



MUSEO DI TORCELLO

The following cards, representing the captions of the display cases of the archaeological section at Torcello Museum, received the contribution of the administration of the Veneto Region as a part of a more extensive intervention for the updating of the didactic and information apparatus.

These cards, available in English and Italian versions, facilitate the reading of the contents of the showcases for a better reading.

They are published in pdf format and can be downloaded to prepare for the visit to the museum and to deepen knowledge of the archaeological finds.

Reproduction is free of charge.

A

Egyptian ceramic and bronze figurines

The Egyptian collection consists of bronze and ceramic objects donated to the museum or purchased at antiques markets. Some of them look like replicas, probably due to the 19th-century demand for Egyptian objects. The bronze figurines 3, 4, 7-11, 13 and 15, supposed to be authentic, are datable between 712 BC and 332 BC and represent offerings (7) and deities, including Osiris, the god of the afterlife and regeneration, with the crook, flail and tiara (8, 9-11 and 15), Ammon, god of the sun (3), Harpocrates or Horus-the-child (4). The faithful used to leave these votive objects in sanctuaries or as a part of grave goods. On display are also four ceramic *ushabti* figurines (1, 2, 5, 14), left in the tombs to replace the deceased or to keep on serving them in the afterlife.

D

East Greek and Egyptian pottery

The exhibits are four vases (1-4) of possible East Greek craftsmanship, although this cannot be established with any degree of accuracy. This type of pottery was especially popular in the West, to the extent that imported original examples or local imitations are often found in Etruscan tombs and in Southern Italy. The vessels stored ointments and other liquids during funerary rites. Nos. 1, 2 and 3 are certainly East Greek originals, while no. 4 may be an Etruscan imitation. No. 5, made of alabaster and thought to be native to Naucratis in Egypt, is not part of this cultural context. Nevertheless, it is still part of the category of imported vessels found in Etruscan funerary contexts. All the artifacts have been donated or bequeathed.

B

Egyptian ceramic and bronze figurines

Shelf 1b also displays Egyptian figurines, although they are thought being false. This is certainly the case of the bronze figurine representing Osiris (5-7), Nefertum wearing a lotus headdress (3) and the goddess breastfeeding a baby, wearing a headdress with a sun disk enclosed by horns (8). The most significant object is the fragment of a sistrum (1), a sacred musical instrument associated with Hathor and Isis. The Torcello figurine portrays the goddess Hathor as two-faced, recognisable by curls at the end of two long braids behind cow's ears. Two erect, crowned cobras stand on her shoulders, while in the middle there is a small figurine of a cat. No. 4 depicts Ptah, the creator god holding a staff, but this is likely a replica. On display there are two probably false *ushabti* (2, 10).

E

Prehistoric artefacts

The Prehistoric collection comprises stone artefacts, carved deer antlers and metal weapons. The first group is composed of Late Neolithic polished stone axes (1-2), donated to the museum after 1882 and found whilst excavating the foundations of Palazzo Tiepolo-Papadopoli in Venice, and some cores of shaped flint (4), dating back to the Middle Palaeolithic and excavated in the area of Treviso. The deer antlers (3) may have originally come either from Late Neolithic Venice, or else from Late Middle Bronze Age Cittanova di Eraclea. The weapons in bronze (5-13) and copper (14) were produced in the North-Eastern Veneto region, ranging in date from the third millennium to the 7th century BC. They may have been found in funerary contexts in the area around Venice.

C

Cypriot and Mycenaean pottery

The most ancient archaeological finds in the museum are two Cypriot (1, 6) and four Mycenaean vases (2-5), all small and simply decorated. It is known that no. 6 was given to the museum by C. A. Levi in 1881, but in general the provenance of this pottery has caused heated debate. One speculation is that the vessel was found in the lagoon, if not in Torcello itself, which suggests that Mycenaean maritime trade in the Northern Adriatic existed as early as the end of the second millennium BC. The 1888 catalogue states that vessel no. 4 was discovered on the island of Mazzorbo, but this information may be unreliable. On the other hand, many speculate that all of these vessels belong to old collections in which the artefacts arrived directly from Greece.



