

World Heritage Scanned Nomination

File Name: 1158.pdf

UNESCO Region: EUROPE AND NORTH AMERICA

SITE NAME: Etruscan Necropolises of Cerveteri and Tarquinia

DATE OF INSCRIPTION: 7th July 2004

STATE PARTY: ITALY

CRITERIA: C (i)(iii)(iv)

DECISION OF THE WORLD HERITAGE COMMITTEE:

Excerpt from the Report of the 28th Session of the World Heritage Committee

Criterion (i): The necropolises of Tarquinia and Cerveteri are masterpieces of creative genius: Tarquinia's large-scale wall paintings are exceptional both for their formal qualities and for their content, which reveal aspects of life, death, and religious beliefs of the ancient Etruscans. Cerveteri shows in a funerary context the same town planning and architectural schemes used in an ancient city.

Criterion (iii): The two necropolises constitute a unique and exceptional testimony to the ancient Etruscan civilisation, the only urban type of civilisation in pre-Roman Italy. Moreover, the depiction of daily life in the frescoed tombs, many of which are replicas of Etruscan houses, is a unique testimony to this vanished culture.

Criterion (iv): Many of the tombs of Tarquinia and Cerveteri represent types of buildings which no longer exist in any other form. The cemeteries, replicas of Etruscan town planning schemes, are some of the earliest existing in the region

BRIEF DESCRIPTIONS

Two large Etruscan cemeteries, which reflect different types of burial practices from the 9th to the 1st century BC, and bear witness to the achievements of Etruscan culture. Some of the tombs are monumental, cut in rock and topped by impressive tumuli (burial mounds). Many feature carvings on their walls, others have wall paintings of outstanding quality. The necropolis near Cerveteri, known as Banditaccia, contains thousands of tombs organized in a city-like plan, with streets, small squares and neighbourhoods. The site contains very different types of tombs: trenches cut in rock; tumuli; and some, also carved in rock, in the shape of huts or houses with a wealth of structural details. These provide the only surviving evidence of Etruscan residential architecture. The necropolis of Tarquinia, also known as Monterozzi, contains 6,000 graves cut in the rock. It is famous for its 200 painted tombs, the earliest of which date from the 7th century B.C.

1.b State, Province or Region: Province of Latium

1.d Exact location: N42 00 24.6 E12 06 06.8

**“ETRUSCAN NECROPOLISES
OF CERVETERI AND TARQUINIA”.**

1. Identification of the site

a. Country

Italy

b. Province, Region

Latium, Rome – Latium, Viterbo

c. Name of property

Cerveteri, Etruscan Necropolis of Banditaccia and Caerean Archaeological
Museum.

Tarquinia, Etruscan Necropolis of Monterozzi and National Archaeological
Museum

d. Geographical co-ordinates UTM

Cerveteri :

N 260,376.86; 4,655,074.60

S 259,930.90; 4,654,682.22

E 260,472.61; 4,654,824.84

W 259,813.72; 4,654,781.99

Tarquinia:

N 233,472.31; 4,682,291.21

S 233,515.48; 4,682,430.13

E 233,779.32; 4,682,800.69

W 233,388.37; 4,682,607.61

e. Boundary of UNESCO site and buffer zone

See the enclosed maps.

f. Surface of UNESCO site and buffer zone

Cerveteri. Surface of UNESCO site: 11,64 ha.

Surface of buffer zone: 2557,59

Tarquinia. Surface of UNESCO site: 9,40 ha.

Surface of buffer zone: 3228,03 ha.

ETRURIAN NECROPOLIS OF CERVETERI

UNESCO World Heritage
List Nomination

Unesco Site
and Buffer Zone Location

scale 1:30.000

Regional Technical Map Sections:
364130 /140/150 - 373010 /020 /030
(ED 1950 - UTM)

