end. The chamber has eleven niches for urns, under which was a massive bench where, according to custom, were placed the offerings and memorial tokens.

Reproduced in Rada y Delgado, J. de D. de la *Necrópolis de Carmona*. Madrid, 1885. plate 4.

Cross section.

Dimensions of drawing A2171: 19.6 x 12.3 cm.



LXIII

SIMON'S FIELD

TOMB OF THE DOVE, NUMBER 51

A2172, A2173

Painting on the vault.—Let us give here Pierre Paris's description: A square, 1.70 metres on a side "is decorated with a simple, unskilled, and yet pleasing painting, in distemper, of olive branches with red berries intermingled with vari-coloured birds, and in the centre placed upon a red background framed in green, a white bird something like a dove. In the walls where there are some simulated coloured panels, are eleven niches with cartouches for inscriptions beneath. But the names of the dead hosts have disappeared, if ever they were written" (14).

Birds figure among the principal motives in grave decorations. They were the messengers of Jupiter. By their flight the future and the will of the gods could be predicted. The dove was the emblem of Mithras and of Venus Urania, celestial or pure love, about whom I have collected inscriptions and votive offerings proving the existence at Itálica of a temple to this goddess.

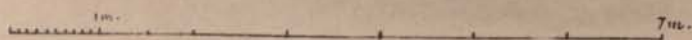
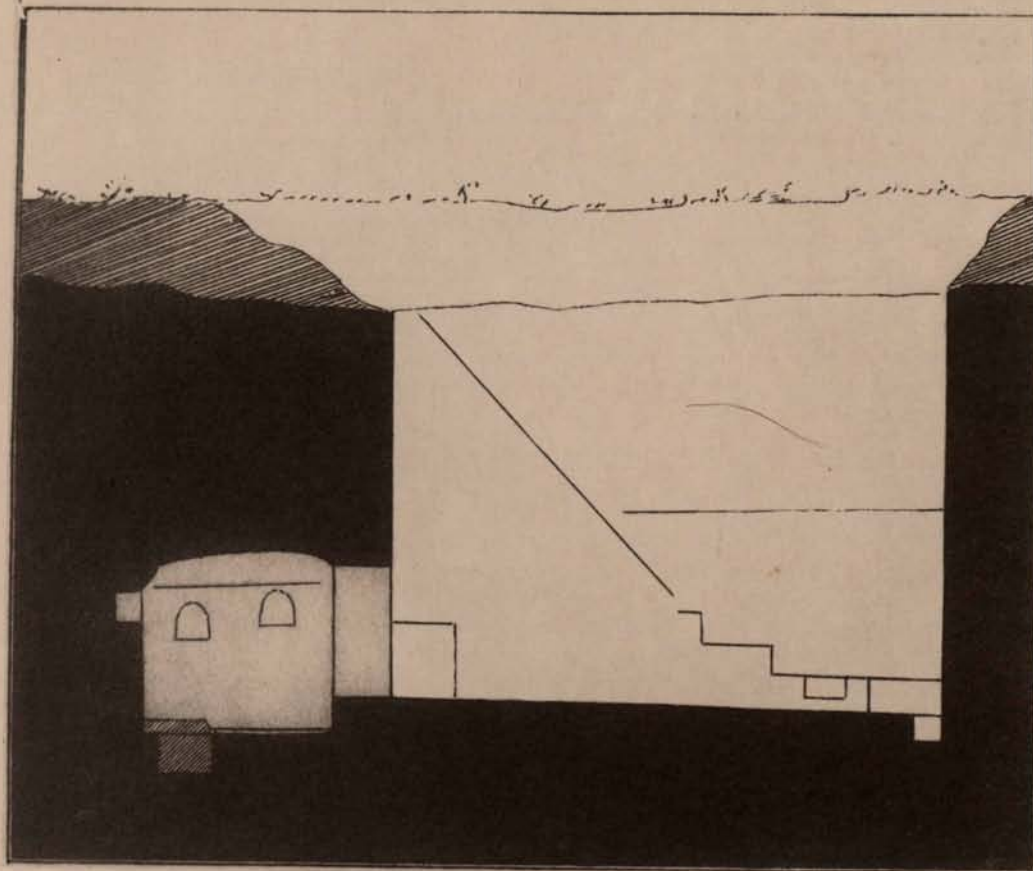
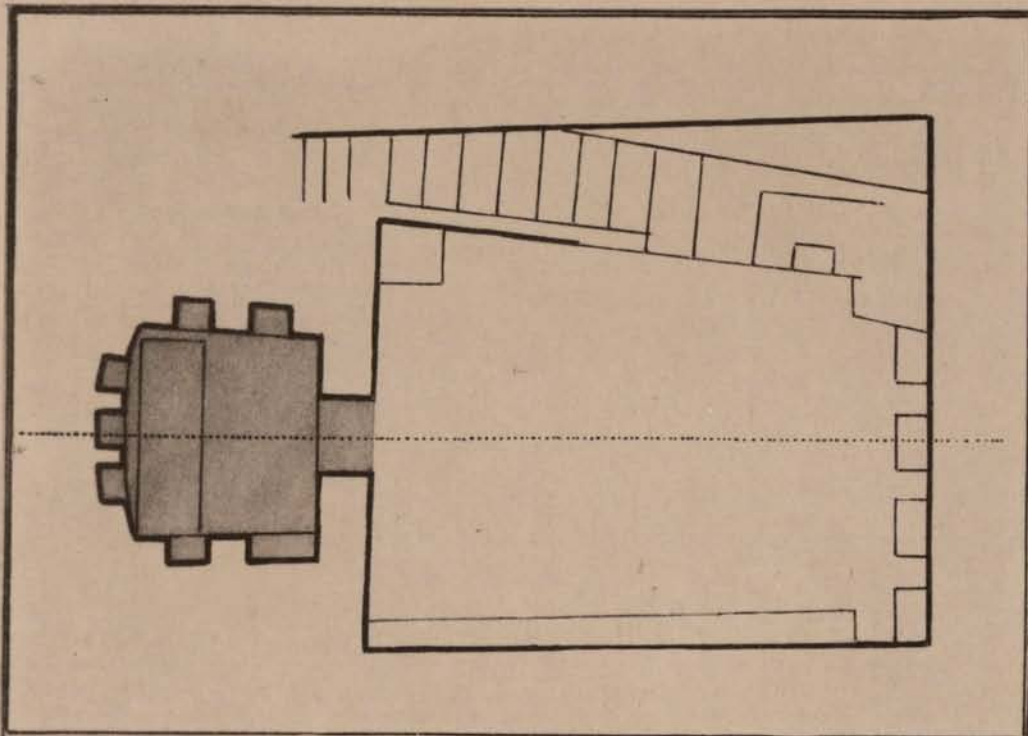
Reproduced in Paris, Pierre. *Promenades archéologiques en Espagne*. Paris, 1910. plate 29; Rada y Delgado, J. de D. de la. *Necrópolis de Carmona*. Madrid, 1885. plate 5 (in colour).



Decoration of the three niches at the end.

Reproduced in Rada y Delgado, J. de D. de la. *Necrópolis de Carmona*. Madrid, 1885. plate 4 (in colour).

Dimensions of drawings: A2172, 16.9 x 16.9 cm.;
A2173, 10.8 x 23.9 cm.



LXIV

FIELD OF THE OLIVE-TREES

TOMB OF POSTUMIUS, NUMBER 194

A393

Plan.—The large tomb of Quintus Postumius, the discovery of which dates back to the year 1883, includes a court or funerary enclosure six metres on a side hollowed in the rock to a depth of five metres. It is entered down a lateral stairway of a dozen steps. Originally, this court was surrounded by a wall of which several large hewn stones have been found on the ground. In the floor along the north wall four little rectangular graves were uncovered, each containing a small cinerary urn. In a corner was an altar, a massive stone table; against the east wall was a long ditch, cut in the rock, full of mould in which were some beautiful pieces of glass.

The burial chamber opened from the south wall. An inhumation grave hollowed in the ground of this chamber had been profaned. It had been covered over again by a masonry bench of which some portions still exist. At the bottom we found the leg-bones in place and more to the east several fragments of the skull; in the place for the feet was a vessel of brown, micaceous earthenware. It was overturned with the mouth in the ground. The shape of this burial chamber indicates clearly that it had been dug with the intention of containing this inhumation

grave. It may have been much later, when incineration had become the general rule, that the seven niches were opened in the wall for the urns which were found there. These niches probably made their appearance as the need arose; moreover, they were dug in different ways, without symmetry and at different levels. From an examination of tombs of this type, where the two funerary customs are represented, we should deduce that at a certain period many Roman families of CARMO passed from the practice of one custom to that of the other, inhumation always preceding incineration. Possibly at the time when the master was inhumed, his slaves were burned; therefore, we may presume that the four stone urns found in the courtyard contain the ashes of slaves freed by this family.

Cross section. Scale: 0.012 to 1.00 metre.

Dimensions of original drawing: 23.8 x 14.6 cm.

LXV

FIELD OF THE OLIVE-TREES

TOMB OF POSTUMIUS, NUMBER 194

A394

A white marble plaque bearing this inscription (15) was found on the ground between the door of the hypogeum and the altar.

This is not the first inscription to appear at Carmona relating to the family Postumia. In a collection of inscriptions, copied in Spain by an anonymous traveler probably before the beginning of the seventeenth century and preserved in the library at Turin, is found this other inscription which then existed at Carmona.

In Carmona villa (16)

L.SERVILIO.L.F

POLIONI IIIIVIR

M.M.BIS PRÆFECTO

C.CÆSARIS QVATVOR

VIRALI potestate

pontif

SACRVM PVBLICORVM

MVNICIPALIVM

PONT.DIVI.AVG

POSTVMIA.Q.F

PRISCA.VXOR

D

Postumia Prisca was probably the daughter of Quintus Postumius Hyginus. Her dead husband, L. Servilius Pollio, was probably twice prefect (*præfectus urbi*) of CARMO under Gaius Cæsar, otherwise known as Caligula, who was emperor only four years, from 37 to 41 (17). We then should date this tomb of Postumius back to a period anterior to Tiberius, a date which, moreover, agrees with the characters of the inscription.

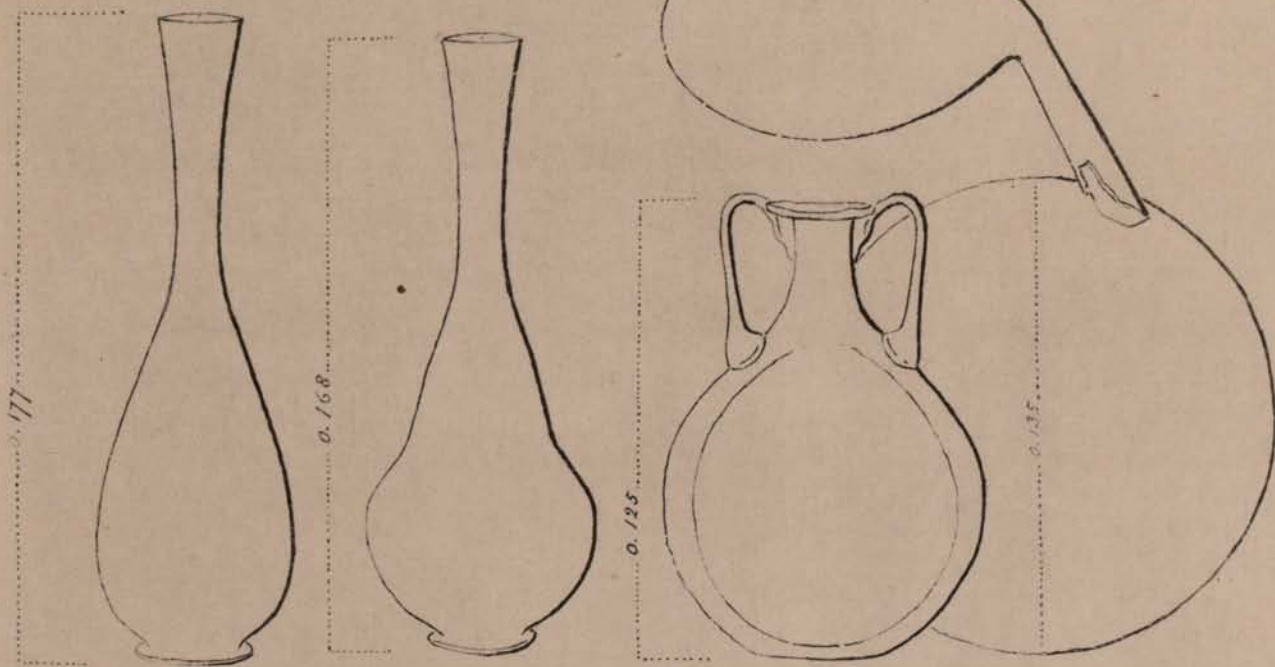
Dimensions of drawing A394: 6.5 x 10.5 cm.