A

Middle corinthian krater

The krater falls within the category of so-called “Corinthian pottery” owing to its hemispherical shape with columnar handles as well as the fine, intricate decoration depicting a scene from the Trojan cycle. On the rim, a chain of lotuses with birds perched on the handles. A sphinx and two birds are depicted below the handles. Between the handles, one side represents a battle scene with warriors armed with spears and shields, while the other side depicts four horsemen proceeding towards the left spurred on by a nude male figure. The lower part of the krater features a frieze of animals with alternating panthers, wild goats and deer. Considering the frequency of similar finds of Corinthian production in Italy, it is likely that it was once part of an assemblage of Etruscan grave goods.

B

Corinthian and Italo-Corinthian vases

The vases on display and the krater on the upper shelf fall under the category of Corinthian pottery or imitations of pottery produced in Corinth between the 7th and 6th centuries BC. While the vases nos. 1 and 5 can be considered original Greek products, the others are Italian imitations. In fact, in Italy this type of pottery was so popular that numerous manufactured centres emerged in Southern Italy and Etruria. A few Italian-Corinthian *aryballoi* have also been discovered in Paleovenetian necropolises in Este. These wares were used to store perfumed oils and unguents to be spread over the body through the dispenser on top. Unfortunately, nothing is known about the provenance of the Torcello vases.

C

Attic black-glaze kylixes

The four *kylixes* on display fall into the category of ‘Attic black-glaze pottery’ that aimed to imitate the more precious vessels in metal. They range in date from the beginning of the 5th century to the early 4th century BC. It is likely that nos. 2 and 3, called ‘V cup’, were produced in the same Athenian artisanal workshop. Numerous similar vessels have been found during the Athenian Agora excavations and in Corinth. The *kylixes* were primarily used for drinking wine, well documented in tomb assemblages considering their use in connection with funeral banquets. While it is confirmed that no. 2 came from the area around Altinum and that no. 1 originates from the town of Altinum itself, no information is provided for the other two cups.

D

Attic black-glaze oil lamps and lekaniis

The provenance of the Attic oil lamp is unknown, but if it is compared to examples housed in the National Archaeological Museum of Adria, further information may be obtained. If the Attic wares were found along the Adriatic coast or in Etruria, this would testify the use of either typically Greek material or else a real Greek presence in contexts where Attic trade has been well documented. As regards their use, it is rare to find oil lamps for illumination in Etruscan contexts, but it is possible that they were used during ceremonies associated with rites of passage and fertility. The *lekaniis* on display is pottery ware of typical Attic production from the second half of the 5th century BC, used to contain food. There is no record of its provenance.



A

Attic black-figure pottery and red-figure hydria

Except for the vase no. 6, all the other Attic black-figure wares (1-4) date back to the first half of the 5th century BC, when the black-figure technique was already outdated. They are supposed to come from the tombs of the same necropolis, in the area around Adria, but, as Greek pottery was thriving in the Palaeovenetian context at that time, similar vases have been unearthed in the necropolis of Este. A Venetian provenance cannot be excluded. These vases contained perfumed oils and ointments (1-3) or were used for drinking (4 and 6). The *hydria* (5) is decorated with red figures depicting women in peplos holding mirrors, scarves, vases and baskets. This style recalls the decoration produced by the so-called 'Bull Painter', whose wares have been found in the necropolis of Spina.

D

Black-glazed Attic pottery

The origin of the black-glazed Attic pots on display in this shelf is also unknown. Some of these, such as the *krateriskos* (1), have a narrow analogy with specimens from the Athenian Agora, dating back to 450-425 BC. The *krateriskos* had spread both in Greece and in the West and derives from the *cup-skyphos* with curled handles as shown in no. 2. As for the three cups with handles (3-5), no. 5 is categorized as 'Bolsal' pottery, that is, deep, straight-sided cups, whose examples were found in Bologna and Salonicco. The cups and the *cup-skyphos* were used for drinking wine, whereas the *krateriskos* was used to store it. The *lekanis* on display is a typical pottery Attic manufacture from the second half of the 5th century BC, used to contain food. The origin is unknown.

B

Attic red-figure pottery

Attic red-figure pottery was exported extensively to the West and numerous examples have been found in the necropolis of Spina. Among the scenes depicted are scenes from female life (1), winged erotes with female figures (2) or else erotes flying towards an altar, a scene that recalls the custom of dedicating altars to Eros in the gymnasiums (4). Animals also feature in the scenes: the *askòs* (3) is decorated with a swan and a gryphon embellished with dots. The *pelike* (5) depicts a Dionysiac scene, with a dancing maenad, satyrs and Dionysos. Another *pelike* (6) features Amazons in combat with gryphons. Some of these vessels were used for drinking wine (1, 5, 6), while the smaller ones probably stored oils or fragrant ointments (3 and 4). The provenance of these vessels is unknown.