Legend



UNESCO site



Buffer zone



Municipal Boundary

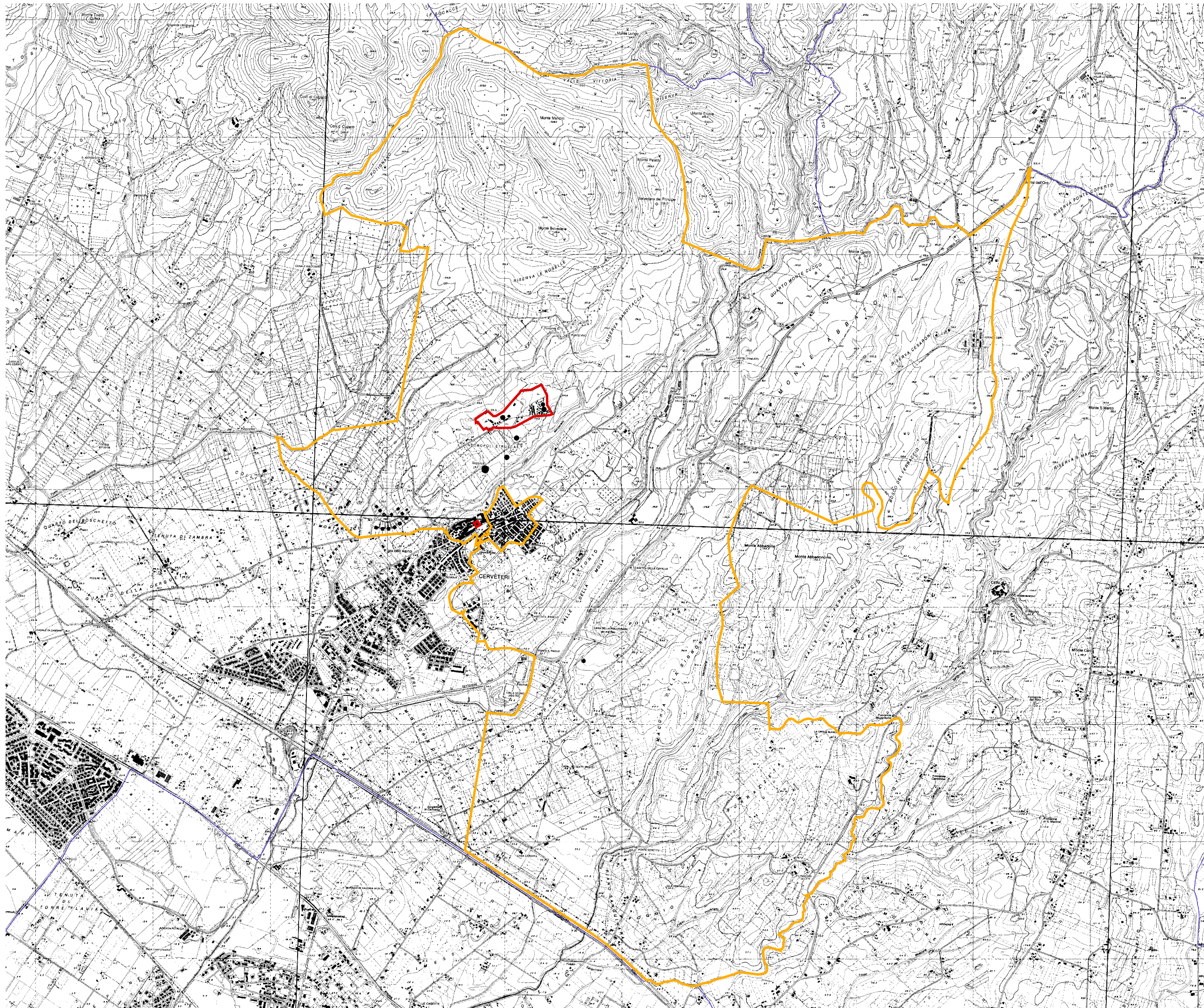
NECROPOLI ETRUSCA DI CERVETERI

Proposta per l'inserimento
nella Lista del Patrimonio Mondiale
dell'UNESCO




Individuazione del sito archeologico
e dell'area tampone

scala 1:30.000

Sezioni della Carta Tecnica Regionale:
364130 /140/150 - 373010 /020 /030
(ED 1950 - UTM)



Legenda

-  sito archeologico
-  area tampone
-  confine comunale

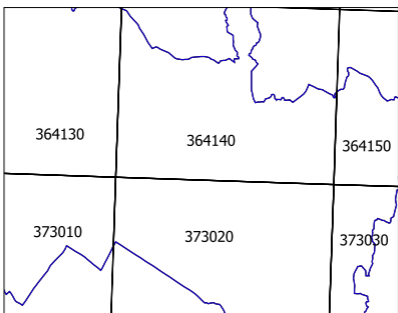
ETRURIAN NECROPOLIS OF CERVETERI

UNESCO World Heritage
List Nomination





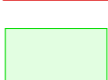




Cultural, Environmental and Landscape Heritage Map

scale 1:30.000

Regional Technical Map Sections:
364130 /140/150 - 373010 /020 /030
(ED 1950 - UTM)



Legend

-  Comprehensive assets:
wide localities, panoramic beauties
(art. 139 D.lgs 490/99)
-  Comprehensive assets
in archaeological relevance lands
(art.139 D.lgs 490/99)
-  Public waterways
(art. 146 lett. c D.lgs 490/99
- art.7 L.R. 24/989)
-  Archaeological relevance lands
art. 146 lett. m D.lgs 490/99
- art. 13 e 22 L.R. 24/98
-  Wooded lands
(art.146 lett. g D.lgs 490/99
- art. 10 L.R. 24/98)
-  Archaeological relevance assets
art. 2 co.1 lett. a) e b)
e co. 2 lett. a) - D.lgs 490/99
-  Historic Centres
(art. 60 co.1 L.R. 38/99)
-  Municipal Boundary
-  CTR

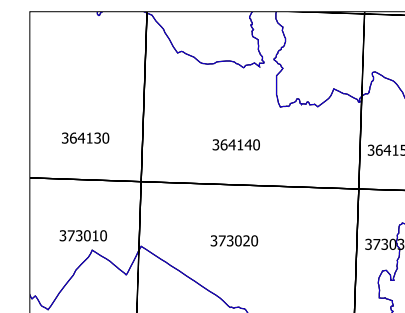
NECROPOLI ETRUSCA DI CERVETERI

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nella Lista del Patrimonio Mondiale
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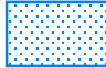


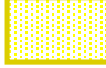

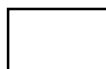
Carta dei Beni Paesaggistici,
Ambientali e Culturali

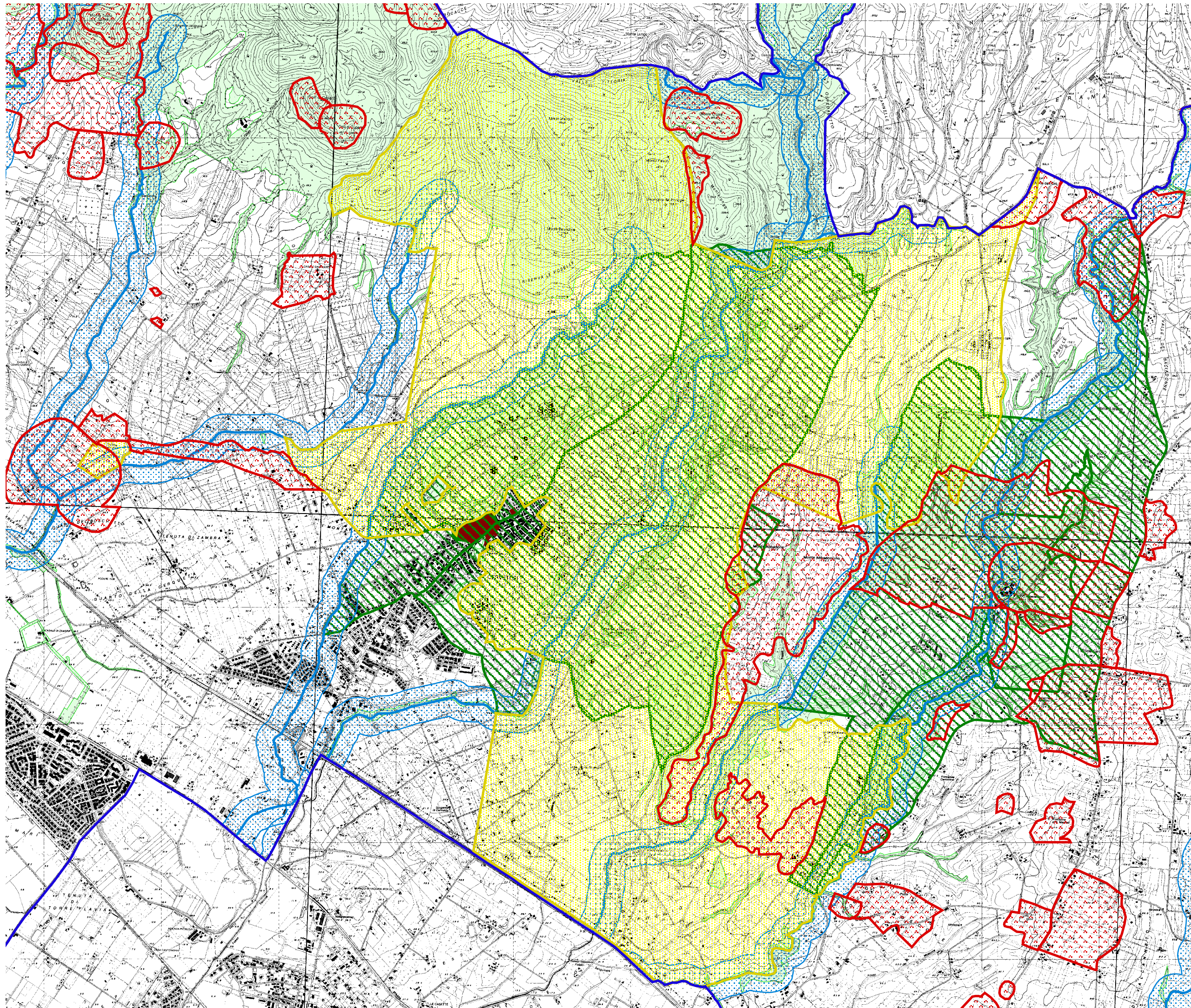
scala 1:30.000

Sezioni della Carta Tecnica Regionale:
364130 /140/150 - 373010 /020 /030
(ED 1950 - UTM)