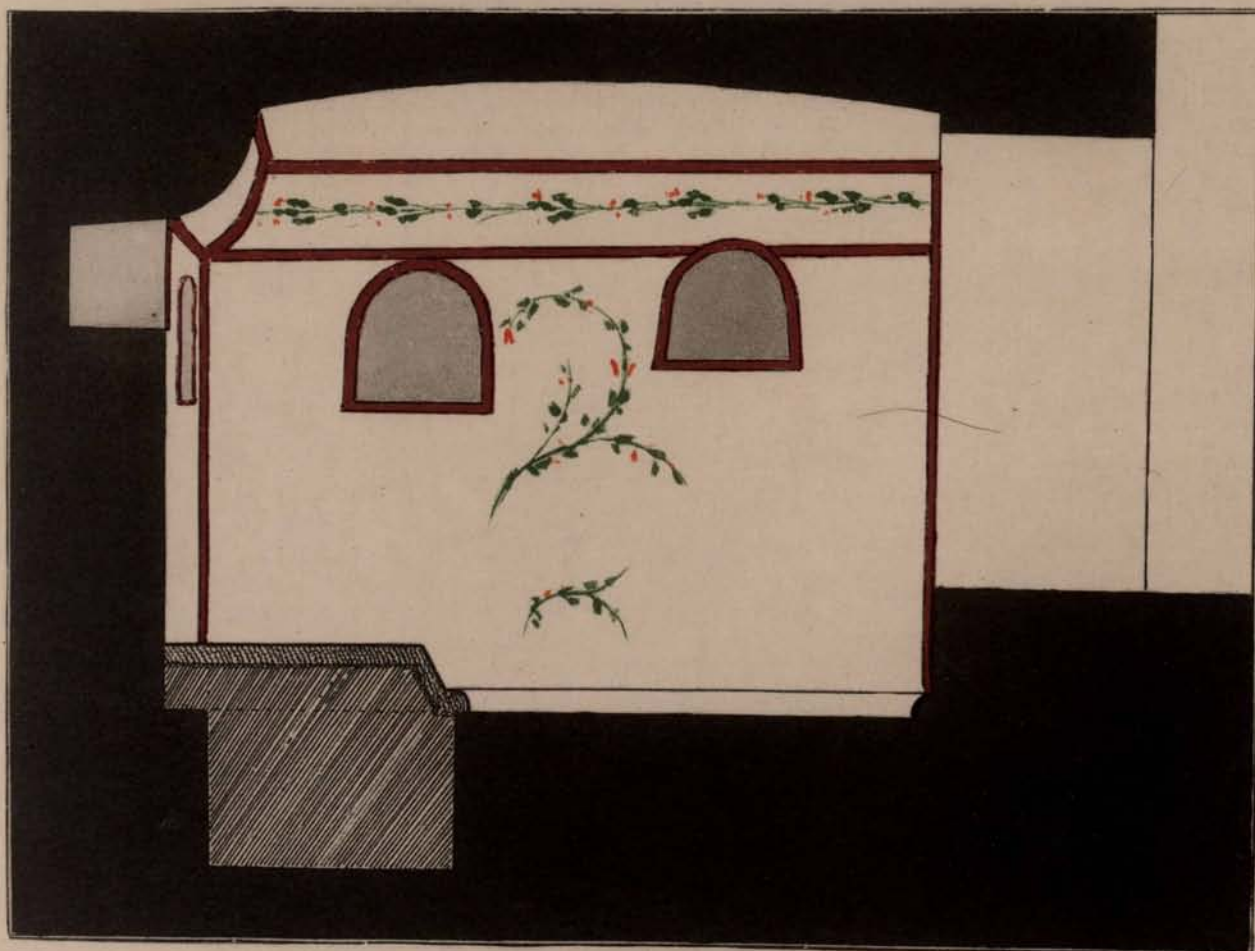
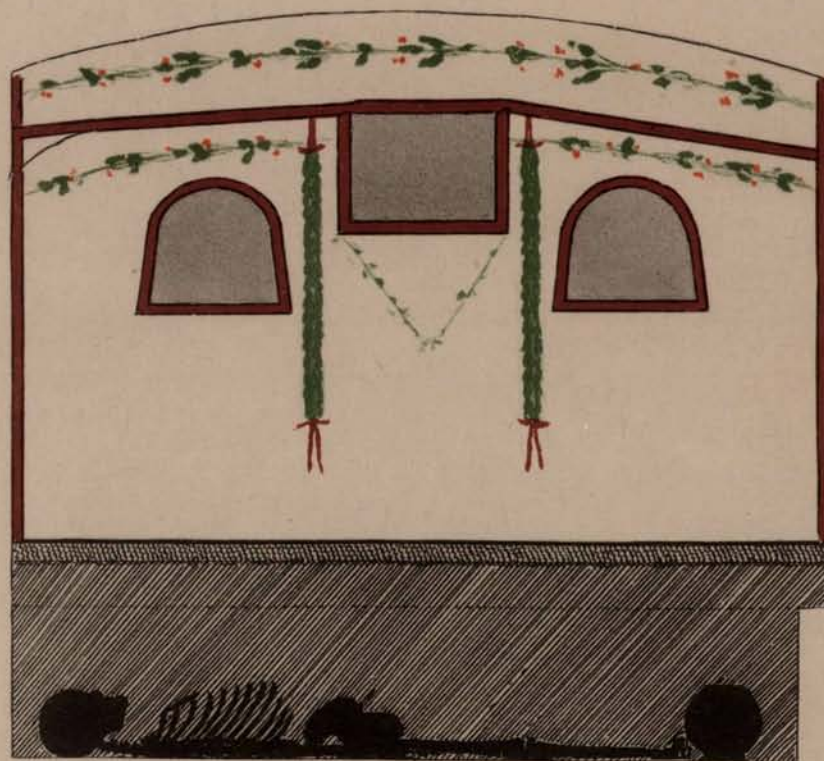
A350

Among the glass objects found in this tomb mention must be made of two vials with long necks, another in the shape of a distilling retort, a two-handled bottle with flattened body and a tray.

Dimensions of drawing A350: 13.5 x 19.5 cm.

Q·POSTVMIVS·
HYGINVS·ET·
POSTVMIA·CYPARE
V X O R





LXVI

FIELD OF THE OLIVE-TREES

TOMB OF POSTUMIUS, NUMBER 194

A520, A395

Formerly, the walls of the courtyard, the stairway, and the altar had been covered with mortar, which had been covered with paintings. Now, the mortuary chamber has only a few interesting vestiges of painted decoration; bands six centimetres wide of dark red frame the niches and the corners of the room. From each side of the principal niche at the end hang two classical ropes of foliage (*sertae*). The wall decorations, consisting of scrolls of verdure and red berries, have partially disappeared.

Decoration of the three principal niches above the grave of Quintus Postumius.

Dimensions of drawing A520: 15.4 x 16.4 cm.

Decoration of the two niches at the right of the entrance.
Scale: 0.05 to 1.00 metre.

Dimensions of drawing A395: 13.5 x 17.9 cm.

LXVII

FIELD OF THE OLIVE-TREES

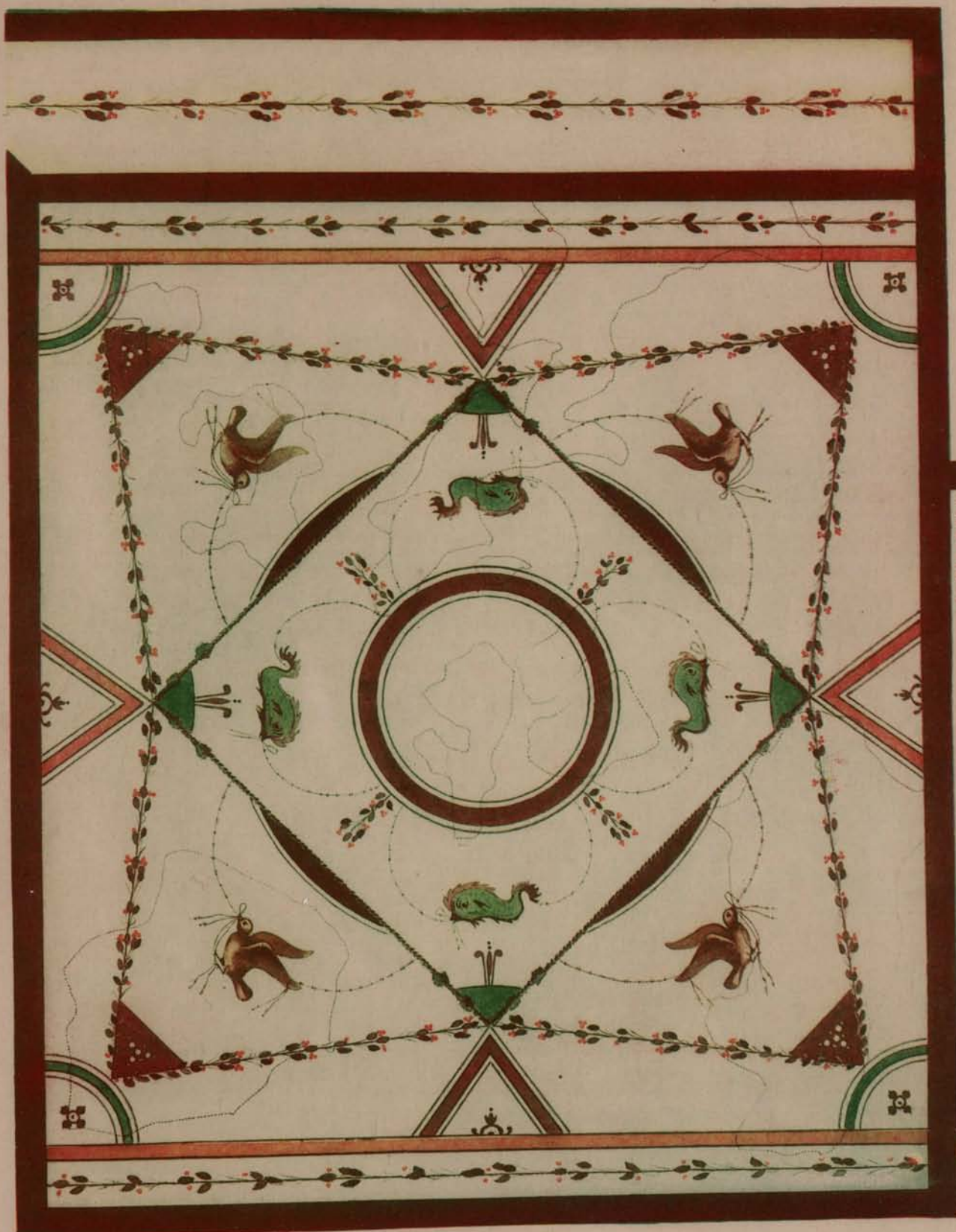
TOMB OF POSTUMIUS, NUMBER 194

A527

Vault-painting of birds and dolphins.—The ceiling shows a fine composition of foliage, birds, and dolphins in the manner of the Pompeian mural decorations. Within the central circle there was probably a bird with spread wings. A signature may be deciphered under the band which frames the ceiling, at the left of the entrance, the name of the painter-slave, C. Silvanus.

Scale: 0.076 to 1.00 metre.

Dimensions of drawing A527: 40.4 x 47.4 cm.



COSIVANI

V

VARIOUS OBJECTS IN THE
MUSEUM OF THE ROMAN NECROPOLIS
AT CARMONA

LXVIII

INSTRUMENTS

A352

These instruments, reading from left to right, number 1 to 12 on the top row, 13 to 18 on the lower row, and 19 to 21 on the horizontal row.

Styli for writing. The flat end served to efface the writing by smoothing out the wax.

Of bronze, 9 and 11.

Of iron, 15, 16 and 17.

Of silver, 18.

Of ivory, 19 and 21.

Bronze bodkins, 5 (?), 10.

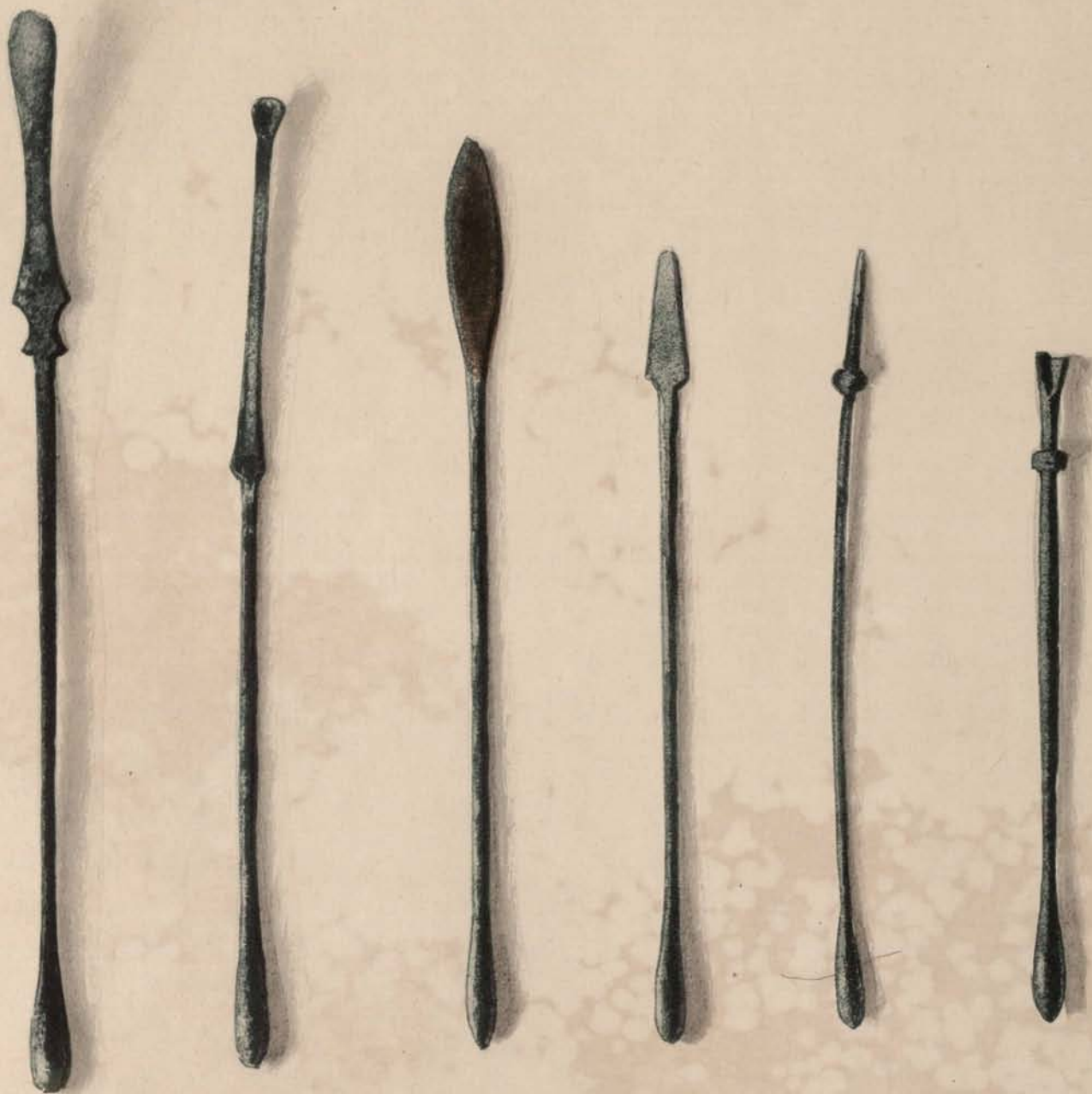
Ivory pin 20.

Bronze spatulas, 1, 3, 4 and 12.

Bronze ear-picks 2, 6 (?), 7 and 8.

Bronze scalpels (?), 13 and 14.

Dimensions of drawing A352: 27.4 x 43 cm.