C

Black-glazed Attic pottery

Some examples of black-glazed Attic pottery are exhibited here, attributable to the same pottery category as the four *kylikes* on shelf 2c. These are largely vessels for pouring and drinking: *skyphoi* (1, 2), *kylikes* (3) and *olpe* (5) – and also to hold fragrances: *lekythos* (4). Concerning two of these – the *olpe* (5) and the *lekythos* (4) belonging to the 'Black Deianeira' category – it is uncertain whether they are of Attic production or whether the first was manufactured in Campania and the second is a Corinthian imitation. Indeed, the shape of the body, the deep conical mouth with thick drip-ring and vertical handles derive from the pear-shaped Corinthian *alabastra*. The *lekythos* (4) comes from the area around Altinum, while the provenance of all the other vessels is unknown.



A

Palaeovenetian, Etruscan and Italic bronzes

Palaeovenetian, Etruscan and Italic bronzes of which a small number excavated at Torcello and Altinum, largely from the area around Altinum or else private donations. They fall into two groups:

Statuettes used as votive offerings to the divinities placed by the faithful in the sanctuary where there was also a workshop to produce these statuettes. They represented divinities, animals and worshippers, with features attributable to their social status: warriors or mothers. Palaeovenetian and Etruscan vessels and handles recovered from funerary contexts and used in funeral banquets for drinking wine or else for burning perfume.

B

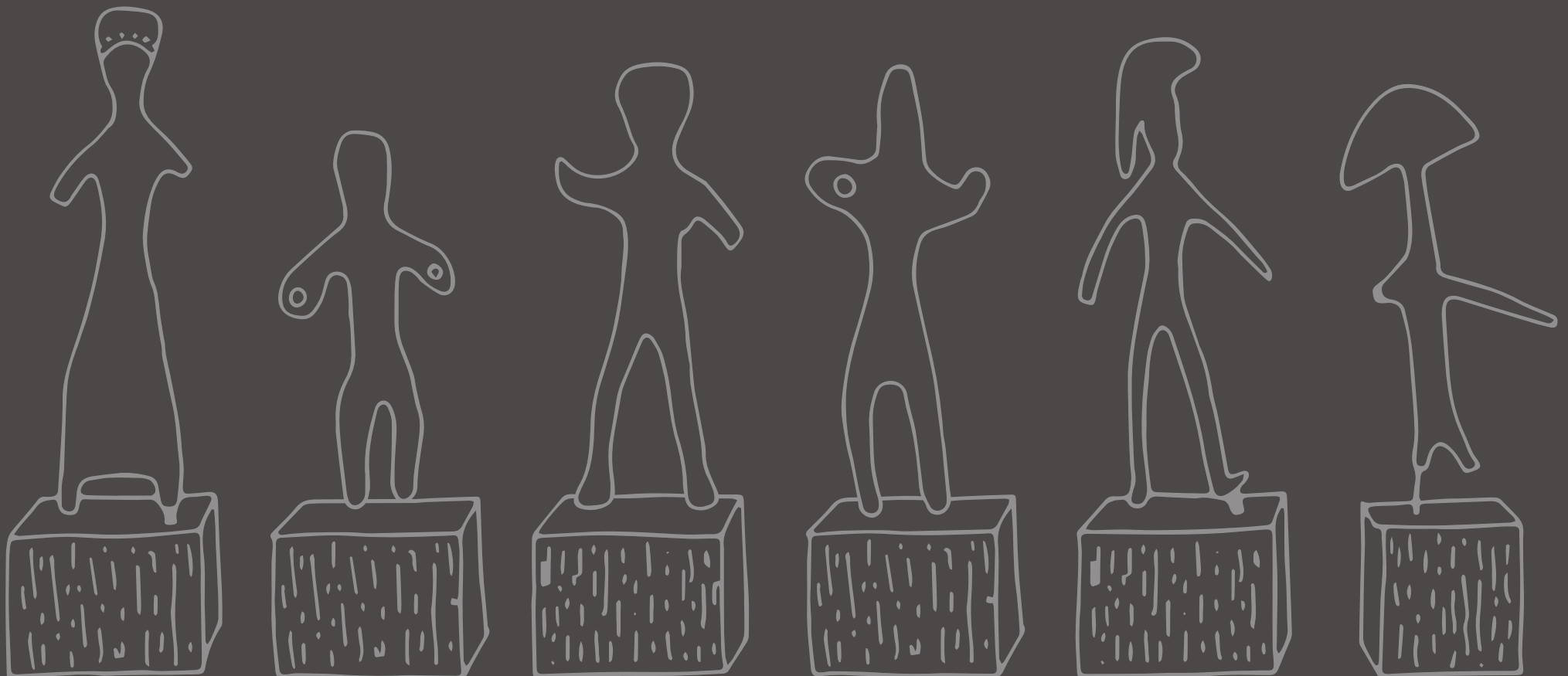
Etruscan bronze containers and Etruscan pottery