Legenda

-  art. 139 D.lgs 490/99
beni d'insieme: vaste località,
bellezze panoramiche
-  art. 139 D.lgs 490/99
beni d'insieme in aree
di interesse archeologico
-  art. 146 lett. c D.lgs 490/99
corsi delle acque pubbliche
- art.7 L.R. 24/98
-  art. 146 lett. m D.lgs 490/99
aree di interesse archeologico
- art. 13 e 22 L.R. 24/98
-  art.146 lett. g D.lgs 490/99
aree boscate - art. 10 L.R. 24/98
-  art. 2 co.1 lett. a) e b)
e co. 2 lett. a) - D.lgs 490/99
beni di interesse archeologico
-  Centri e nuclei storici
art. 60 co.1 L.R. 38/99
-  Confine comunale
-  Sez. CTR



ETRURIAN NECROPOLIS OF CERVETERI

UNESCO World Heritage
List Nomination

Unesco Site Location

scale 1:10.000

Regional Technical Map Sections:
364130 /140/150 - 373010 /020 /030
(ED 1950 - UTM)

Legend



UNESCO site



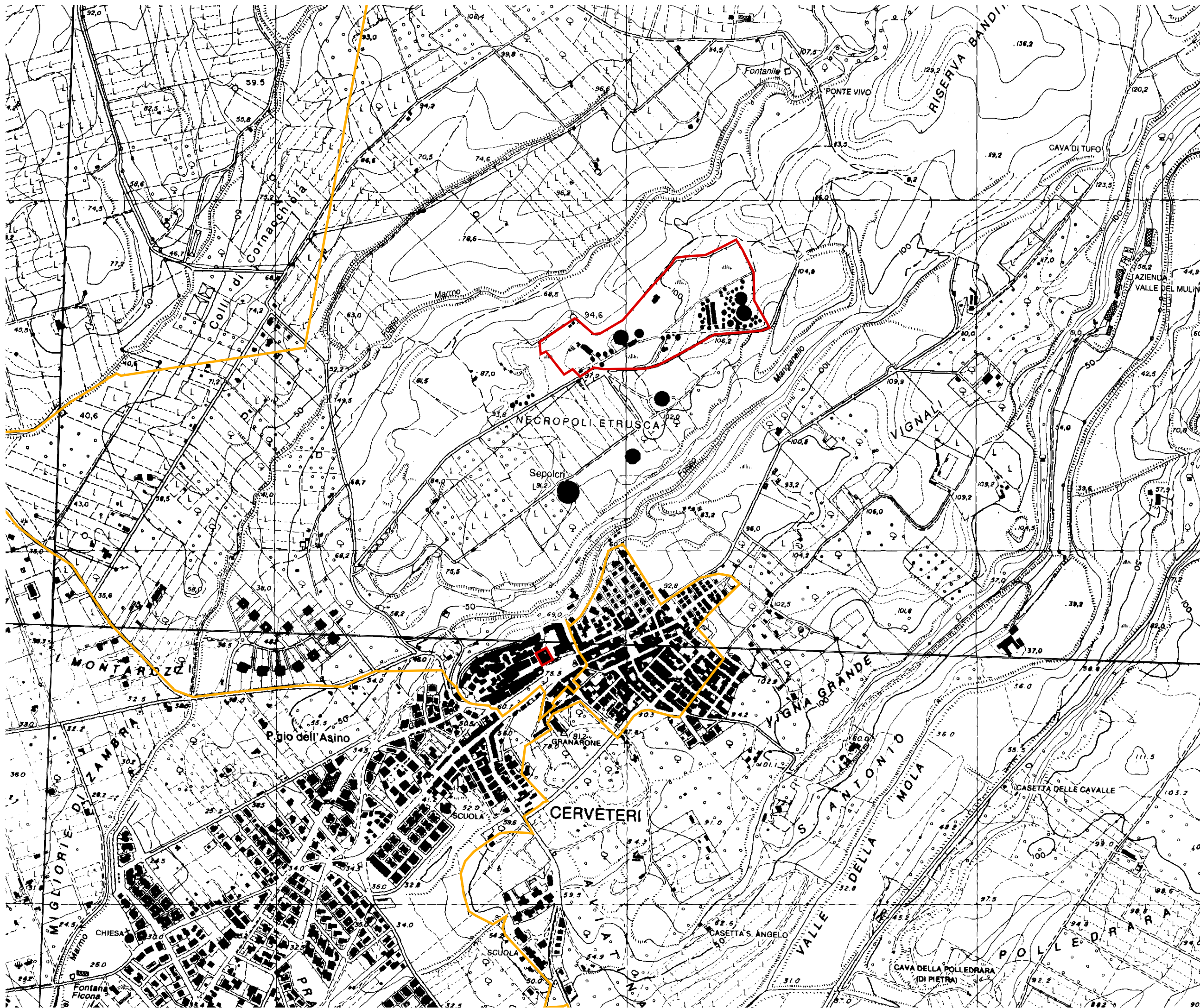
Buffer zone

NECROPOLI ETRUSCA DI CERVETERI

Proposta per l'inserimento
nella Lista del Patrimonio Mondiale
dell'UNESCO

Individuazione del sito archeologico
scala 1:10.000

Sezioni della Carta Tecnica Regionale:
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Legenda

-  sito archeologico
-  area tampone

ETRURIAN NECROPOLIS OF CERVETERI

UNESCO World Heritage
List Nomination

Unesco Site Location

scale 1:5.000

Photo IT2000 - CGR Parma
sect. 364140

Legend



UNESCO Site



Buffer Zone

NECROPOLI ETRUSCA DI CERVETERI

Proposta per l'inserimento
nella Lista del Patrimonio Mondiale
dell'UNESCO

Individuazione del sito archeologico

scala 1:5.000

Ortofoto IT 2000 - CGR Parma
sezione 364140



Legenda

-  sito archeologico
-  area tampone

ETRURIAN NECROPOLIS OF TARQUINIA

UNESCO World Heritage
List Nomination

Unesco Site
and Buffer Zone Location

scale 1:30.000

Regional Technical Map Sections:
354090/100/110/130/140/150
(ED 1950 - UTM)