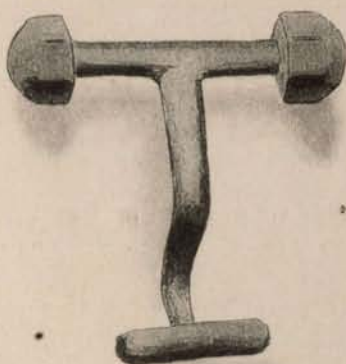
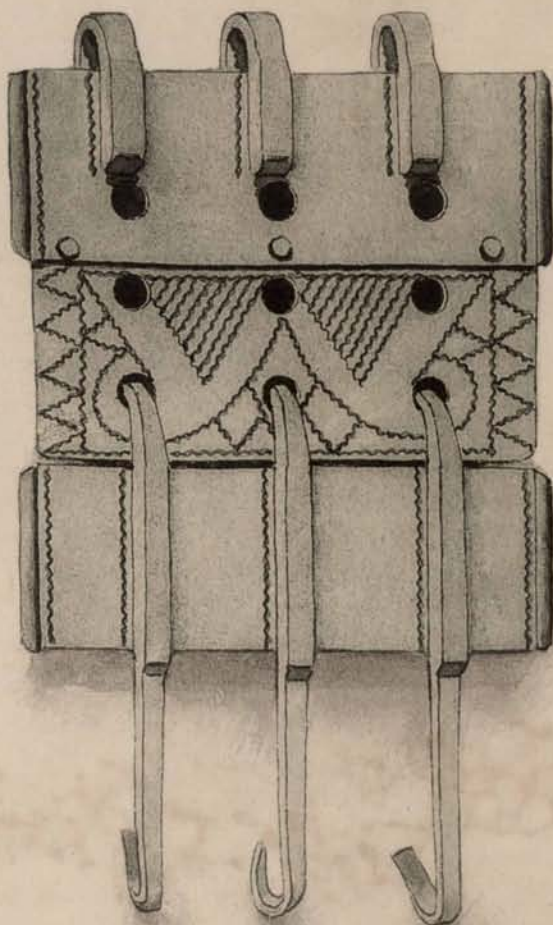
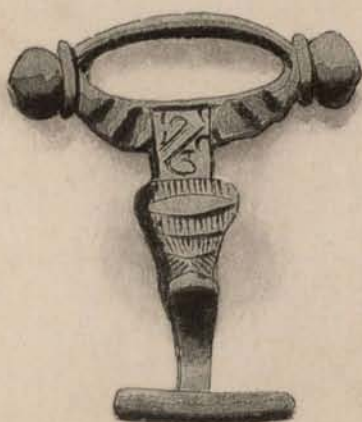
LXIX

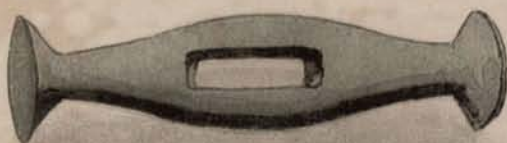
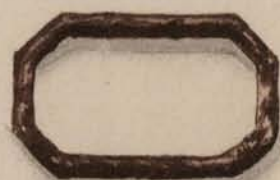
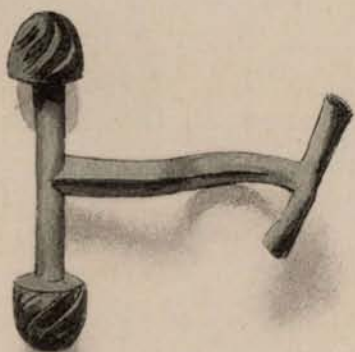
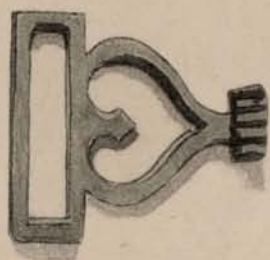
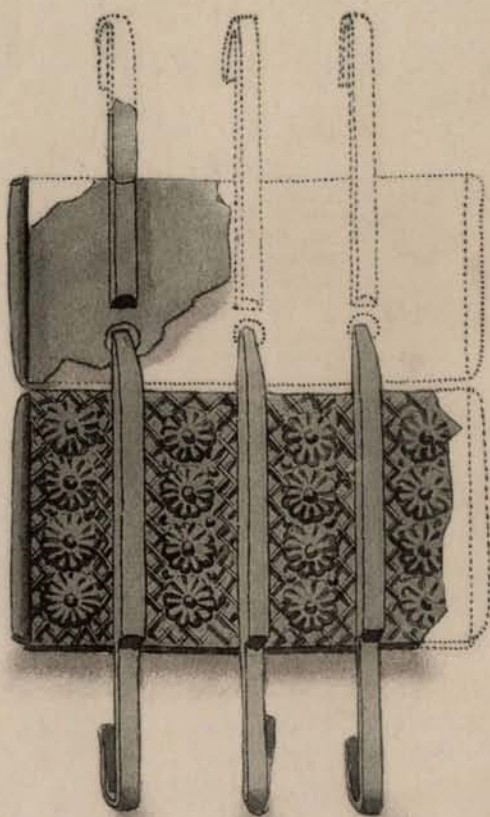
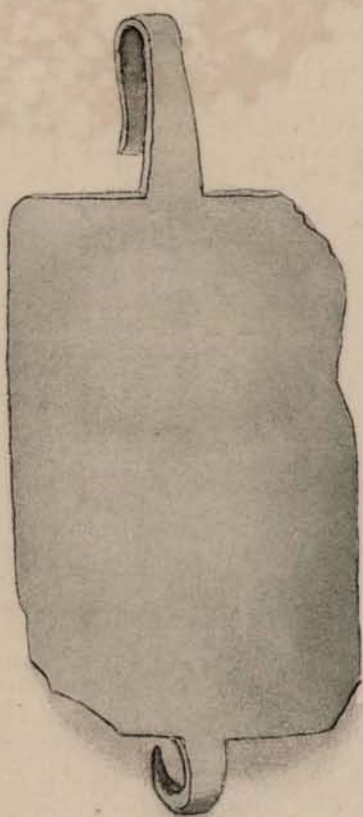
PLATES AND CLASPS

A354

Plates and clasps for sword-belts in bronze and iron. The three bronze plates came from protohistoric graves which were found among Roman tombs. Similar plates have been found in great numbers at La Cruz del Negro, one kilometre to the north of Carmona, the site of a crematory necropolis of the first iron age dating back to the sixth century B. C.

Dimensions of drawing A354: 30.4 x 37.9 cm.





LXX

LOCK AND KEYS, HASPS

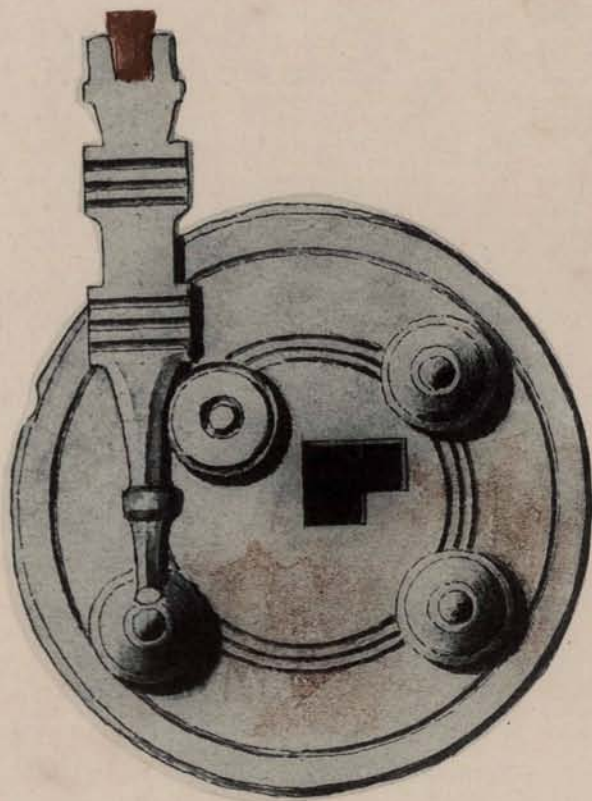
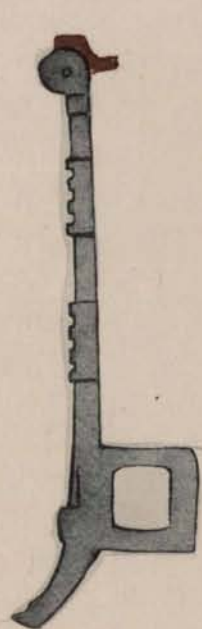
A351

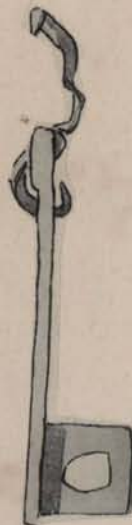
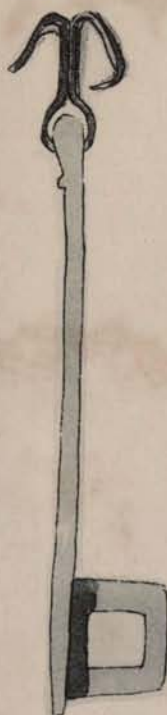
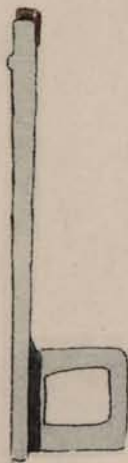
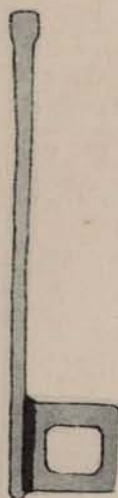
Lock with hasp of a fine bronze plate together with its iron key.

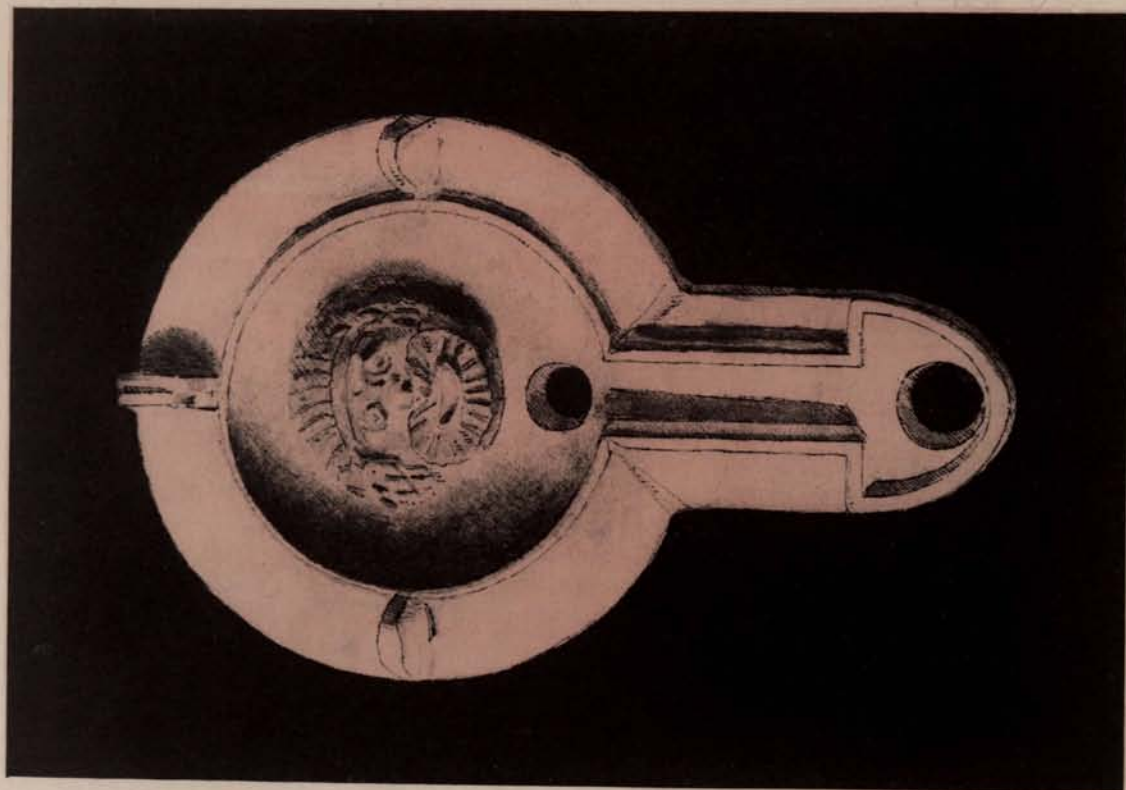
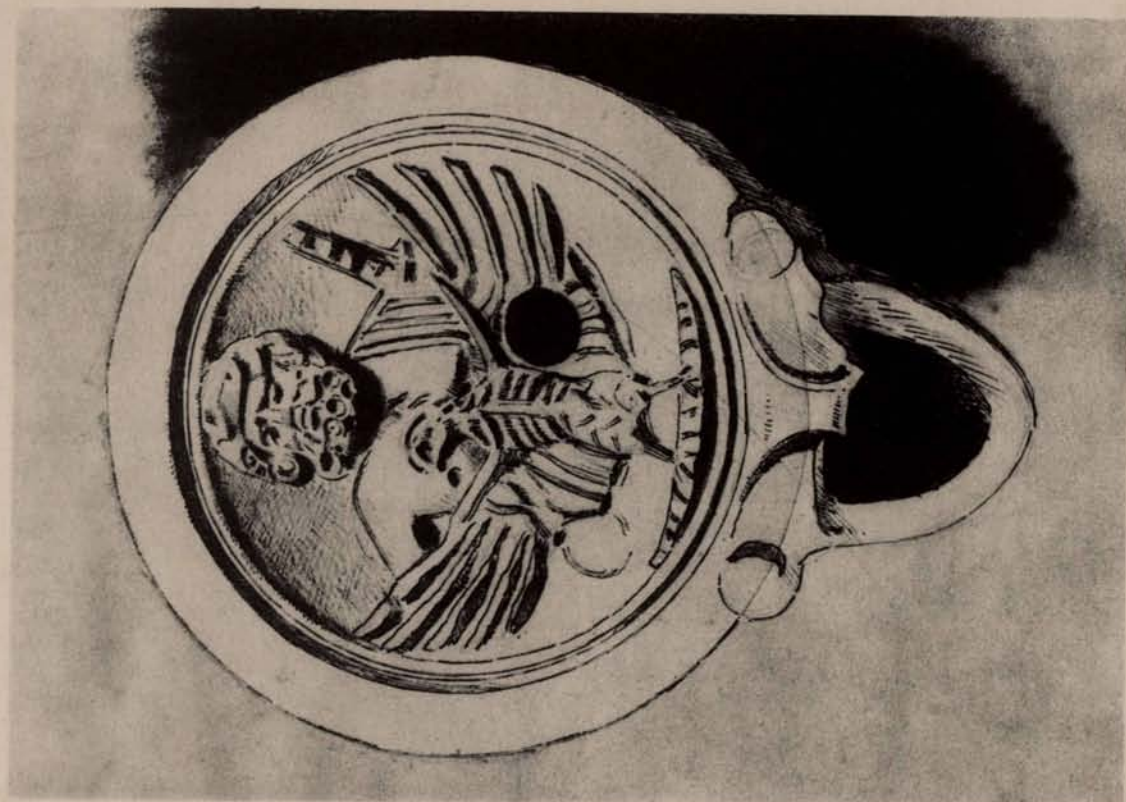
Iron keys found beside vestiges of four graves probably of Visigothic times in the earth which covered the large courtyard of the triclinia of the Elephant.