The fragments of Etruscan bronze vases belong to the upper part of a *capeduncola* (small cup with handle) (1), a handle belonging to an *oinochoe* (2), both of them from the Altinum area, and the handle of a strainer probably produced in Adria (4). All pottery was used for drinking wine at funerary banquets. As the entire collection of Etruscan pottery on display was donated, it is difficult to determine its provenance. As for the four decorated vases, (5-8) the *stamnos* (8) depicts a female figure and a bird, alluding to the myth of Leda and the swan. A *pelike* (9) with two figures and an *oinochoe* (10) with plant motifs represent an 'over-painted decoration'. The bucchero ware is rather poor in terms of quality: an *amphoriskos* (11), a chalice (12), two *khyathos* (13, 14) and an *oinochoe* (15).

C

Northern Adriatic and Apulian pottery

Two pyxes (1-2), small containers for ointments or gems, and two *oinochoe* (3-4) come from the area of Altinum, although they might have been produced in Adria and Spina. They are categorised as Northern Adriatic pottery, widespread along the Central-Northern Adriatic coast. Their origin is unknown but their clay manufacture is likely to come from the River Po. The small, Daunian jugs, (5-9), the Peucetian *stamnos* (10) and the Messapian *trozzella* (11) are originally from Apulia and were donated to the museum, apart from the Messapian *trozzella* (11), which was found in the Venetian hinterland in a Palaeovenetian tomb. They were mainly used to contain wine and other liquids during funeral ceremonies, which explains the fact that they are probably part of grave goods.



Palaeovenetian, Villanovan-Etruscan and Etruscan ornamental and personal objects

These artefacts, found in homes or funerary contexts, are connected to the domestic life and customs of the period. In ancient times, some of the deceased's personal belongings were placed into the tomb, such as toiletry items – mirrors, razors – and ornaments, such as fibulae, brooches, bracelets, rings, necklaces and pendants in metal or other materials, such as amber and glass paste. There are numerous fibulae in various styles common in the Paleovenetian and Villanova-Etruscan area, such as the “disk” (1, 2), “Certosa type” (3, 4), “high rounded arch” (5), “dragon” (6), “leech” (7-14), “small leech” (15-17) and “navicella” type (18-22). Nos 27 and 28 are small chains inserted in the pins of the fibulae. Most of these objects were recovered from the surroundings of Altinum.



Etruscan mirrors

The Late Etruscan bronze engraved mirrors are some of the most precious artefacts. No. 49, in a braid-pattern frame, depicts a column with two horizontal bars, a star and a tympanum on the top, while the Dioscuri, Castor and Pollux, on each side, are leaning on a shield and wearing a tunic, Phrygian hats and laced sandals. Mirrors nos. 46, 47 and 48 are decorated with a Lasa, a supernatural winged female creature, leaning on the left and wearing a diadem, pendant earrings, a necklace and rings. In nos. 46 and 48, the figure holds a small container, maybe for perfume. The handle of the mirror is also striking (45), having a floral design at the base and terminating in the shape of a deer's head. Only in the case of nos. 48 and 49 is the provenance indicated as the area around Altinum.



A

Apulian red-figure pottery, Campanian red-figure pottery, Italiote over-painted and black-painted pottery

Apulian figured vases, produced by the flourishing schools of vase painting in Lucania, Campania and Apulia in the 4th century BC, are exposed in the Museum (1-7). This manufacture recalls Attic styles, but the decorations are much more colourful. Three of these vases (1, 6 and 7) come from the area of Altinum. The decorations of no. 1 portray a young man bearing offerings, a common theme in Apulian pottery. The krater (8) and skyphos (9) belong to Campanian factories operating since the 4th century B.C. The skyphos with a column and hydria, suggests a funerary setting, with the deceased's monument and urn. There are also six Italiote over-painted and black-painted vases (10-15). The vase no. 15 was found in the Altinum area, while there is no evidence for the origin of the others.