Legend



UNESCO site



Buffer zone



Municipal boundary

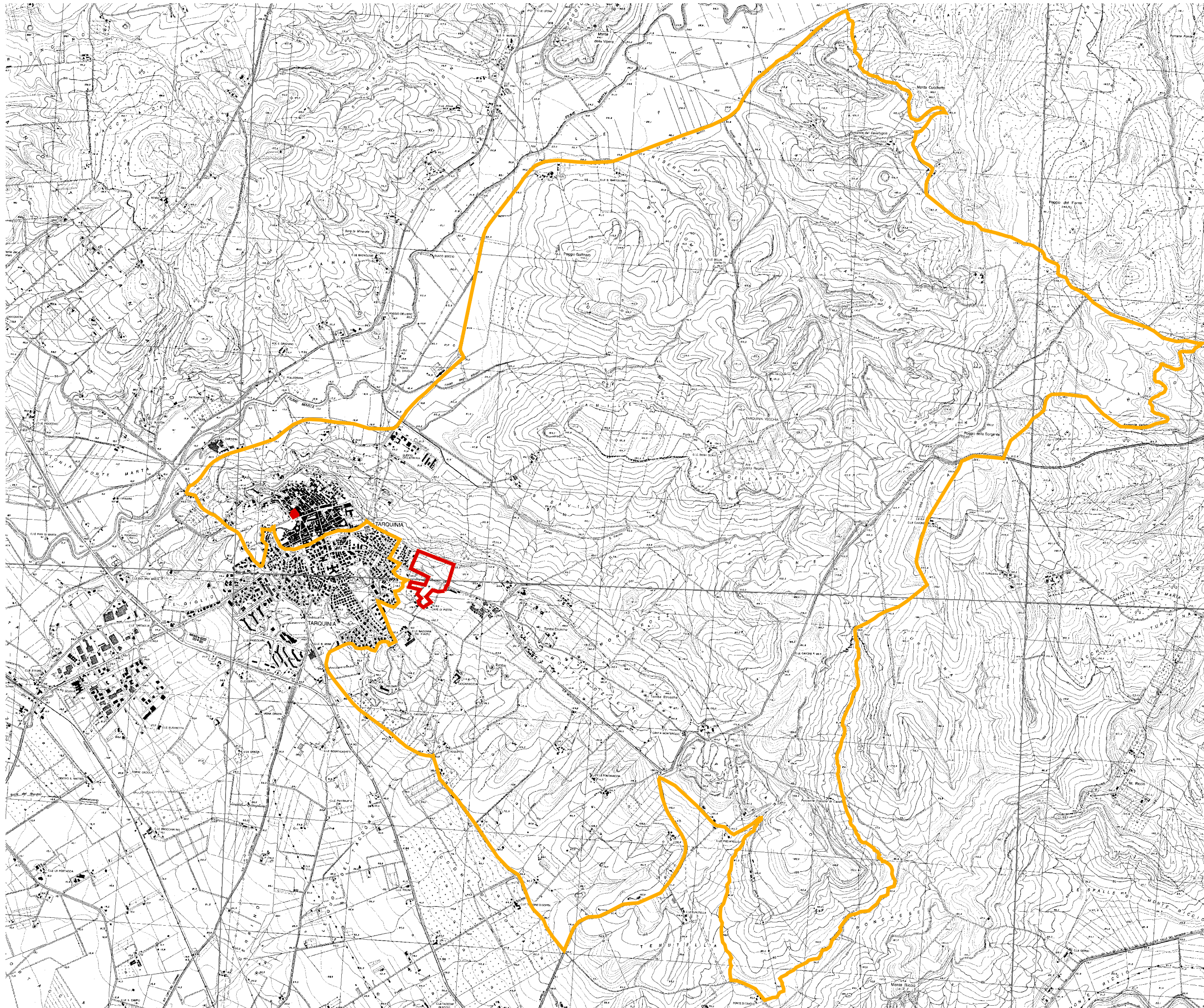
NECROPOLI ETRUSCA DI TARQUINIA

Proposta per l'inserimento
nella Lista del Patrimonio Mondiale
dell'UNESCO

Individuazione del sito archeologico
e dell'area tampone

scala 1:30.000

Sezioni della Carta Tecnica Regionale:
354090/100/110/130/140/150
(ED 1950 - UTM)



Legenda

-  sito archeologico
-  area tampone

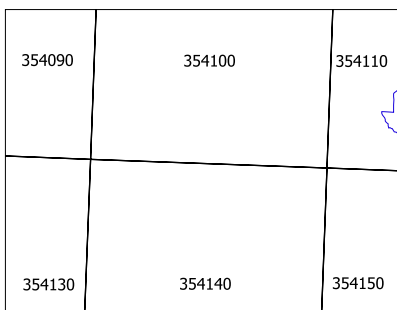
ETRURIAN NECROPOLIS OF TARQUINIA

UNESCO World Heritage
List Nomination

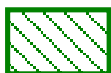
Cultural, Environmental and Landscape Heritage Map

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Regional Technical Map Sections:
354090 /100/110/130/140/150
(ED 1950 - UTM)



Legend



Comprehensive assets:
wide localities, panoramic beauties
(art. 139 D.lgs 490/99)



Comprehensive assets
in archaeological relevance lands
(art.139 D.lgs 490/99)



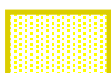
Public waterways
(art. 146 lett. c D.lgs 490/99
- art.7 L.R. 24/989)



Archaeological relevance lands
art. 146 lett. m D.lgs 490/99
- art. 13 e 22 L.R. 24/98



Wooded lands
(art.146 lett. g D.lgs 490/99
- art. 10 L.R. 24/98)



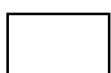
Archaeological relevance assets
art. 2 co.1 lett. a) e b)
e co. 2 lett. a) - D.lgs 490/99



Historic Centres
(art. 60 co.1 L.R. 38/99)



Municipal Boundary



CTR

NECROPOLI ETRUSCA DI TARQUINIA

Proposta per l'inserimento
nella Lista del Patrimonio Mondiale
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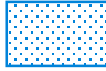