Hasps of locks with decorations of dots or hatchings.

Dimensions of drawing A351: 26.2 x 42.5 cm.







LXXI

LAMPS

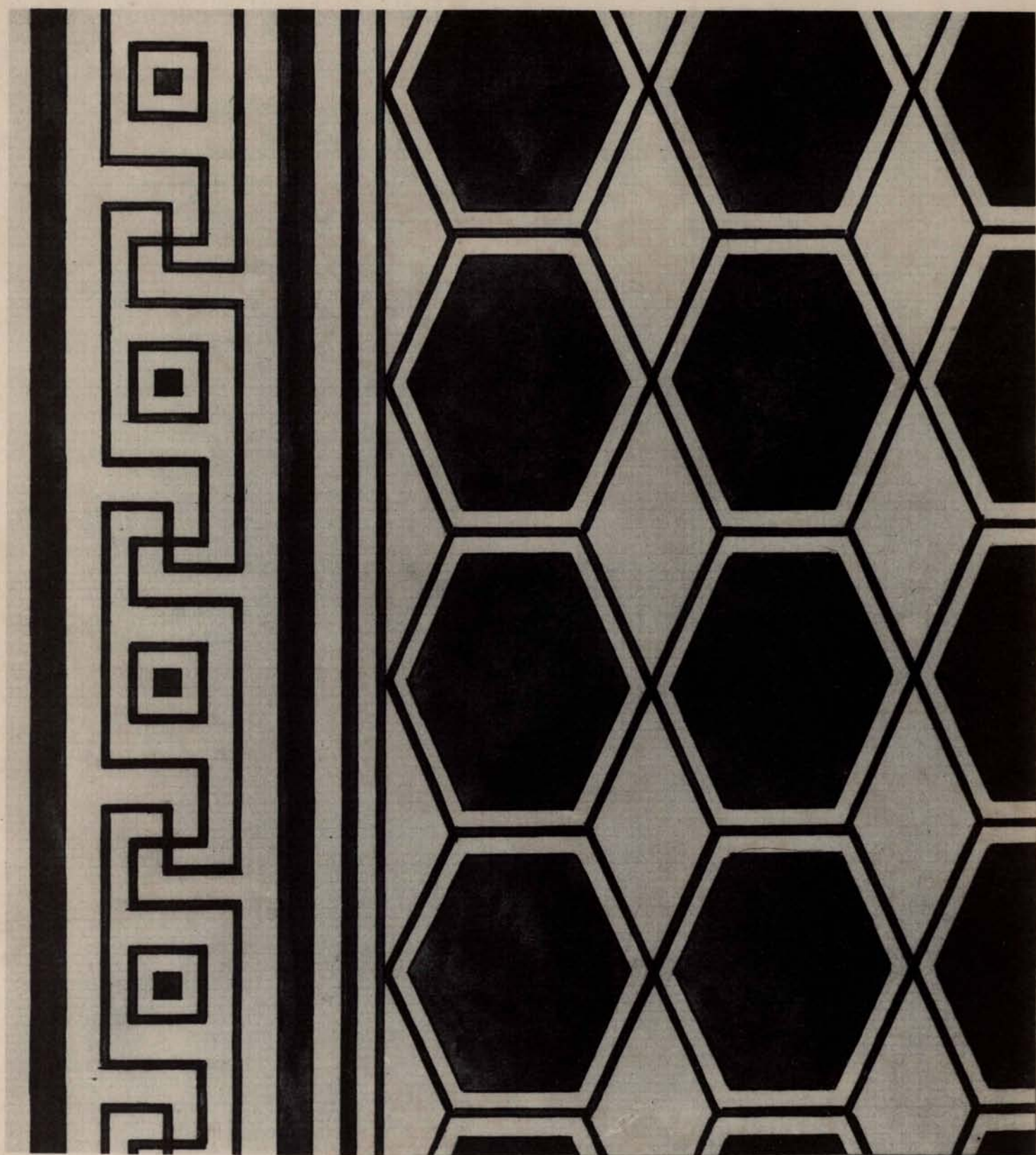
A386, A385

Lamp with comic mask. Found in ditch for funeral pile
(*bustum*) number 336, January 17th, 1892.

Dimensions of drawing A386: 15 x 11.5 cm.

Lamp with the Apotheosis of Jupiter.

Dimensions of drawing A385: 15.8 x 11.6 cm.



LXXII

MOSAIC

A372

Mosaic in two colours. One-half original size. This mosaic belonged to a Roman bath, discovered April 28th, 1887, at a farm called Angorilla four miles northeast of Carmona.

Dimensions of original drawing: 26.2 x 23.7 cm.

LXXIII

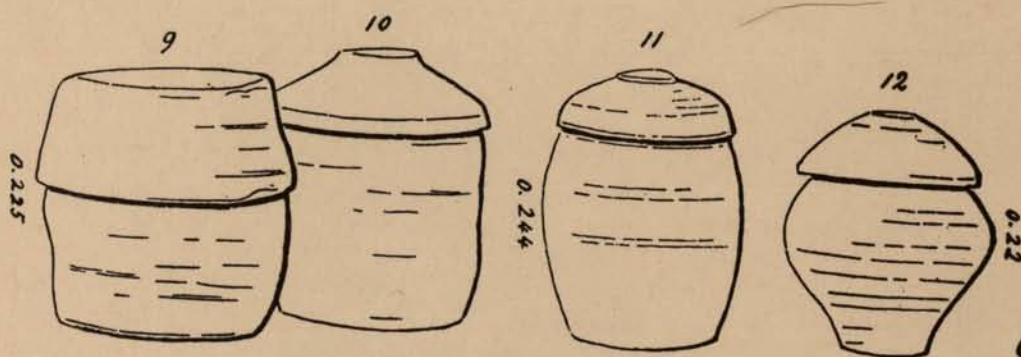
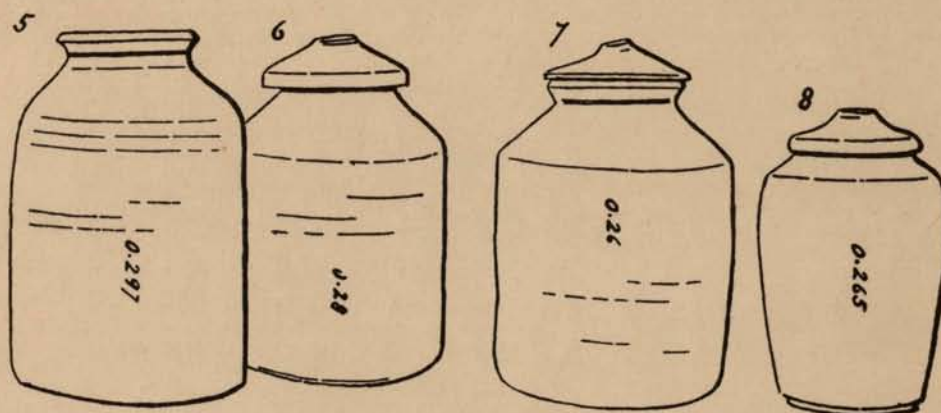
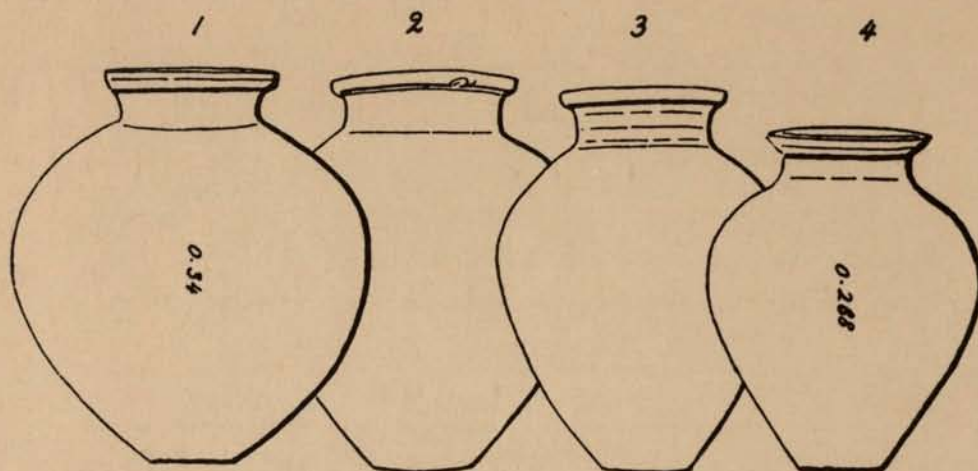
MOSAIC

A536

Mosaic in three colours of a pavement discovered at Itálica near Sevilla. Dimensions, 6 feet 7 inches by 4 feet 11 inches; diameter of circles, 11 inches. One-fifth natural size.

Dimensions of original drawing: 14 x 10.5 cm.





GB

LXXIV

CINERARY URNS OF POTTERY

A2157

The cinerary urns of Carmona are of pottery, stone, marble, or glass. Pottery urns have the greatest variety in shape.

Urn with ovoid body, 1-4, are twenty-eight to thirty-four centimetres high; the smallest capacity is six litres. These urns are of a yellowish clay, the majority burned at the base having been found buried in the embers of a crematory pit.

Cylindrical urns in the shape of modern jam pots, 5-8 and others, with their lids resemble large pomade jars.

The pieces of pottery 9-12 seem to have been made especially for ashes. They were for the use of the poor. Extreme poverty was probably content with a cooking vessel even if old and cracked.

Dimensions of original drawing: 30.8 x 24.5 cm.

CINERARY URNS OF POTTERY

A2158

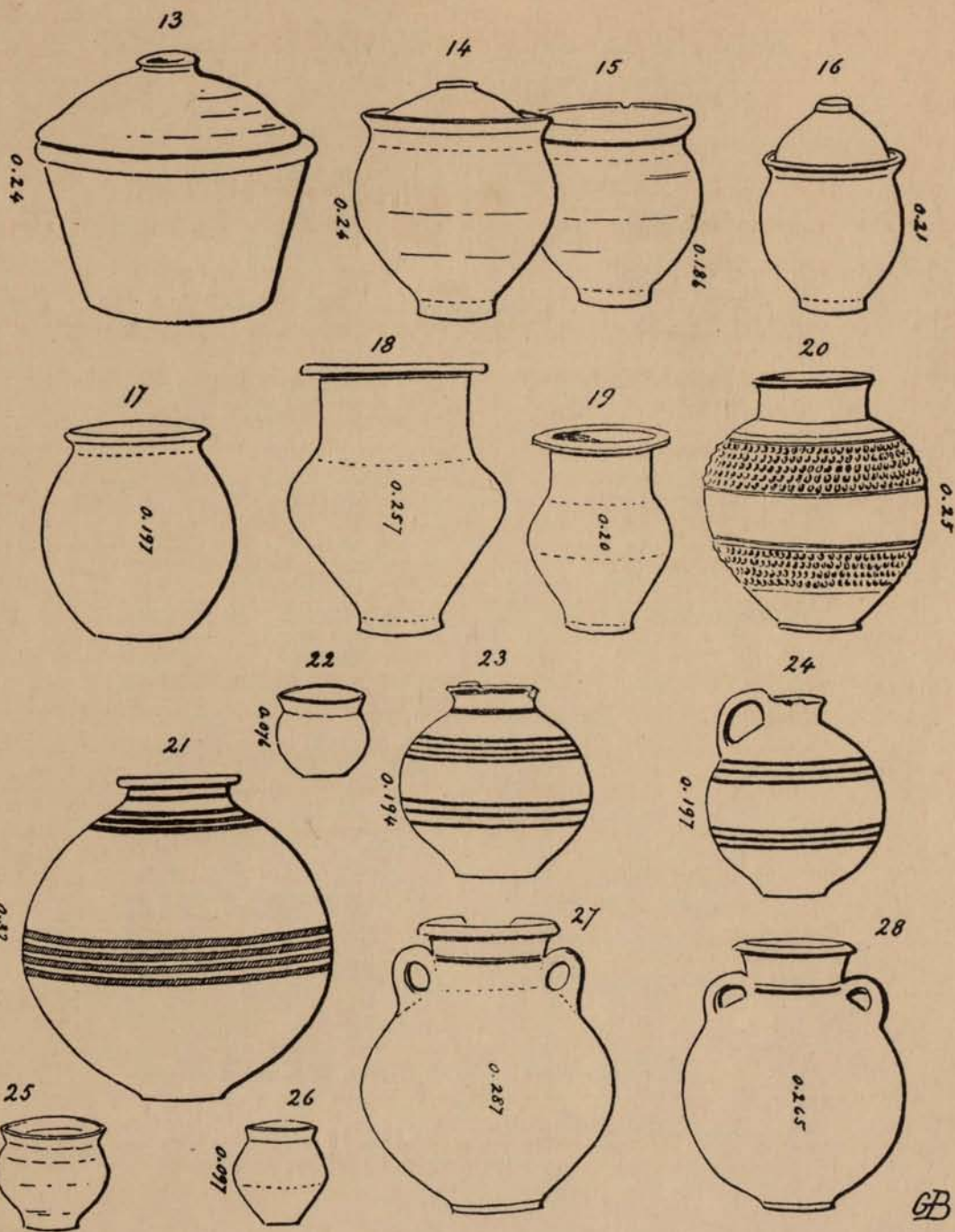
13-17 are of coarse pottery, gray or blackish. They were probably cooking vessels used by the poor for cinerary urns.

Vessels like 18 and 19 were rare at the necropolis. Their shape is pre-Roman as is the interesting urn, 20, decorated with two bands of dots in relief, the well-known funerary motive of the pine-cone.

21 and 23-24 decorated with bands of dark-red paint come from a grave in the form of a well or silo discovered under the ruins of the alcázar of Carmona.