D

Italic black-painted pottery

All the black-painted and Attic-style vases, manufactured in Italy, with some examples from Etruscan (7, 12), Apulian (2) and Campanian areas (1, 9, 16-19), are here collected. This pottery style must have circulated widely, being well witnessed in Este, Spina and Adria as well as throughout Etruria. It is undoubtedly the largest group of wares in the Torcello Museum, although not the most interesting in terms of quality. It is evident that the various items on exhibition imitate the more precious metal vases in form and in decorative features. The 1888 catalogue states that some were recovered around Altinum (5, 6) while others came from islands in the lagoon, even though more detailed information is lacking.

B

Gnathian-style Apulian pottery

Gnathian-style pottery was common throughout Apulia in the Hellenistic period, Taranto being the main production centre and was also imitated in other centres of Southern Italy. The contrast of thick, white-cream, yellow and red strokes on a black background, together with elegant floral designs resulted in a striking decorative effect. Egg-patterns, ivy and vine tendrils, garlands of laurel and branches are some of the frequent designs. Owing to extensive production, a number of workshops have been closely examined, as have influential vase painters such as the Rose Painter, who is likely to have painted no. 8. At least three of these vessels were found in Altinum: the krater (2), oinochoe (5) and basin (13).

C

Italiote over-painted and black-painted pottery and Italic black-painted pottery

Eight Italiote red or white over-painted, black-painted vases are displayed here (1-7) categorised as 'over-painted decoration with added colour' modelled on the Gnathian style, albeit less refined. This type of pottery proved highly popular throughout Central-Southern Italy, to the extent that it was produced in various Apulian, Campanian and Etruscan centres. Only vessels no. 2 and no.7 seem to have been excavated in Altinum, while there is no context information for the others. Five vessels (8-12) belong to the 'Italic black-painted' group, also exhibited on shelf 6d. It is a production of numerous workshops that were active in Central-Southern Italy. Shown here are Campanian (8) and Apulian (9-11) examples.



A

Hellenistic and Roman terracotta votive masks and heads

On display a few votive heads (1-4) and a mask (5) in terracotta from sanctuaries in Central and Southern Italy following the Greek tradition. Unlike the Etruscan, Umbrian and Veneto places of worship where votive offerings in bronze were common, in the Greek places of worship the offerings were largely in terracotta. These artefacts, depicting symbolic images of the worshipper, were mass produced using two moulds, one for the face and one for the back of the face which was usually a simple plaque. All the heads are veiled framing locks of hair. No. 5 is a mask of a youth with a chipped neck and nose and abraded forehead. Provenance is unknown.

D

Roman votive terracottas and bronze amulets

The terracottas displayed here represent three categories of votive objects: an anatomical votive (1), two bovids (2-3) and a mask (4). Votive no. 1 is a uterus representing an accompanying gift, a tangible commemoration of the worshipper's gratitude, similar to the foot on shelf 7c. For requests, sacrifices or offers in money were probably preferred. Similarly, the votive offerings depicting animals or parts of animals were the result of a request for their health. Nos. 5-8 are winged, phallic bronze amulets, particularly common among Romans as it was believed that they held special properties to ward off evil. All have rings that meant they could be hung. No. 7 was found in Torcello, while the provenance of the other three is unknown.

B

Hellenistic and Roman terracotta and bronze votive heads and figurines

The shelf exhibits votive heads and figurines in terracotta (1-11) and bronze (12-22). The terracotta objects are widely-produced female heads, probably referring to worshippers (2-7, 9, 10). No. 7 depicts the goddess and huntress Diana with a crown and laced sandals, while the plaque no. 11 two deities (Demeter and Kore?) on a throne. The bronzes mainly represent deities: Mercury lying down (13) or standing while holding a *marsupium* and caduceus, attributes of the god and symbols of peace (14), Minerva with staff and shield (16, 17), Lares (20), Venus (21), Harpocrates, the Egyptian Horus-child in Greco-Roman iconography (18, 22) and Cupid (19). Some of the bronzes were found around Altinum (16, 17, 21), others were donations (13, 14) and some others come from Torcello (12).