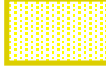


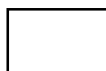
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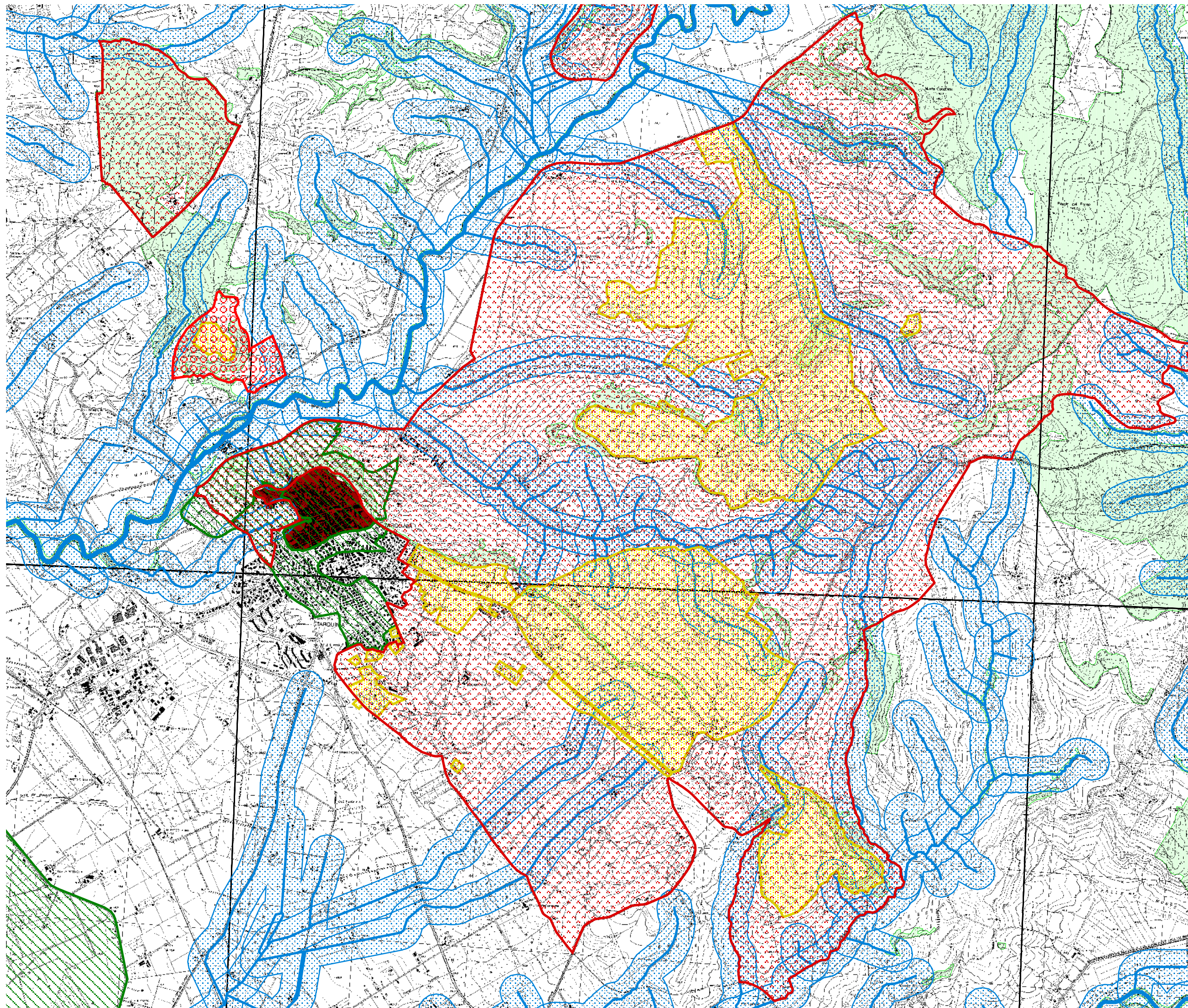
scala 1:30.000

Sezioni della Carta Tecnica Regionale:
354090 /100/110/130 /140 /150
(ED 1950 - UTM)

354090	354100	354110
354130	354140	354150

Legenda

-  art. 139 D.lgs 490/99
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aree boscate - art. 10 L.R. 24/98
-  art. 2 co.1 lett. a) e b)
e co. 2 lett. a) - D.lgs 490/99
beni di interesse archeologico
-  Centri e nuclei storici
art. 60 co.1 L.R. 38/99
-  Confine comunale
-  Sez. CTR



ETRURIAN NECROPOLIS OF TARQUINIA

UNESCO World Heritage
List Nomination

Unesco Site Location

scale 1:10.000

Regional Technical Map Sections:
354090/100/110/130/140/150
(ED 1950 - UTM)