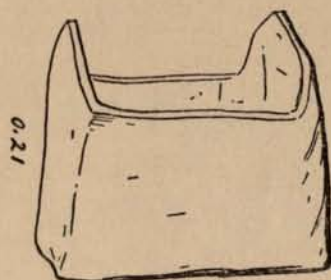
27 and 28 with small handles were excavated in pre-Roman graves in the vicinity of a group of tumuli of the first age of iron in the midst of the necropolis itself. This is the typical form of the urn from La Cruz del Negro, the necropolis with Celto-Punic influences, about one kilometre north of Carmona.

Dimensions of original drawing: 30.8 x 24.4 cm.

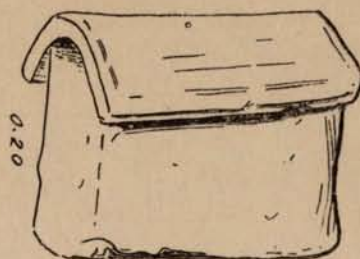


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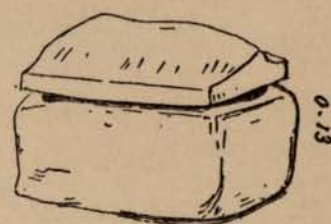
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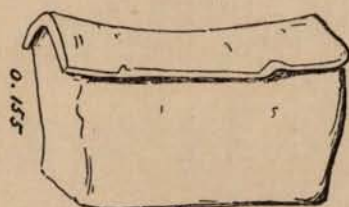
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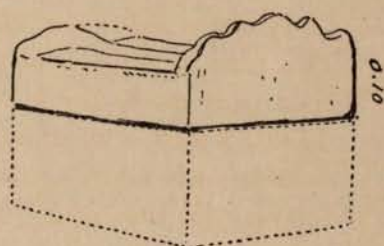
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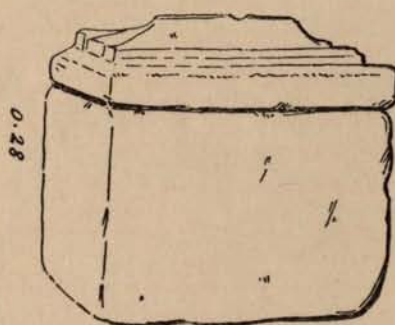
32



33



34



35



GB

LXXVI

CINERARY URNS OF POTTERY, STONE, OR MARBLE

A2159

With **29** begins a series of rectangular urns in the shape of coffins or caskets (*arcae*).

29-32 are of pottery of coarse workmanship.

33 also of pottery is more interesting, but of it we possess only the cover.

Only one marble urn, **35**, has been found at Carmona. This time it is the cover which is lacking. It should have been fastened to the lower part judging by the two iron dowels which appear on the edges. Upon three of the sides of this marble urn may be read the inscription as follows: on the right, EVNI FILIAE | OSSA PREPVSÆ | AN XXV on the left. It contained, therefore, the ashes of a young woman with a Greek name, Prepusa, aged twenty-five years, daughter of Eunius.

Stone urns are the most numerous. The majority have been hewn from the local limestone, **34** and **37-39** (Plate LXXVII). We have discovered at Carmona more than two thousand stone urns of this kind. There have also been found, but more rarely, caskets made of a finer, whitish stone from a quarry near Jerez de la Frontera.

Dimensions of original drawing: 30.8 x 24.4 cm.

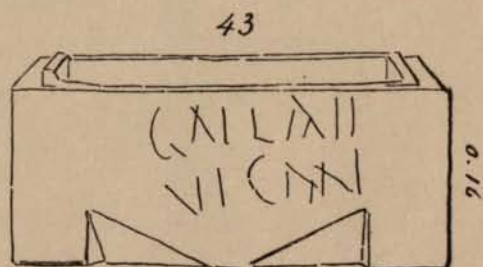
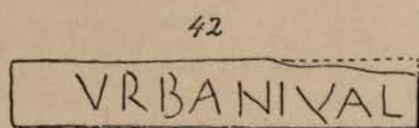
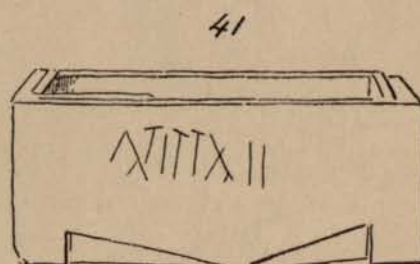
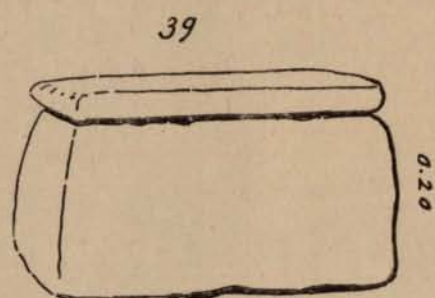
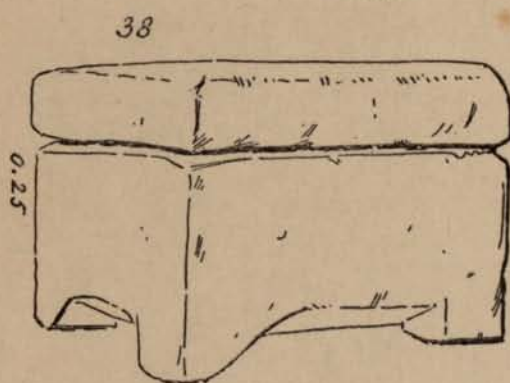
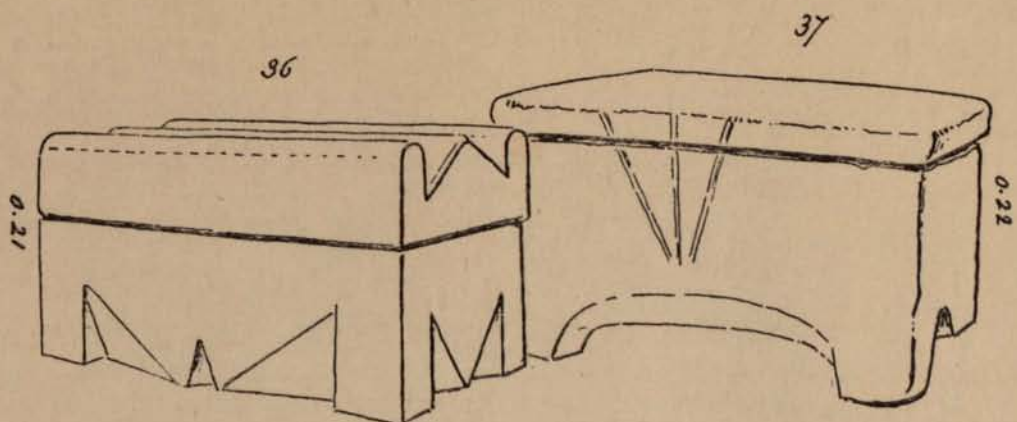
LXXVII

STONE CINERARY URNS

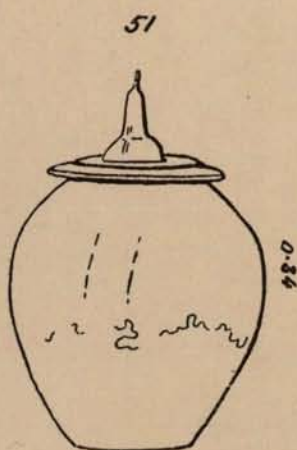
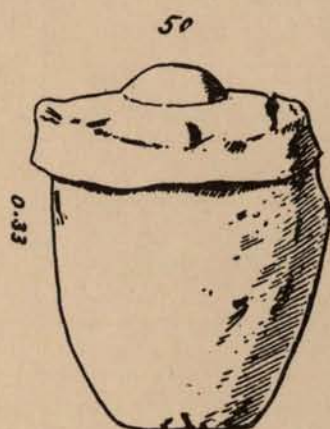
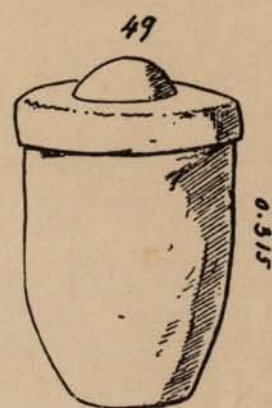
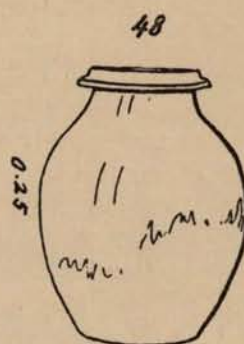
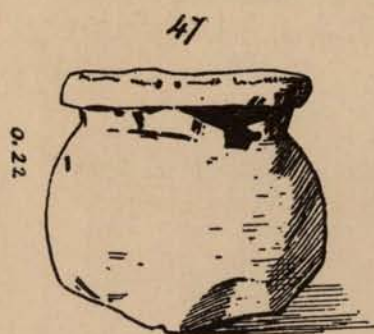
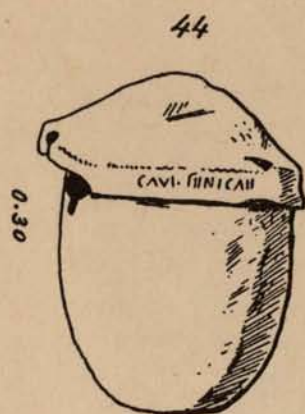
A2160

36 is in the shape of a small sarcophagus. On many of these white urns may be read the names of the dead scratched hastily with a stylus or the point of a knife: a woman named Galla, a Greek name, Pylades, and another masculine name of Iberian origin, Atitta.

Dimensions of original drawing: 32.7 x 24.5 cm.



GB



GB

LXXVIII

GLASS CINERARY URNS WITH THE LEADEN CASES IN WHICH THEY WERE FOUND

A2161

Glass urns are not rare at Carmona, but for one found intact ten were found either crushed by the weight of the earth or broken when uncovered by the awkwardness of the excavators. The shape of the glass urn is globular; some, like 52, have two handles. All were found encased in leaden boxes with covers. On the edge of one of these lids, 44, the name of the dead man was deciphered. It was incised with the point of a knife, CAVI SIINICAE, probably Calvius Senica; again an Iberian name!

The iridescence of these glass urns is perfect. Inside, among the calcined human bones are found a coin, a finger-ring with an engraved agate, depilatory tweezers. Remnants of linen on the sides of the glass remind us that the ashes to be placed in the urn were collected on a linen cloth.

Dimensions of original drawing: 30.7 x 24.4 cm.

LXXIX

GLASS VESSELS OF DIFFERENT SHAPES

A2162

These vessels are for libations, offerings and perfumes.

More than a thousand vessels like **58-63**, **65-66**, have been found at Carmona. They probably served the funerary custom of moistening with wine and milk the still warm ashes from the pyre (18).

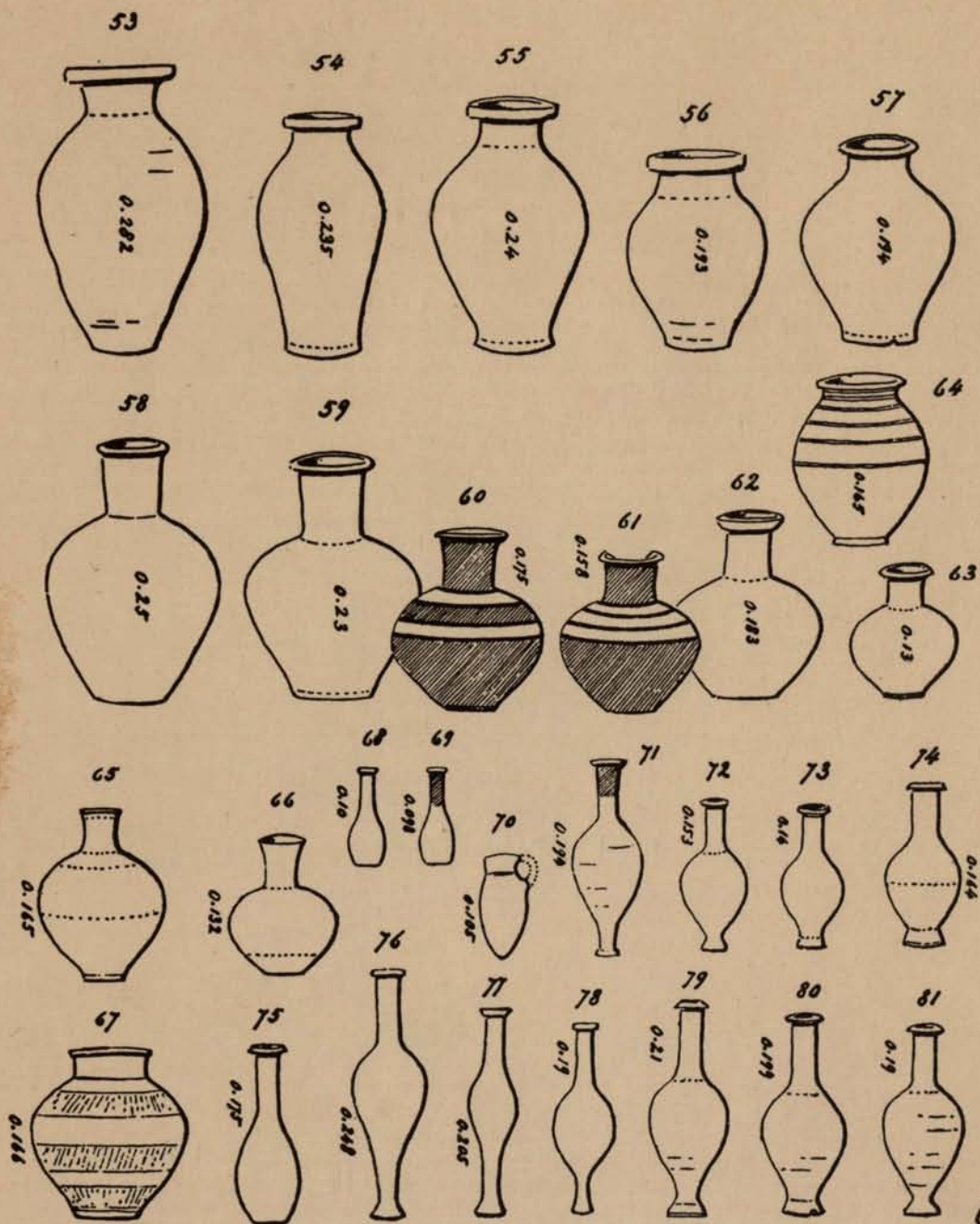
They have been found in numbers of two to six in the crematory pit or on the massive bench below the urns in the mortuary chamber.