E

Architectural votive decorations in terracotta

Among the votive objects are a spout (4) and three antefixes (1-3), which were decorative elements placed at the ends of the roof beams or at the eaves of a tiled roof to conceal the ends of the roofing tiles. Antefix no. 1 features the bust of a gorgon whose head is covered with spiral tendrils. A similar motif depicting a gorgon's head with tightly coiled curls can be seen in antefix no. 3, whereas no. 2 is decorated with the butting heads of two rams on a coiled plant motif. A seven-lobed palmette springs from behind the two heads, separated by two, shallow grooves. Lastly the spout is in the form of a crouching lion, with its paws on each side of the hole. The lion's mane forms a halo around its head and its mouth is half open. Nos. 1-5 are black-glazed Attic oil lamps.

C

Hellenistic and Roman votive terracottas

The foot (1), along with other anatomical objects, was quite common in the production of Middle Italic votive terracottas and represents one of the most significant material expressions of the health and fertility cults. The Torcello example shows a certain naturalism in the technique used to model toes and nails. The plaques with figures represent the worshipper as socially recognised. Plaque no. 4, unfortunately only a fragment, depicts a bearded figure holding a hammer in his right hand, which is likely to represent an artisan. Likewise, no. 2 depicts a resting warrior, while no. 5 is a musician holding a syringa in his right hand. Plaque no. 3 shows a male winged figure, nude with a cloak. Nothing is known about the provenance of these objects.



A

Roman pottery: ceramic tableware and kitchenware

The Roman pottery is exhibited on shelves 'a' and 'b' of display case no. 8, tableware and kitchenware that were also frequently placed in funerary contexts as grave goods. This is the case of the jugs (2, 3), bowls (6), *ollae* (4) and *olpai* (7, 8), one-handed jugs that contained liquids also associated with libation rites and thus well attested in numerous necropolises. These jugs, like other common forms of pottery displayed here, were manufactured for a long time in similar shapes, so that dating them is rather complex. No. 5 is a balsamarium, which is often found among grave goods and was widely used in the Romanised world until the mid-1st century AD, when glass versions began to be produced. Provenance is unknown.

D

Roman oil lamps and stands

The so-called "canal lamps" (1-5), produced in various workshops in the Po Valley and in Aquileia, have the trademark printed on the lamb base. The oil lamp, with shoulders decorated with a raised-globule pattern, is of a recent manufacture (6). The upper part of no. 7 depicts a frog with head and front legs above the nozzle hole, while the shoulder is decorated with the frog's hind legs. On display there are a few stands in terracotta, used to raise the lamps at the desired height. Two of these (9, 10) depict Minerva, the goddess, in her traditional spear, shield and crested helmet. No. 11 displays a female figure in a tunic with cornucopia in relief. The provenance of two of these objects has been confirmed: oil lamp no. 2, excavated in Cittanova (Eraclea) and no. 3 unearthed in Torcello.

B

Roman pottery: terra sigillata, thin-walled pottery

Few fragments and a small bowl (1-3) are classified as 'terra sigillata', red gloss pottery with decorations in relief produced in Etruria and widespread throughout Italy. The cups and bowls (6-8), known as 'thin-walled ware', have carved or applied decorations. These artifacts, from the centre and north of Italy, widely circulated in the Augustan and Tiberian age. The bowl no. 5, whose factory may have been near Aquileia, has the name of the potter "Clemens" engraved on it. The *rhytòn* (4), a horn-like vase used for libation, is similar to that of North-Italic production, while other vases are similar to those by Clemens. The rhytòn and bowl are supposed to arrive at Torcello together. Actually, the bowl is the only item that was found in Torcello, while the others may come from Altinum.

E

Roman oil lamps

Shelf 8e displays some types of oil lamps of African origin in which a few motifs are associated with Christian symbols (1-6). No. 1 features a cross framed by rosettes and concentric circles, while no. 5 features crosses alternating with diamond shapes on the shoulders. All have decorative motifs in relief on the discus depicting palmettes, ivy leaves and animals. Three oil lamps are shaped as animal heads, no. 7 as an ox protome, no. 8 an elephant head and no. 11, a bird's head in bronze. Oil lamp no. 9 is particularly interesting, being of Syrian-Palestinian manufacture that still retains the rest of the wick. Provenance is unknown for these objects, apart from no. 11 that was excavated in 1882 on the small island of San Pieretto near Torcello.