Legend



UNESCO site



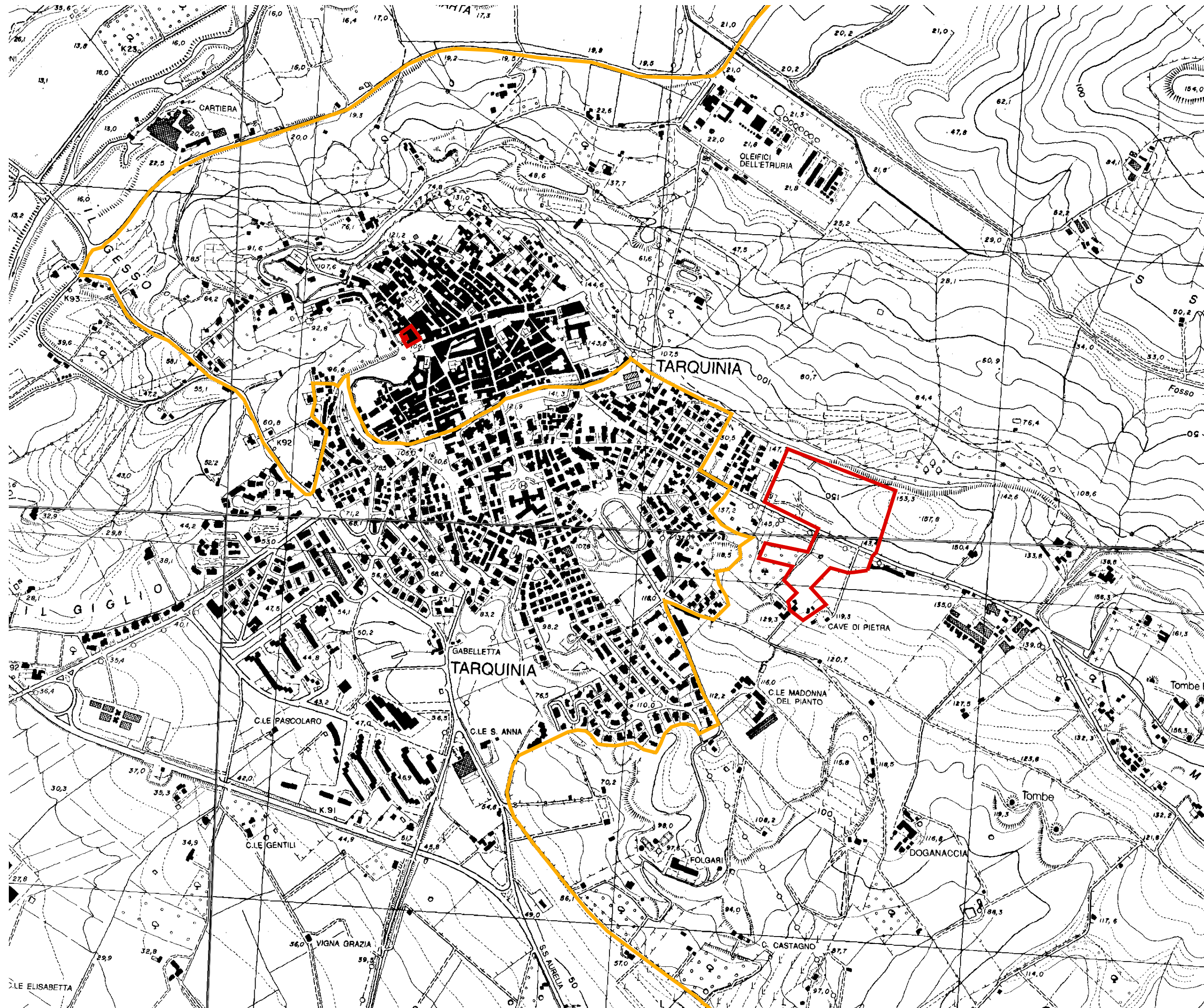
Buffer zone

NECROPOLI ETRUSCA DI TARQUINIA

Proposta per l'inserimento
nella Lista del Patrimonio Mondiale
dell'UNESCO

Individuazione del sito archeologico
scala 1:10.000

Sezioni della Carta Tecnica Regionale:
354100/140
(ED 1950 - UTM)



Legenda

-  sito archeologico
-  area tampone

ETRURIAN NECROPOLIS OF TARQUINIA

UNESCO World Heritage
List Nomination

Unesco Site Location

scale 1:5.000

Photo IT2000 - CGR Parma
sect. 354100/140

Legend



UNESCO Site



Buffer Zone

NECROPOLI ETRUSCA DI TARQUINIA

Proposta per l'inserimento
nella Lista del Patrimonio Mondiale
dell'UNESCO

Individuazione del sito archeologico

scala 1:5.000

Ortofoto IT 2000 - CGR Parma
sez. 354100/140



Legenda

-  sito archeologico
-  area tampone

2. Justification for Inscription

a. Statement of significance

Etruscans created the first urban culture of the Western Mediterranean, which developed for about 700 years, from the eighth to the first century B.C., in the region of central Italy – corresponding to Northern Latium and Tuscany – which was thus given by Emperor Augustus the name “Etruria”, in 27 B.C.

The Etruscans spread this urban culture to many other populations of ancient Italy. Etruscan civilisation was variously influenced by Greek civilisation and such legacy was transmitted by Etruscans to Romans: we can therefore define Etruscan culture as a bridge between Greek and Roman cultures. However, this was not all. Etruscans developed an autonomous and perfectly original culture.

They were organised into city-states, which were politically and economically independent from one another, sharing a common religion and language.

In 6th century BC Etruscans were the greatest power in Italy especially because they traded in metals, which were abundant in their land: “Almost all of Italy was under Etruscan rule” wrote Servius, a 4th century BC Latin writer. Etruscans founded cities in the Po valley, in the Alps, in Campania, while Etruscan Kings from Tarquinia ruled over the city of Rome. Etruscans constituted a mighty maritime power, and together with the Carthaginians they controlled the Western Mediterranean, opposing Greek interests. Only from 4th century B.C. did Etruscan domination start to wane, due to the process of expansion of Rome’s rising power, until finally in 88 BC Etruscans obtained Roman citizenship.

Cerveteri and Tarquinia are both situated within a few kilometres from the coast of the Tyrrhenian sea, and were among the most important Etruscan city-states.

The ancient inhabited areas of both cities have not been sufficiently explored, but the necropolises have been preserved almost entirely. They thus constitute the most significant testimony which has reached us so far of Etruscan civilisation. Moreover both necropolises differ substantially from one another, and each represents the most extensive and significant example of a specific type.

The Banditaccia Necropolis at Cerveteri is important because among other things it represents a unique example for its natural beauty. From the archaeological point of view, one must bear in mind that the necropolis, preserved in its entirety, constitutes a

perfect replica of the city inhabited by the living. It therefore contributes in great measure to our knowledge of Etruscan civilisation, also concerning city planning aspects.

Tombs are faithful replicas of the typical structure of Etruscan houses, forming a unique example of domestic architecture, from the archaic to the late Hellenistic period.

Finally the single tomb types, completely built in tufa are unique also in their architectural conception and internal decoration, and cannot be compared to any other existing complex either in Etruscan territory or in any other part of the world. The finds from Banditaccia Necropolis are now on show in the Archaeological Museum of Caere (in the 13th century Rocca di Palazzo Ruspoli) which must therefore be comprised within the site.

The painted tombs in the necropolis of Monterozzi at Tarquinia constitute the only great testimony extant in the Mediterranean of Classical painting of pre-Roman times. Surviving pictorial documentation offers nothing comparable either in quality or quantity; it is therefore to be considered one of the greatest preserves of ancient painting. Tarquinia's funerary paintings faithfully reflect Etruscan civilisation. They constitute an irreplaceable source of knowledge not only of Etruscan life, customs and religious beliefs, but also our only source of knowledge of Greek painting, which, as we know, is almost totally lost. The very nature of Tarquinian paintings – executed on the rock-hewn walls of funerary underground chambers – ensured their survival. Instead, Greek large-scale wall paintings – almost exclusively employed in sacred or civil buildings – were lost when those buildings collapsed. Tarquinian painted tombs therefore constitute a unique archaeological complex, and one of the most extraordinary examples of art both in the Mediterranean and in all antique art.

The importance and uniqueness of the painted tombs in Tarquinia is universally recognized. For this reason they were inserted in the list of 100 monuments drawn up by the *World Monuments Watch* for 1998-99 (site n.41) and signalled again at the foot of the list of year 2000.

Funerary furnishings from excavations of Tarquinian tombs and the frescoes of seven painted hypogea which have been detached and transposed onto new bases, are now kept in the National Archaeological Museum of Tarquinia, in the historical centre of Tarquinia, in the 15th century Palazzo Vitelleschi. It is for this reason that the Museum should belong to the area proposed for inscription in the list of UNESCO Heritage.

b. Possible comparative analysis

In its totality and architectural uniqueness Cerveteri finds no parallel in any funerary complex in Etruria, or in any other culture of ancient Italy or in the whole of the Mediterranean basin.

This is because, although the tumulus-shaped tomb is a well-known type, present in a great number of different civilisations, no necropolis can be compared to the one at Cerveteri. Here, the whole monumental complex replicates the structure of the ancient city and the tombs themselves reproduce plans, decoration and furnishing and shapes typical of Etruscan habitations. An example can be found by considering the most ancient burials of the orientalisering period. These seem to be inspired *‘in the way they are organised, with a large central tumulus surrounded by smaller ones, according to a geometrical pattern, (e.g. Tumulo del Colonnello and small surrounding tumuli), by the first, nascent city centres, possibly to ratify further a social scale whose rigorous hierarchies are reflected in the positions of the tombs’* (MORETTI 1977)

The custom of decorating funerary chambers with paintings is documented also in other Etruscan cities, but there are very few examples. Only at Tarquinia does one find such ample range, over such a long period: works were executed between 7th and 2nd century BC, so during the city’s entire life-time. Such a development has its only parallel in Egypt, as far as we know.