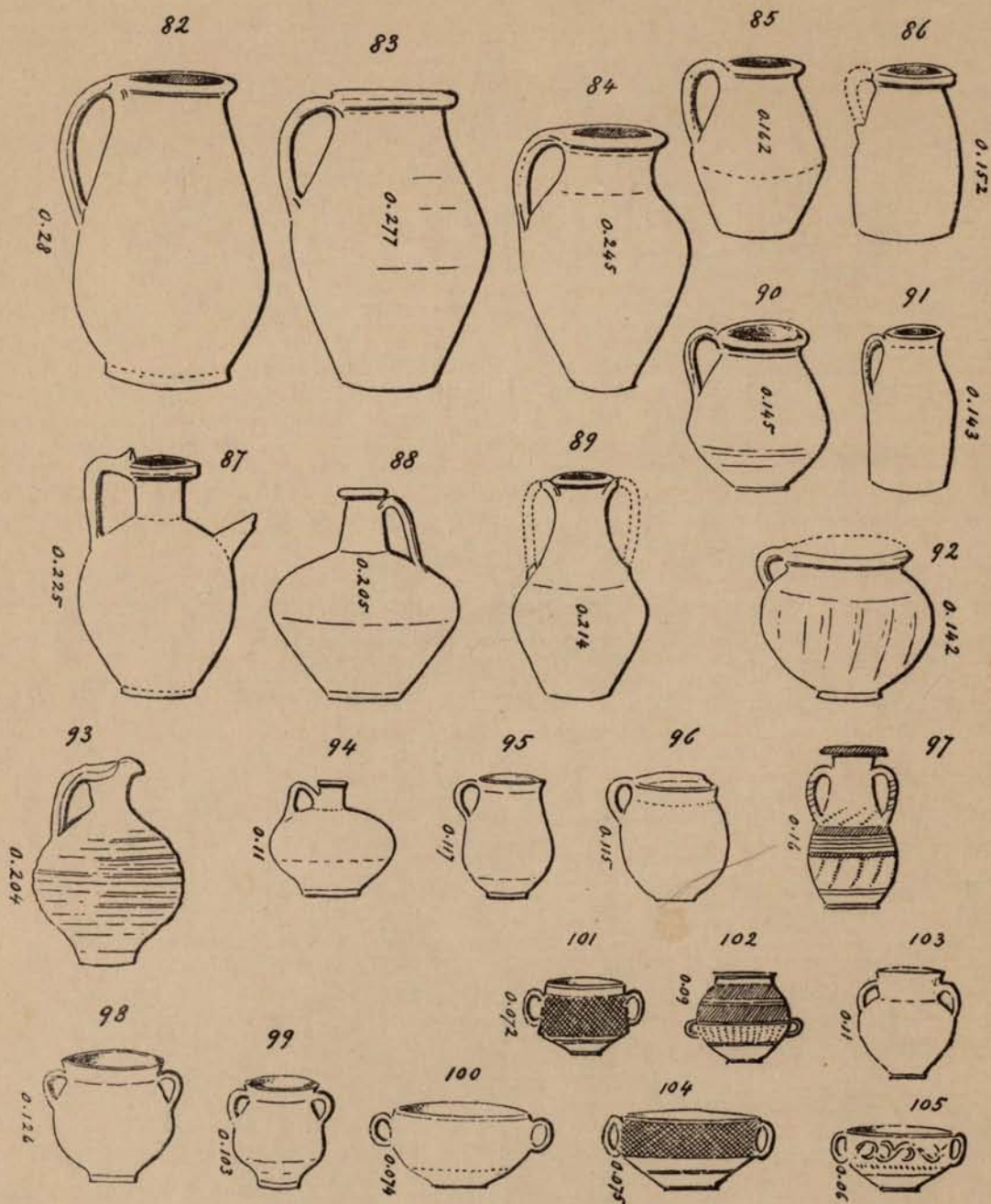
A large number of these vessels which we have termed "for libations" were decorated with bands and lines painted red, red-brown, light or dark yellow. The ordinary height is about twenty centimetres, and the capacity is about two litres. It is probable that different offerings were made in the following vessels: honey in **53-57**, milk in the jugs with handles, **82-86** and **92** (Plate LXXX). The small, necked vessels with a handle, in the shape of *œnochoë*, **88**, **93**, and **94** (Plate LXXX) probably contained oil, and **88** was actually found behind the stone altar of the Triclinium-Columbarium. It must be understood that it was chiefly oil which was poured upon the altar.

The group of numerous, beautiful terra cotta vials with bases and elongated necks and of a globular shape contained essences and perfumes, 71-81. This form of vessel preceded the well-known glass vial called lachrymatory. Some fifty of these little bottles were found together in one of the oldest tombs of the necropolis. The slender shape of these bottles is of Greek origin. The excavations of the necropolis at Myrina (Smyrna) and at Cyrene have furnished many similar vials.

A small vessel with a handle, apparently like our 70 was also found at Myrina, and others were found at Gandul and at La Cruz del Negro (Carmona).

Dimensions of original drawing: 30.7 x 24.4 cm.





LXXX

EARTHENWARE VESSELS WITH ONE
AND TWO HANDLES

A2163

The vessels with two handles, **89** and **97-102**, were at one time painted with lines and with red and brown dots. **103** is of a whitish pottery with very thin sides. **100**, **101**, **104**, and **105** are of reddish clay and are decorated in relief with a running scroll pattern or with cross-hatched bands. As for **87**, only one vessel of this shape was found at the necropolis. It came from an inhumation grave dating probably from the Republic. This form of ewer is typical at Carthage where Father Delattre designated them *vases-biberons*. Several have been found also in the Carthaginian excavations at Ibiza in the Balearic Islands (19).

Dimensions of original drawing: 30.8 x 24.6 cm.

LXXXI

AMPHORÆ AND BASINS

A2164

The amphora for wine of an elongated shape with a large painted base, 106, was a liquid measure which varied considerably among the Roman provinces. Our amphora comes from Alcolea del Río, ancient CANANIA, seventeen kilometres from Carmona on the right bank of the Guadalquivir. It is 1.10 metres in height, its capacity is thirty-eight litres of water. The four-sided amphora, of which a model is preserved in the temple of Jupiter at the Capitol, held only twenty-seven litres according to the calculations of metrologists.

The amphora with a globular body, with thick walls, and with large handles at each side of the neck, 107, was reserved for the exportation of olive oil from Spain to Rome and to the whole Roman empire. This form of amphora has been reported in France, Switzerland, Belgium, England, Germany, Holland, et cetera. On this subject, the volumes of the *Corpus inscriptionum latinarum* dealing with these countries should be consulted.

The Spanish origin of these amphoræ is confirmed to us by the imprints (*signaculi*), made before baking, seen on the handles. These make us acquainted with the names of the potters, of the owners of the large olive groves,

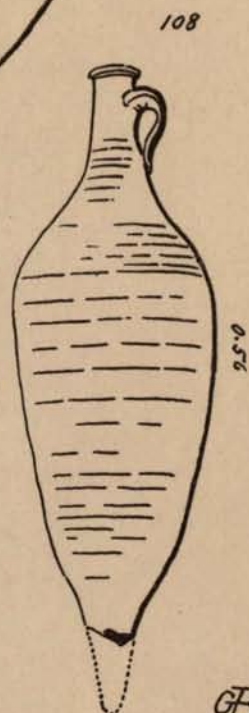
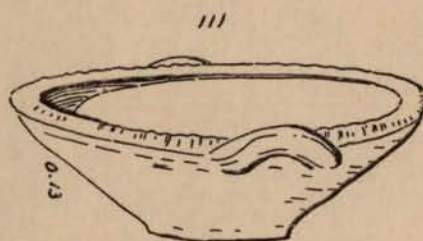
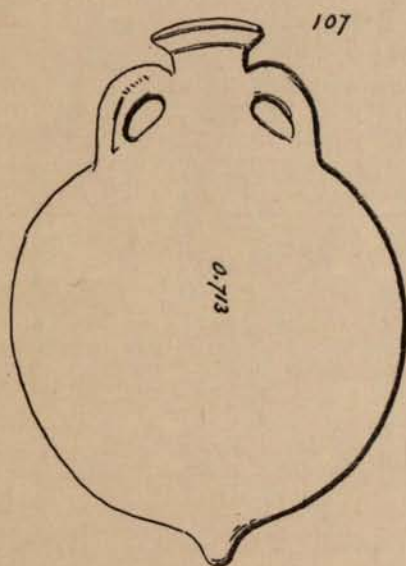
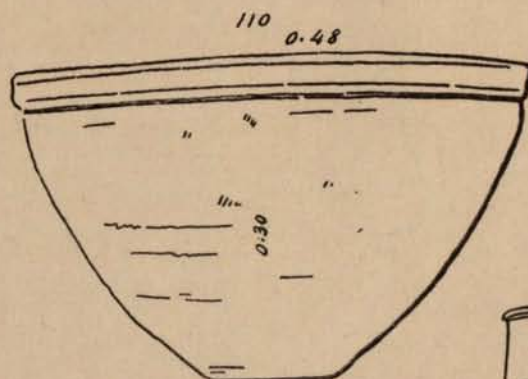
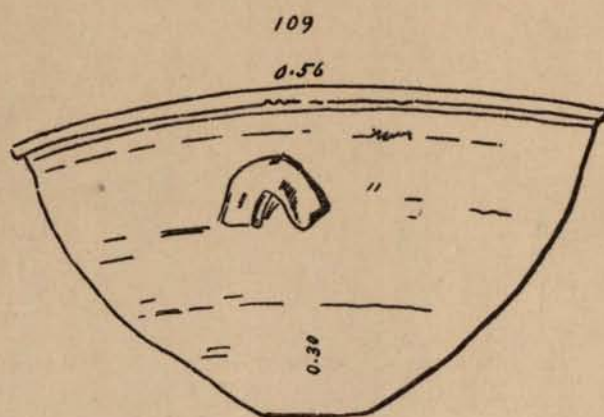
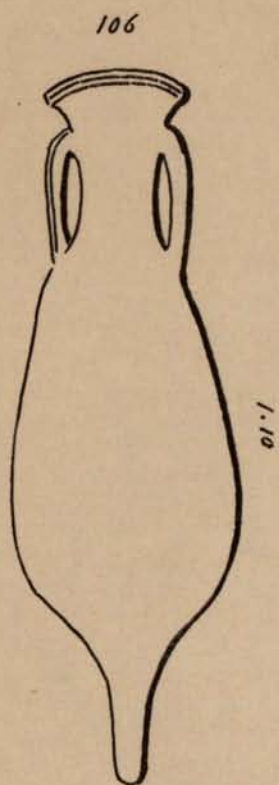
and, what is most interesting, with the names of the ancient localities or farming communities on the banks of the Guadalquivir. This globular amphora was made only in the pottery shops on the banks of the river and of its then navigable tributaries. Amphora 107 was found in the necropolis. It had been cut in two, lengthwise, and inside were found the bones of a child.

108 is a small amphora of red pottery with a handle. It was probably a measure for oil. Height, 56 centimetres. Capacity, 6 litres.

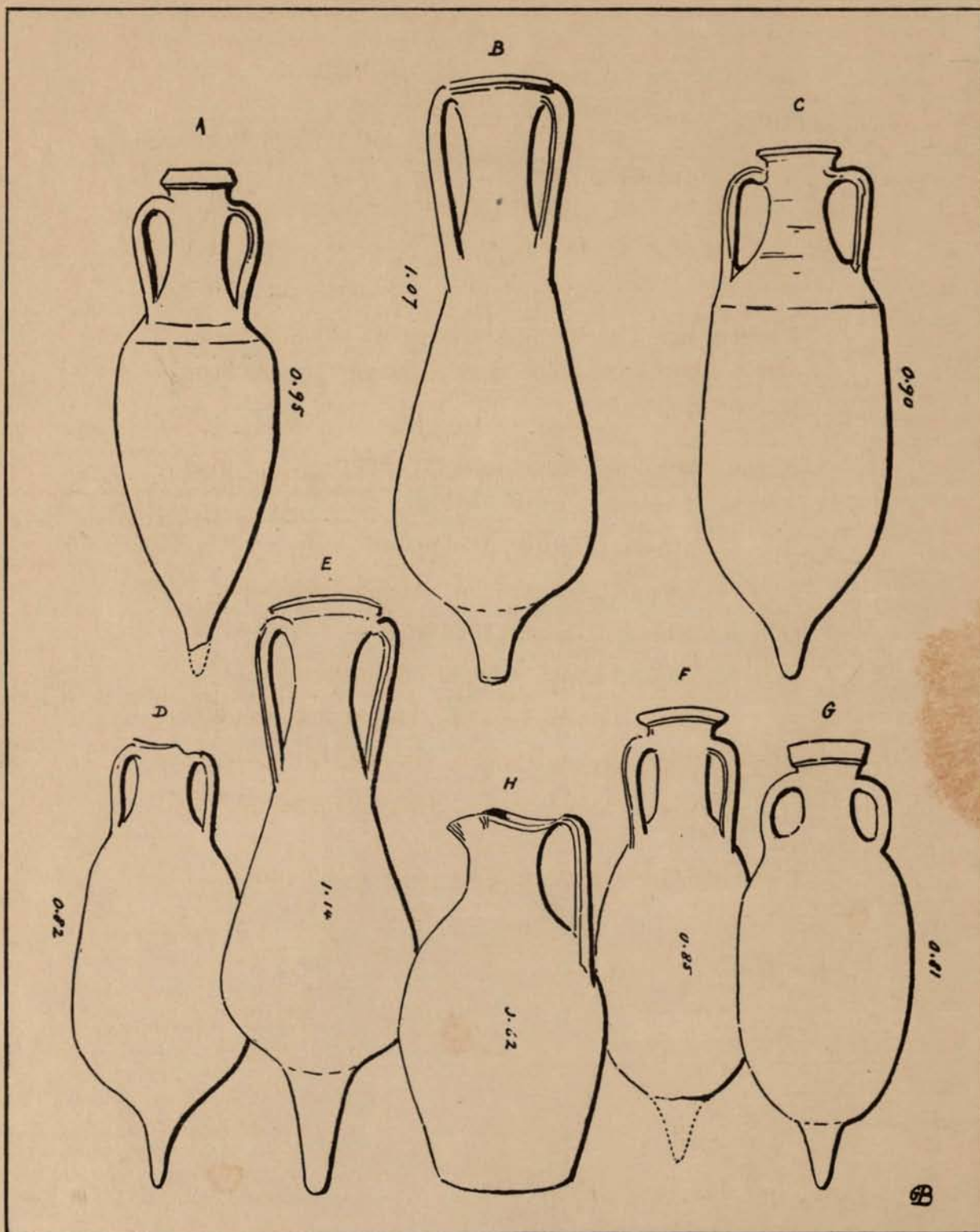
111 is a small basin, or *lebrillo*, with two handles much resembling those in actual use in Andalucía for preparing the *gaspacho* of the peasants.