C

Roman oil lamps and ampullae of Saint Menas

The shelf 8c displays Roman oil lamps, one of which dates back to the Hellenistic period (1); others are disc-type (2-5) or have a voluted ogival nozzle (6-8) or a triangular voluted nozzle (9-10). The ampullae of Saint Menas (11-15) are linked to the cult of the saint, whose relics, after his martyrdom in 304 BC., were taken to Alexandria in Egypt, where a sanctuary was built. Archaeological excavations have revealed the presence of a place of worship and a manufacture for the production of ampullae. The pilgrims visiting the sanctuary would fill the ampullae with spring water in the crypt. The ampullae are like flasks decorated with the image of Saint Menas between two camels. It is said that a place for worshipping Saint Menas was set around St. Mark's Square in Venice.



A

Roman bronze containers

Together with no. 7, display cases 9 and 10 exhibit various bronze objects from the Roman age. Nothing is known about their date and their provenance. Nevertheless, these objects reveal some aspects of daily life during the Roman age. Shelf 9a exhibits containers and fragments of containers in bronze. Nos. 1 and 2 are handles and handle attachments in the form of female protome (1) and Dionysus as a child (2). Nos. 5-8 are also fragments of containers, handles with plant decorations, apart from no. 6, which is a handle of a situla, a vase generally used in ceremonies. There are two cups (3, 4), a small bottle for oil or perfume (9), an inkwell (10) and a jug whose shape recalls the Etruscan *kyathoi* (11) used to draw wine from the situlae.

D

Roman metal tools

As for the category of bronze tools, shelf 9d exhibits various tools daily used and by artisans. Artifacts 1-4 are the weights used as counterbalance for a steelyard balance, a type of balance to weigh food, or for plumb-lines to determine a vertical reference line. No. 1 is a bust of the god Mercury, protector of commerce, whose image is frequently found in steelyard weights. There are a compass (5), types of hooks (6 and 7), needles (8) and numerous keys (9-12), both in iron and bronze. Truncated-pyramid bells (13) were frequently used as hand-bells in the house. Four terracotta spindle whorls on display (14), were commonly used to weigh down the spindles or as weights for looms or nets. Among all these items, only one of the two iron keys with bronze handle comes from Torcello (9 or 10).

B

Small Roman bronze artefacts and figurine heads

Besides small heads in marble (5, 6) and in pottery (7), shelf 9b has small bronze objects, some of which are for votive or decorative purposes, including parts of figurines (8-11) and animals (12-18). The first group includes a poppy capsule (1), a claw (2), an oar with a dolphin (3) and a caduceus (4), a feature of the god Mercury composed of a pointed staff entwined by two serpents. In the group of animal figurines, the mouse with fruit (13), billy goat (15) and eagle (16) were all found in Torcello. This suggests that trade by sea had increased and Torcello became an important stopping point on the route to Altinum. There is also a small plaque with an engraved dedication to Drusus Caesar, in which the son of Emperor Tiberius, adopted by Augustus in the gens Iulia is acknowledged.

E

Antefix and sections of Roman inscribed fistula

Besides an antefix in the shape of a bovine protome (1), other exhibits are two sections of a fistula, a type of oval lead water pipe used in homes and aqueducts. The Roman fistulae were often stamped or inscribed with the name of the client, builder or manufacturer. The sections show two different inscriptions in relief that end on the right with a palmette, while the tube is broken off on the left. The inscription reads:

2. L(ucius)? Septimius Secundus fec(it)
3. Aemilia Formiana fec(it)
2. commissioned by Lucius (?) Septimius Secundinus
3. commissioned by Aemilia Formiana