The phenomenon of painted tombs is attested also in other cultures of pre-Roman Italy (in Campania, at Paestum and in Puglia), but these are isolated funerary chambers, or more often funerary sarcophagi *cassoni*, testimonies of indigenous cultures of a strictly local nature, while constant contact of Etruscan civilisation with Greek civilisation ensures that Tarquinian funerary paintings are a unique source of knowledge of major Greek painting, which is now all but lost. It is now certain that at least some of the oldest tombs at Tarquinia were frescoed by Greek painters, who had moved to Etruria to serve the wealthy local aristocracy.

c. Authenticity/integrity

The funerary monuments in the two necropolises have preserved their architectural form and decoration up to our own times. The necropolis of Cerveteri was subjected to systematic excavations from the early 1900s, was restored at different times under Raniero Mengarelli's direction, using local materials and craft techniques. Thanks to these efforts, Banditaccia was already at that time, a monumental area accessible to visitors. In recent times, conservation efforts have also focused on natural resources, by ensuring the protection of typical species from the threat represented by parasites and atmospherical agents.

As mentioned earlier in paragraph 2 a, the frescoes in the tombs in Tarquinia have been perfectly preserved during the centuries because they were executed on the rock-hewn walls of underground funerary chambers. The conservation and restoration of paintings were carried out over the years according to rigorous scientific criteria. One of the first issues faced by the prestigious Istituto Centrale del Restauro di Roma, from its foundation in 1939, was the conservation of wall paintings in subterranean environments. Studies and analyses carried out at the time initially led to the conclusion (during the 1950s and 1960s), that the best way to save the paintings consisted in detaching and preserving them in museums. But later, also thanks to the development of restoration techniques, it became possible to guarantee the frescoes' adequate protection and conservation without detaching them from their natural base, or from their original historical and environmental context. For over thirty years now the Soprintendenza per i Beni Archeologici dell'Etruria Meridionale is carrying out a program for the restoration and conservation of the painted tombs according to the protocols agreed on with the Istituto Centrale del Restauro and with the Centro Cause di Deperimento e Conservazione delle Opere d'Arte an agency of Consiglio Nazionale delle Ricerche which allow the perfect balance between conservation and fruition.

d. Criteria for proposing the inscription

- i. The necropolises of Tarquinia and Cerveteri are to be considered masterworks of man's creative genius: the uniqueness and exceptional qualities of the two complexes are evident. The latter shows in a funerary context the same town

planning and architectural schemes used in an ancient city. The former's large-scale wall paintings, are exceptional both for their formal qualities and content, which reveals aspects of life, death and religious beliefs of the ancient Etruscans.

- ii. Owing to their particular characters, the two necropolises have influenced both the landscape and the shape of many other Etruscan necropolises in the same area, which however were unable to equal the grandiose and specific characters of these two models.
- iii. The two necropolises constitute unique and exceptional testimony of the ancient Etruscan civilisation, the only urban type of civilisation of pre-Roman Italy. The painted tombs of Tarquinia are moreover the only remaining documentation we have concerning large-scale Greek painting, which has been completely lost.
- iv. Owing to the almost total loss of ancient Etruscan buildings, the necropolis of Cerveteri is the most complete and imposing example of an Etruscan city, reflecting the topography and urban structure; it therefore offers an indispensable representation of Etruscan domestic architecture in all its complex diversity.
- vi. The two necropolises have inspired figurative and literary works from the Renaissance up to our own times. Michelangelo was inspired by the paintings in the so-called Tomb of the Ogre in Tarquinia to execute a drawing (see paragraph 3b); in the 19th century artists of the Grand Tour in Italy included in their watercolours the striking landscapes of the two necropolises (e.g., compare *Etruria Svelata. I disegni di Samuel James Ainsley nel British Museum*, Rome 1984). Today painters such as Schifano and Matta, and the still living Griechi have included signs and images in their work, inspired by the Etruscan world of Tarquinia and Cerveteri. Finally, to understand the influence of Etruscan culture on the literary sphere, one must only read the evocative pages of *Etruscan Places* (1932), describing Cerveteri and Tarquinia, written by the British novelist D.H. Lawrence.

Moreover, the painted tombs of Tarquinia constitute an important chapter in the history of restoration of antique painting; these works were the first to be detached according to the most innovative technologies then known, by the Istituto Centrale del Restauro (Cesare Brandi). The most important interdisciplinary studies on decay in hypogeal environments and on possible preventive measures were based on these same works, and culminated in the convergence between archaeology, physics and natural sciences in the research (Marcello Paribeni).

3 – DESCRIPTION OF PROPERTY

a. Description of property

The Banditaccia necropolis at Cerveteri is the grandest among those surrounding the city of Caere, and is by far the vastest of the ancient world. At this time it is divided into different parts, some of which are State property, of which about twenty hectares has been enclosed. This area includes the tombs excavated by Raniero Mengarelli, and by the Soprintendenza per l'Etruria Meridionale under the direction of Soprintendente M. Moretti from the 1960s onwards.

The necropolis occupies a plateau, where rows of tombs rise on either side of a main “funerary” road; within the necropolis space is organised in a way as to form actual small squares placed at crossroads, which also had ritual purposes.

Rather than proceed with a detailed description, on account of the vastness and of the thousands of existing tombs, we here provide examples of the most significant funerary structures based on type, architecture and decorative aspects.

The most ancient burials can be recognized close to *Tumulus III*, as a series of small trenches excavated in the tufa rock. They contained *impasto* pottery ossuaries which held the ashes of the deceased. The trenches were covered with stones and at times, were distinguished by means of a stone artefact signalling the tomb's presence. A slightly later kind is constituted by trench tombs and a group of five tombs open to the skies.

Tumulus II, one of the most imposing mounds, has a tufa base and a cylindrical drum decorated with rectangular bands and mouldings, and a funerary altar also cut in tufa. It is dated to the beginning of the 7th century B.C., when the first tomb, called “*della Capanna*” (i.e., Hut-shaped tomb), was built; the mound also houses the tombs “*dei Letti Funebri*” (Funerary Couch Tomb), “*dei Doli*” (Dolia Tomb), “*dei Vasi Greci*” (Greek Vase Tomb).

The “*Tomba della Capanna*” comprises an access corridor with two irregularly-shaped niches and two chambers on its main axis, measuring in total about eight metres in length. The first chamber appears to be conceived as a sort of proto-triclinium, and presents lateral stone couches and a gabled ceiling, showing the main crossbeam carved in relief, to imitate a real hut roof, made of wood and straw. The second chamber is reached through a rather small arched doorway, has no stone deposition couches,

because, according to excavators' recollections, the deceased had been placed on the floor. Remains of wood and nails were found, so quite possibly the deceased were placed in wooden coffins. Originally, an accumulation of river pebbles was found within the tomb. The pebbles have disappeared during the last few years, but their presence is attested by photographs. The tomb is dated mid 4th century BC, and its interest lies in the fact that it replicates a contemporary hut-shaped dwelling, a type of building of which no appreciable example exists.