109 and 110 are two large basins, 50 centimetres in width and 30 centimetres in depth, which served, as amphora 107, for the inhumation of small children.

Dimensions of original drawing: 30.5 x 24.2 cm.



GB



LXXXII

AMPHORÆ

A2165

I believe that I should present sketches of amphoræ of various shapes and proportions found at Carmona or in neighbouring cities.

A, 106. Alcalá del Río, ILIPA MAGNA. Height 0.95 metre.

B. Carmona, CARMO. Height 1.07 metres.

C. Cañada Honda, Gandul. Height 0.95 metre.

D. Carmona. Height 0.82 metre.

E. Estepa, ASTAPA. Height 1.14 metres.

F. Cañada Honda, Gandul. Height 0.85 metre.

G. Cañada Honda, Gandul. Height 0.81 metre.

H. Estepa. Large pitcher. Height 0.62 metre.

Dimensions of original drawing: 30.8 x 24.1 cm.

LXXXIII

ALTARS AND MORTAR

A2166

The two small white marble altars, 112 and 113, have three ornamented faces and the fourth, roughened, probably to be leaned against a funerary monument. 112 presents an aspergillum, giving us an idea of the shape of the classical sprinkler which was used to sprinkle with lustral water the attendants at the funeral who separated after having been thus purified. The right face of the altar has a patera, and the left, a guttus.

Upon altar 113 between the pitcher and the patera is a funerary inscription of difficult legibility. It appears in the *Corpus* of Latin inscriptions in the following way:

"The variations of the reading are curious.

"No. 1382. *En los cimientos del Convento de S. Domingo*, 1845.

"Ego (E.Huebner)

"D.M.S

"AVRIILI

"MFILMV

"SIMVM

"S.T.T.L

"No. 5412. *Extat hodie in Museo instituto in ipsa necropoli.*

"Editores

"D.M.S

"RVSTUCUI

"M.FIL.MEIV

"SINI.V

"ATIIMIDXX

"VIIIISISTE".

Incense was burned on these small altars in the cavity on the top. 114 has only an inscription. The sides and the lower part are smooth; the absence of a cavity or place for fire would indicate that it was not an altar properly speaking. The inscription is a dedication to the Matres Aveaniae by Marcus Julius Gratus. This little monument was found in 1873 at the bottom of a Roman well in the *Paseo del Arrabal*, Carmona. This well was descended by a series of steps cut in the rock which permitted the drawing of water by hand. On the question of the inscription, MATRIBUS AVEANIABUS M(arcus) JUL(ius) GRATVS, Father Fita of the Academy of History recognized here the Iberian pronunciation of Aveaniae for Anfaniae, the true name of the divinities whose origin was Celtic or openly Germanic according to Huebner (20).

These Matres or Matronae appear at Lyons, AVFANIS MATRONIS, at Noyon, MATRONIS AVFANIABVS, at Cologne, MATRONIS AVFANIB (21).

At the bottom of the well, with this little cippus to the gods Aveanies, were found the beautiful female head of marble in the museum and different fragments of other heads, greatly mutilated, both of men and of women.

115 is a mortar of marble with its pestle in the classical form of a bent finger.

Dimensions of original drawing: 30.7 x 24.3 cm.



0.125

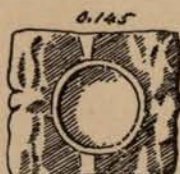
114



0.144



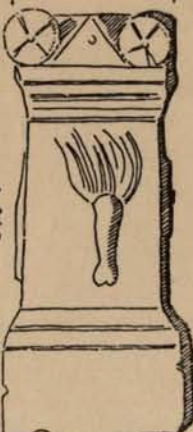
0.135



0.145

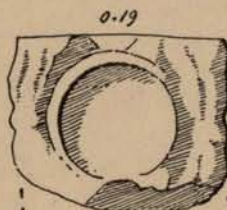
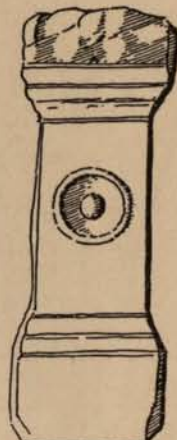
0.12

112

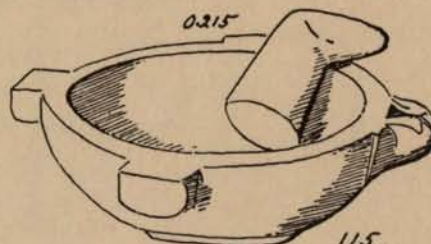


0.365

0.165



0.19



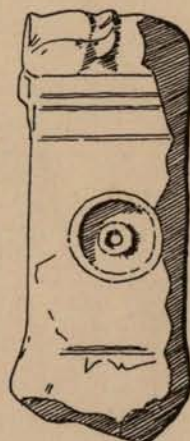
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115



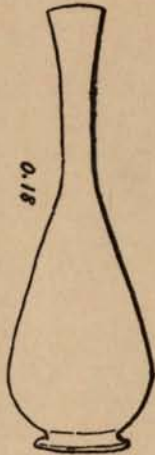
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113



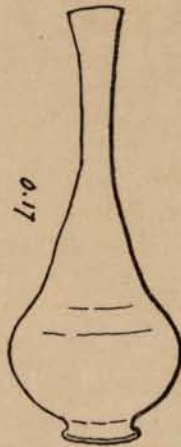
GB

116



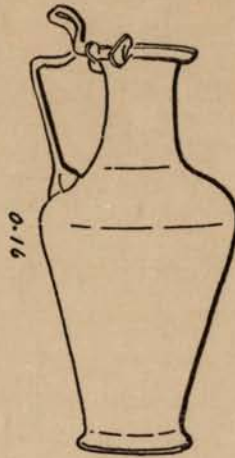
0.18

117



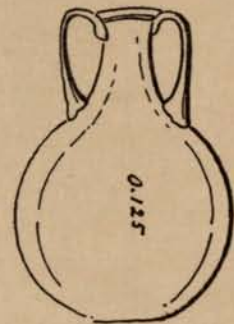
0.17

118



0.16

119



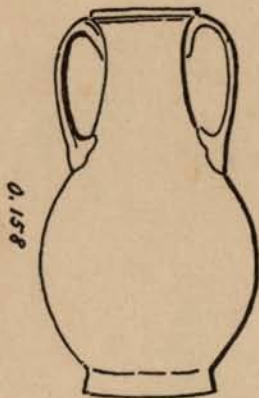
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123



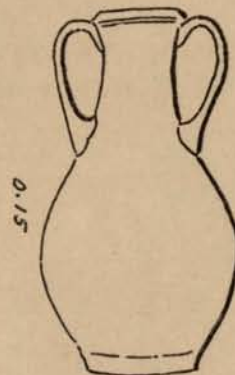
0.083

120



0.158

121



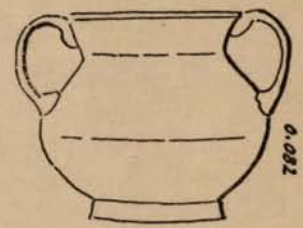
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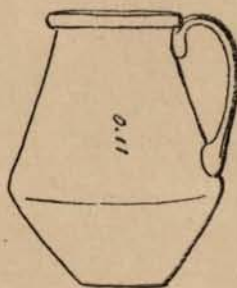
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124



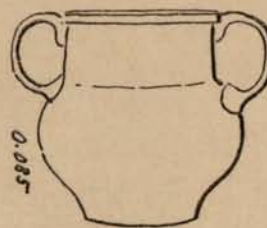
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126



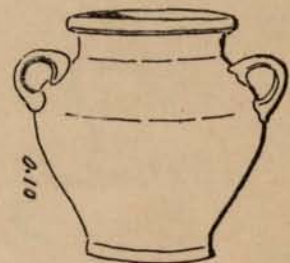
0.11

127



0.085

128



0.10

125



0.085

GB

LXXXIV

VESSELS AND GLASS VIALS

A2167

The cinerary urns described previously under numbers 44 to 52 (Plate LXXVIII) contained more glass objects than were found elsewhere in the necropolis. The majority of these objects are the vials of different shapes known as lachrymatories, a name invented by the antiquarians of the sixteenth century under the impression that these vials were intended to receive the tears of relatives of the deceased and of the many officials of the funeral cortège. It is now known that these small vessels contained—not tears—but perfumed essences, balms, or liquid ointments which, at the last moment, were poured upon the ashes in the urn. These lachrymatories are more justly referred to as scent-bottles (*balsamares*) for liquids and toilet-boxes (*unguentaria*) for the pomades, paints, and powders of the feminine toilet which were also placed in the tombs.

116, 117, two vials with long necks and bases.

118, fine jug perfectly preserved.

119, two-handled vessel with squat body.

120-122, three two-handled vessels.

125, 126, two small vessels each with one handle, probably for a milk offering. 125 is of an opaque white paste.

123, 124, 127, 128, four small receptacles with two handles and a large mouth, possibly for a honey offering.

Dimensions of original drawing: 30.8 x 24.5 cm.

LXXXV

VESSELS AND VIALS OF GLASS

A2168

129-131, three drinking glasses.

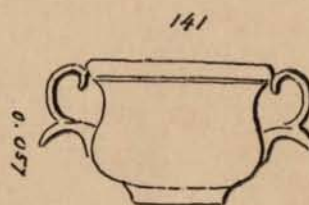
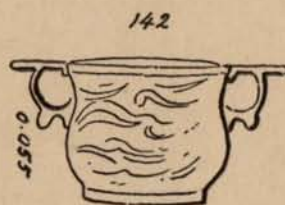
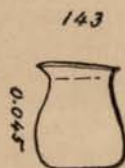
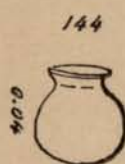
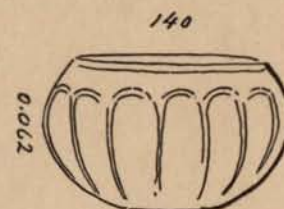
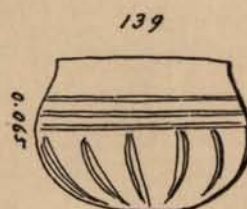
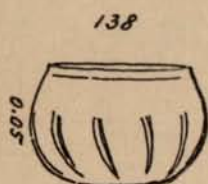
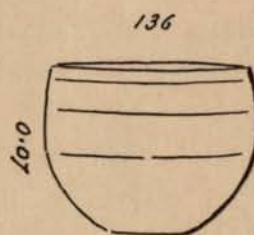
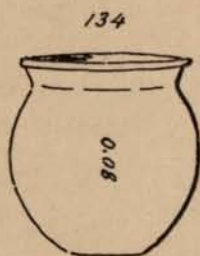
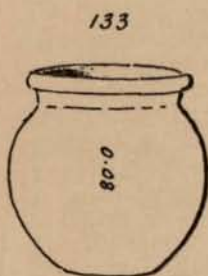
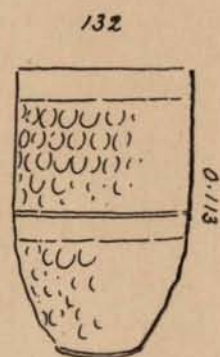
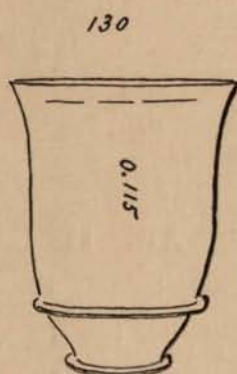
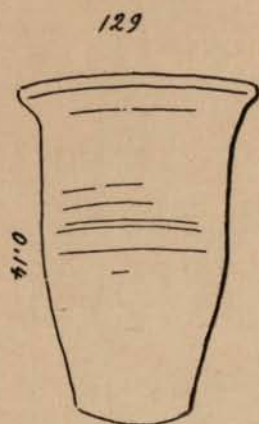
132, drinking glass decorated with cone-scales.

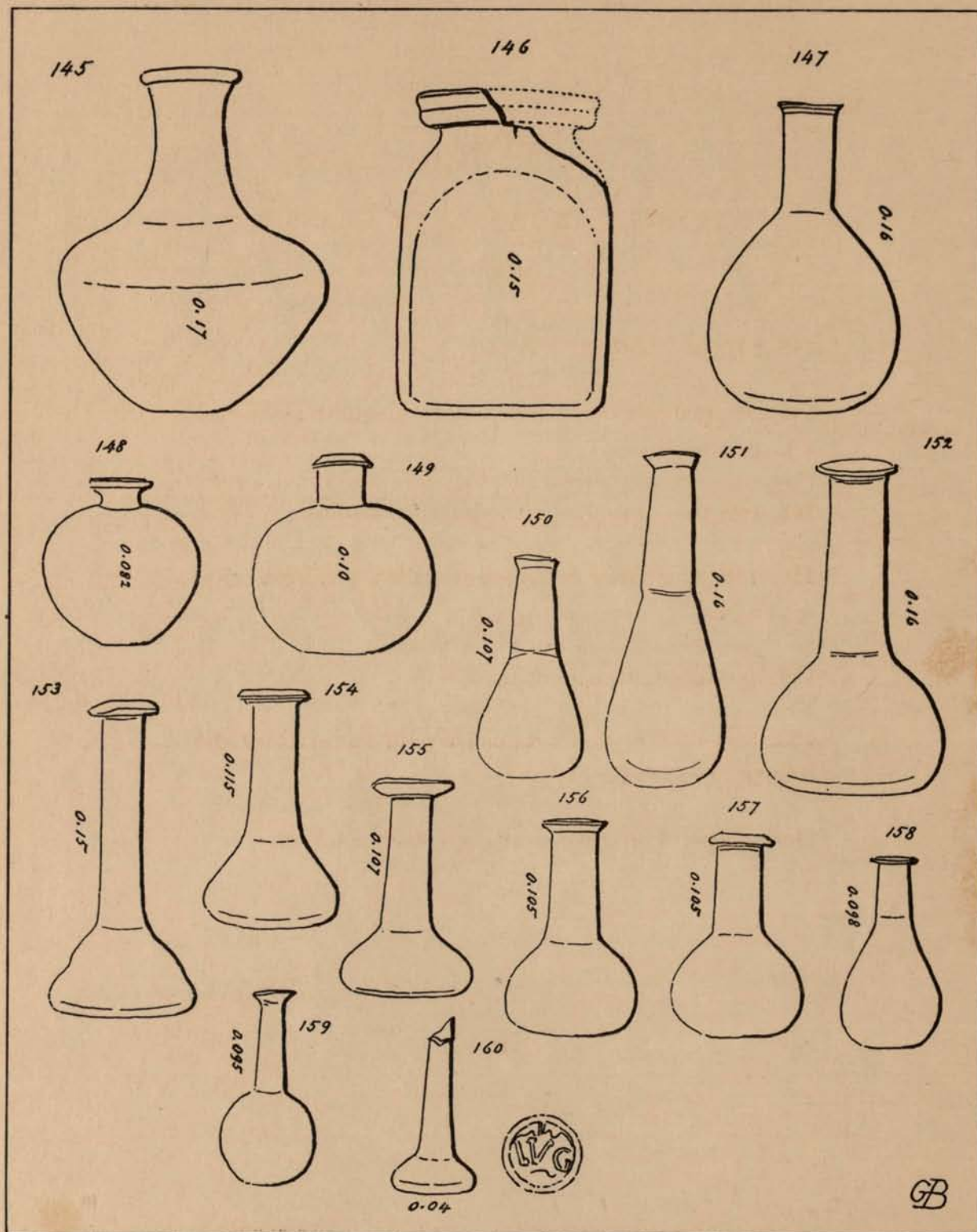
Among the pots for pomade or ointment, 137 is of greenish glass and is decorated with a gladiatorial combat in relief. They are the *bustuarii*, who were paid to fight around the pyre and who were usually represented on the small clay lamps found in the tombs.