C

Small Roman artefacts in bronze and bone and various household items

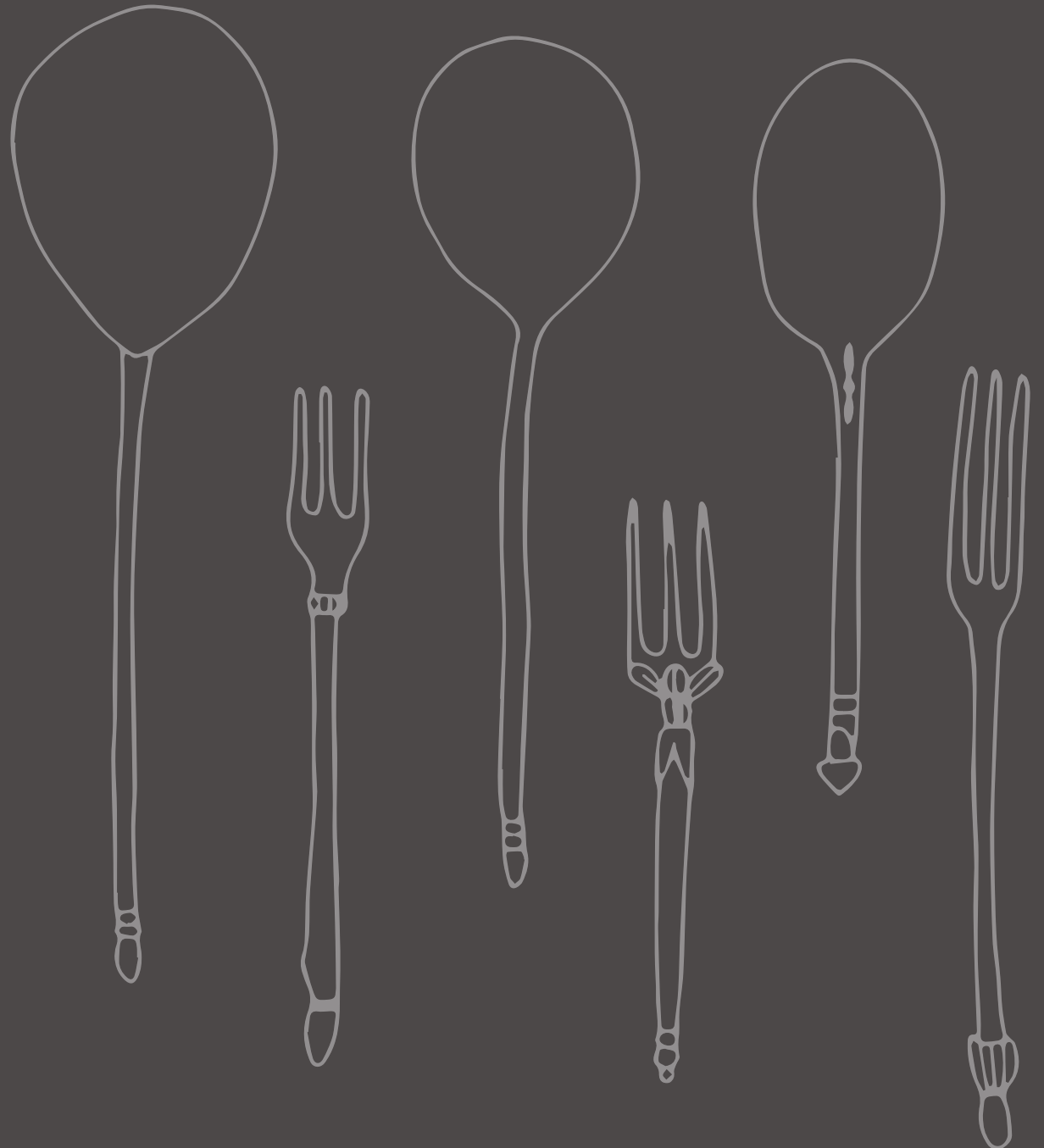
This display case includes female belongings, such as bone needles (1), an ivory pyx (6), games such as a die (5), bronze needles (2), fragmentary metal tips (3) and animal-shaped lidded boxes (7, 8). There are also figurines and bacchae heads (17-20), originally part of decorative furnishings, such as a putto with a nebris (10), a fawn skin, often worn by the god Dionysus. In no. 12 the goddess Minerva wears helmet, aegis and chiton; no. 11 represents the Egyptian divinity Bes like a grotesque dwarf. Nos. 13-16 are the remains of different items: feet and feline-paw handles (14) or those of goats (15, 16) with female protomes or bodies of birds with outspread wings.



A

Small Roman artefacts in bronze and bone and various tools

Bronze tools used in the kitchen and for cosmetics are grouped with ornaments. On the left side, in addition to the flower-decorated mirror (3), there are kitchen utensils, such as a *colum* (1), a type of strainer for liquids, a *trulla* (2), a type of ladle in bone (4) and in metal (5), various spoons (6) and forks (7). There are also some probes and spatulas for ointments or to apply medicine (9) and three *vulsellae*, tweezers used for surgery and cosmetic purposes (19). The function of the two welded rings (10) is uncertain, as it could be either used to stretch the cord in archery, or as a bridle stop. On the right side are ornaments such as pendants (12), rings (13) and fibulae (14-18). The two pointed rings (11) may have been part of a horse's harness or reinforcements for battle clubs.



Initiative organized with the support of LR 17/2019



Città metropolitana
di Venezia



CONTRIBUTO
REGIONE DEL VENETO