138-140, three light blue glass cups with the sides decorated in relief radiating from the base. 139 is of a bluish glass with three horizontal lines of white opaque.

141, 142, two cups each with two handles. 142 is light blue, and the other of a marbled blue and opaque white.

Dimensions of original drawing: 30.6 x 24.4 cm.





LXXXVI

VESSELS AND VIALS OF GLASS

A2169

145, 147, two bottles.

146, greenish glass receptacle with a square body and a large mouth.

148, 149, two ampullæ with spherical bodies.

150, 158, nine large *balsamares*, called lachrymatories, with bases.

159, ampulla with a long neck.

160, base of a broken *balsamaire* with the mark of the Roman glass blower AVGIVS.

Dimensions of original drawing: 30.7 x 24.3 cm.

LXXXVII

VESSELS AND VIALS OF GLASS

A2170

161-182, twenty-two glass vials of various forms.

183, 184, two small lachrymatories made to contain valuable essences.

187, small drinking glass decorated with groining in relief.

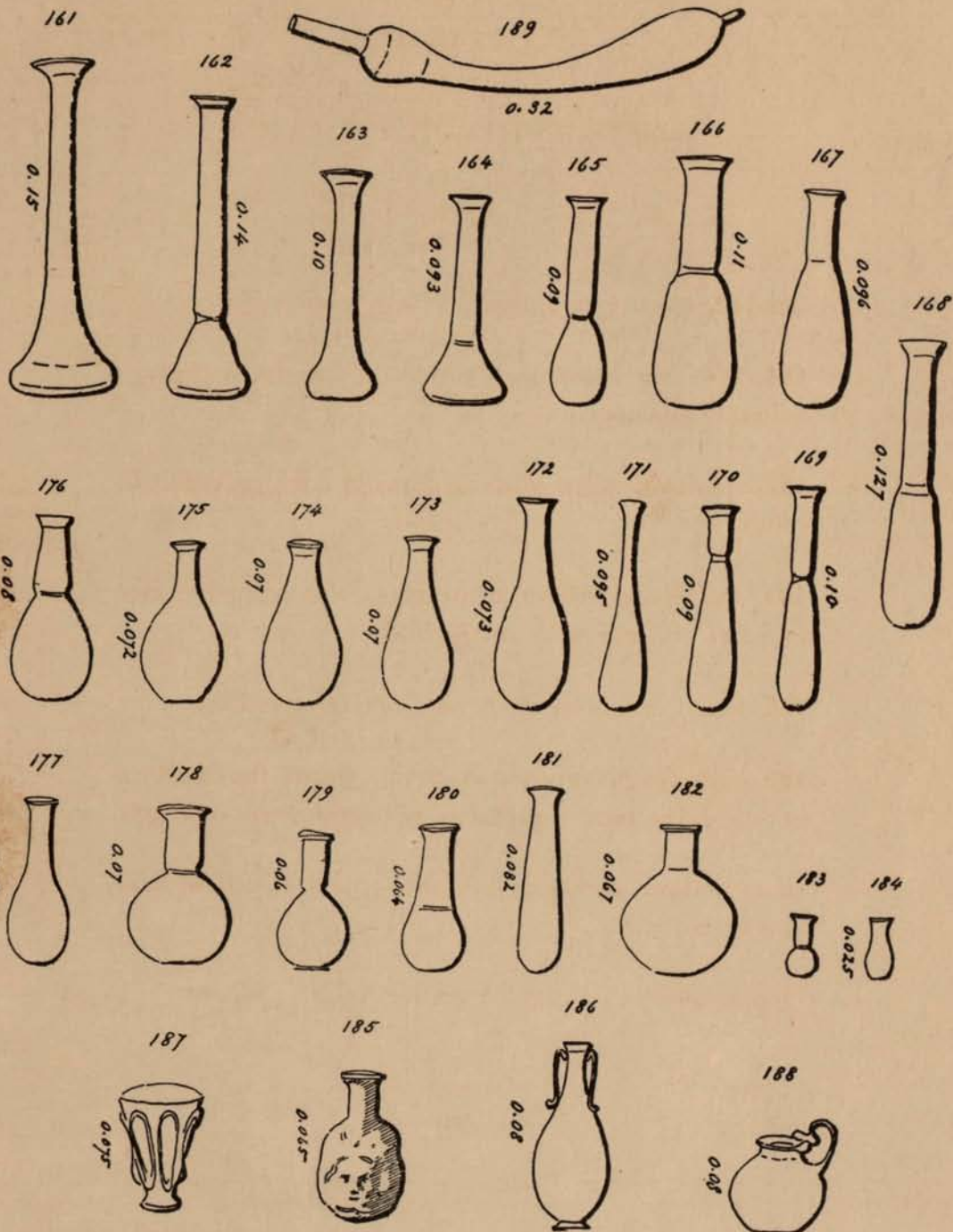
185, ampulla of opaque white glass with a human face in relief on both sides of the body.

186, small amphora with two slender handles.

189, guttus of glass in the shape of a gourd, the *calabacín* of Andalucía, measuring thirty-two centimetres in length.

Glass buttons, necklaces, bracelets, rings, et cetera, have also been found.

Dimensions of original drawing: 30.6 x 24.2 cm.



GB

LXXXVIII

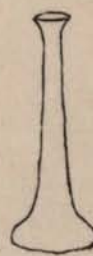
POTTERS' MARKS ON AMPHORÆ

A380

These marks were found on the bank of the Guadalquivir on the site of the ancient *municipium* of ARVA, La Peña de la Sal.

Dimensions of original drawing: 27 x 20 cm.

№ 1
CAMILI
SILVESTRI



№ 2
OFVFI

№ 3
Q.FV.N

№ 14
PNN

№ 24
2I3A?

№ 25

№ 4
MEMRVS

№ 15
PNNIS

PCICE

№ 5
MEMPS

№ 16
PININ

№ 26
QIB

№ 6
LVGA

№ 17
QAY

№ 27
IOD

№ 7
GANRF

№ 18
NNIAD

№ 28
M)))))

№ 8
GANRFN

№ 19
NNE

№ 29
IV9C

№ 9
CANRFN

№ 20
NIF

MONAN

№ 30

№ 10
MNR

№ 11
LPO

№ 21
GSTLACC

APHILO

№ 31

№ 12
LPAEOA

№ 22
SALS

№ 32
CLMF

№ 36
R

№ 13
PNS

№ 23
SALS

№ 33
CLMF

№ 34

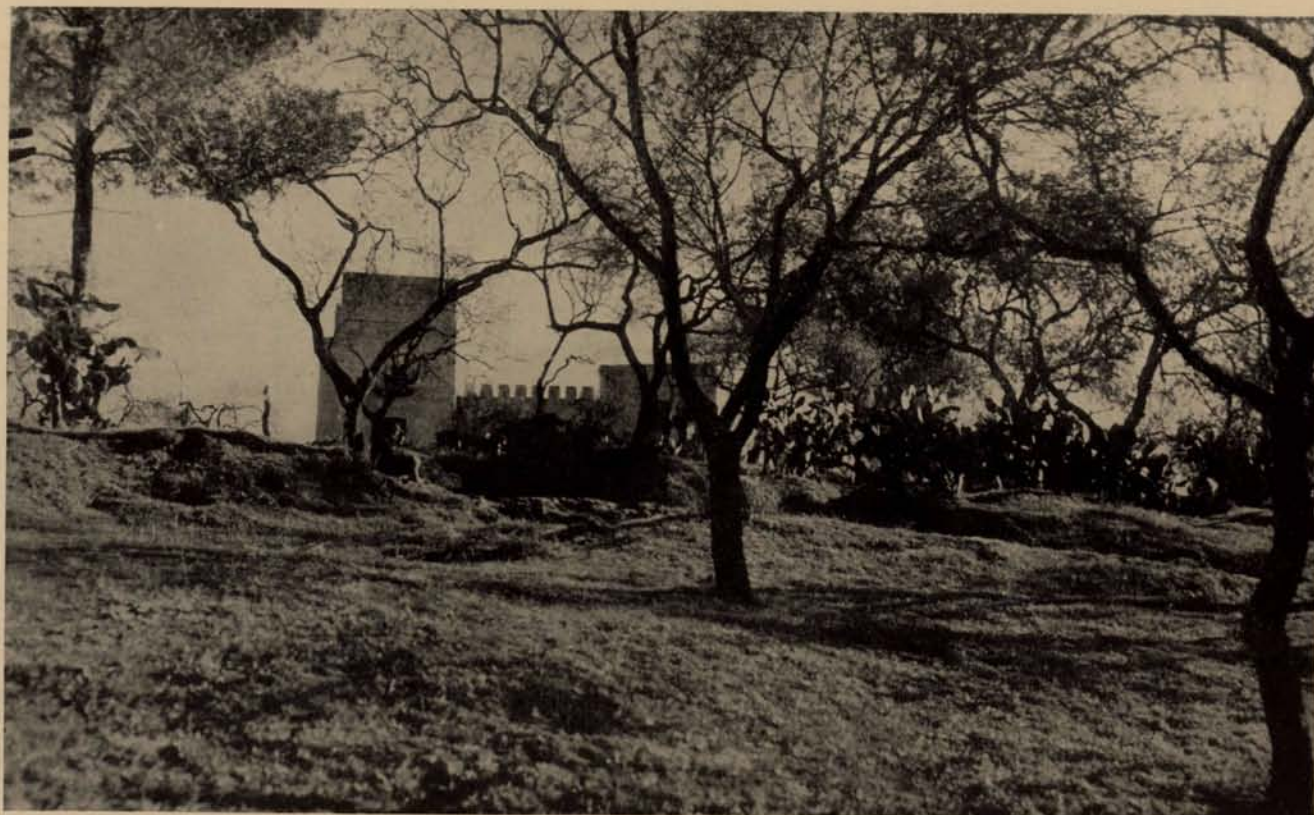
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MNF C

DEF DEAN

VI

VIEWS OF THE MUSEUM, STATUES, AND
PRINCIPAL TOMBS

(unfinished)



THE MUSEUM OF THE NECROPOLIS IN THE MIDST OF A FIELD OF FLOWERING ALMONDS



THE SUPERINTENDENT OF THE EXPLORATIONS AND HIS TENT

NOTES

(1) This head was to have been described in Chapter VI. La Rada gives an engraving of it (Rada y Delgado, Juan de Dios de la. *Necrópolis de Carmona*. Madrid, 1885. plate 25).

(2) Fernández y López, Manuel. *Historia de la ciudad de Carmona*. Sevilla, 1886.

(3) Cæsar, C. J. *Commentaria*. Venetiis, 1517. v^o fLXIII (II, 10, 5).

(4) This inscription was published in the Memoirs of the Sevillian Academy in 1773 and was reported upon by Fernández y López in his history of Carmona p. 314.

(5) Bonsor, G. E. *Les colonies agricoles pré-romaines de la vallée du Bétis*. Paris, 1899.

(6) Smith, Sir William. *Dictionary of Greek and Roman antiquities*. London, 1848.

(7) In the whole necropolis only one piece of gold and about ten pieces of silver have been found in the earth.

(8) Plinius Secundus, Caius. *Naturalis historia* D. Detlefsen recensuit. Berolini, 1866-82. 6 v.

(9) See Prepusa's urn in Chapter V (no. 35, plate LXXVI).

(10) "Alonso Delgado albañil . . . porque no hallo à donde trabajar muchos días y como vine en la corredera de S. Pedro alli ensima de las canteras delante del torejon saco algunos sillares de un edificio que halle debaxo de tierra. V. S. me haga Md. de darme licencia para vendellos y sacallos pues en ello no se perjudica nadie y yo pueda aprovecharlo y es esto perdido debaxo de tierra y . . . En XXIII de diz^e de MDLXXIII^{as}". Contesto el Consejo: "Que las canteras y edificios son de la villa que los saque y la villa le pagara su trabajo. (Pedro de Hoyos)".—*Peticiones al Cabildo*—(Municipal archives of Carmona).

- (11) Slaves then executed this kind of painting Pliny tells us (XXXV, 33).
- (12) Plinius. XXXV, 32.
- (13) Propertius, Sextus. *Elegiarum*. Parisiis, 1832. IV, Elegia VIII.
- (14) Paris, Pierre. *Promenades archéologiques en Espagne*. Paris, 1910. p. 128, *tr.*
- (15) Huebner, Emil. *Inscriptionum hispaniae latinae*. Berolini, 1862. no. 5422
- (16) Anon. Taur. f. 706-5121 ins. post u, 1380.
- (17) See the preceding chapter, the large tomb of the Servilia family, the principal family of the city at that time to judge by the inscription from Turin and the monumental importance of this tomb called "of the quarry".
- (18) Propertius IV, Elegia VII; Tibullus, Albius. *Opera*. Londini, 1816. III, Elegia II.
- (19) Román y Calvet, Juan. *Los nombres e importancia arqueológica de las islas Pythiusas*. Barcelona, 1906. plate 59.
- (20) Huebner. *La arqueología de España*. Barcelona, 1888. p. 108.
- (21) Fita, Fidel. *Ephemeris epigraphica*. Berlin, 18-? v. 2, p. 235. Orelli, numbers 2106, 2079, 5930.

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