The "*Tomba dei Vasi Greci*", the most recent of the four, is dated to mid 6th century BC. Its original closing system is still preserved and it comprises a rectangular vestibule, accessible through a *dromos* (corridor) flanked by two small lateral cells, with three doorways decorated with mouldings carved in relief, leading to three chambers where the bodies would be placed on *klinai* and beds in the shape of *cassoni* (i.e., large chests), some of which are topped a triangular-shaped pediment. This tomb also imitates a domestic interior and its plan recalls that of an Etruscan temple, from which it seems to derive. The stone deposition couches are topped by a pediment (for female burials) or shaped like a *cassone* (in male burials) and have been altered, possibly due to make space for the wood coffin. One must remember that the funerary objects found in the *Tomba dei Vasi Greci* are now on show in the section devoted to Cerveteri in the Museum of Villa Giulia in Rome.

The "*Tomba dei Letti Funebri*", in use from the end of the 7th to mid 6th century B.C., has a *dromos* with two lateral cells and a main central chamber where funerary beds are excavated in tufa. A second chamber parallel to this one has two banks of tufa on either side.

The "*Tomba dei Doli*" owes its name to the discovery of two large impasto pottery vessels, destined to contain food. Its plan is the same as the *Capanna* tomb, in spite of the fact that this tomb dates from the second half of the 2nd century BC, and so must be placed in a different chronological context. The chamber on the right, called *degli Alari* (i.e., "*chamber of the Firedogs*") because two firedogs were found there, revealed undisturbed funerary furnishings of great interest, presently on show at the Museum of Villa Giulia, and including Greek and Eastern-Greek imports.

In a small square near the tumulus, along the main street, the wheels of carts have left clearly visible tracks. This demonstrates that this road, which linked up to the main

roads leading from Caere to Pyrgi, was used for funerary purposes but was also frequented by normal traffic in the Caere area.

The *Tomba della Cornice*, (i.e. Tomb of the Moulding) has a vestibule accessed through a short *dromos*, lateral cells and at the two sides of the door are two thrones with sculptured legs, ends decorated by two lateral disks, and having footstools before them. On the four sides of the vestibule are four *klinai* and, on the end wall, are three Doric-type doorways, each leading to chambers with funerary couches on either side. This burial can also be dated to the beginnings of the 6th century B.C., and here too a very strong influence of contemporary domestic interiors is evident. Its twin is the nearby *Tomba della Cornice 2*.

The *Tomba dei Capitelli* (i.e. Tomb of the Capitals) is constituted by a main room covered by a frame-shaped ceiling, imitating the floor of a house, made with grooved bricks such as those found when excavating the city, and wooden beams, almost a first example of parquet floor. There are two supporting pillars, each decorated by a capital with eleven or twelve sides, of rather irregular shapes, recalling roughly hewn tree trunks. Rare traces of stucco applied to the carbon inclusions present within the tufa, before it was covered with plaster, indicate that the chamber was decorated with paint. All around the room are eight *klinai*.

The *Tomba della Casetta* (Tomb of the Hut) dated to the beginning of the 6th century B.C., overlooks another small piazza, a crossroads for different inner alleys. The tomb has a cross-shaped plan, the vestibule leading through arched openings into three chambers, one on each side.

Close to this is the *Tomba dei Rilievi* (Tomb with the Reliefs) and the *Tomba del Pozzo* (Tomb of the Well). The first, also known as the *Grotta dei Bassorilievi*, *Tomba degli Stucchi* and *Tomba bella*, is dated 4th century B.C. and is the most famous among the thousands of burials at Banditaccia. It belonged to the Matuna family, as attested by painted inscriptions inside some niches and on two stone slabs, one of which refers to the foundation of the Tomb by Vel Matuna son of Laris. The hypogeum is reached by descending a long stairway dug out between two rock faces. One reaches a great rectangular hall (6.50 m. x 7.80), with a ceiling supported by two pillars surmounted by Aeolic capitals. It also includes thirteen double funerary niches (four on either side, two in the entrance wall, and three in the end wall), separated by pilasters ending in Ionic capitals. Place to bury other thirty-three bodies was created by carving a tufa ledge that

runs all round the walls, divided by ridges to define each burial place; the two pilasters described earlier rest upon the ledge. All thirteen niches have a double cushion modelled in red painted stucco. The wall under the niches is painted in stripes of yellow, white and brick red, imitating the drapery which covered the *klinai*. The central niche is particularly important, as it recalls more than any other a real *kline*, and was probably meant for the tomb's patrons. Various objects used in religious and civil spheres are represented in polychrome stucco which covers the plastered walls. The representations occupy the area above the niches, the pilasters, the end wall, and the two visible sides of the two pillars. They include weapons (helmets, shields, swords, lances, leggings), various attributes typical of religious and civil office, and a whole series of domestic animals and tools which refer to the sphere of daily life. The nether world is evoked by the infernal figures of Typhon and Cerberus, placed under the *kline* of the central niche, and maybe also by the presence of two busts on either side of the same niche, which have now almost disappeared.

The *Tomba del Pozzo* is constituted by two chambers placed on a street dug out of the tufa rock. It belongs to an intensive type of burial, which characterises the period between 3rd and 2nd century B.C., when tombs received new burials over a prolonged period. The single burials are distinguished by means of phallic-shaped stones for men and hut-shaped ones for women. The origins of this distinction is quite ancient, as proved by the different shapes of lids used for burial vases.

The tomb owes its name to the presence of a well, which however cannot be referred to any kind of hydraulic work. The burial, like other contemporary ones, includes a trench for the bones and stone *cippi*. There is no strong numerical link between the ledges and the niches inside, which are much more numerous.

The sector called *Monti Ceriti* or *della Tolfa* is particularly interesting for the urban plan aiming to create a functional and aesthetic link between the old areas and the new. Along the first road rise on both sides small tumuli and cubic, or dice-shaped tombs, partly excavated in the tufa rock, partly built out of tufa blocks, with a podium distinguished by the torus, on top of which rises an upper platform, decorated by another torus and a curved moulding, and covered with earth. These cubes contain funerary chambers with rock benches and gabled ceilings with a central beam carved in relief. Similar tombs dated between the second half of the 6th and the end of the 5th century B.C. flank *via dei Monti Ceriti* and here also they are organised into blocks in

which the association between different types of tufa, the varieties known as *macco* and light coloured *peperino*, used for the mouldings and for the Doric profiles of doorways, and the reddish tufa of wall structures create a highly pleasing polychrome effect. Among the burials an important place is assigned to the *Tumulo Maroi*, which comprises three tombs, dated between the second half of the 7th century and the second half of the 6th century B.C. The *Tomba Policroma* (i.e. Polychrome Tomb), architecturally similar to the dice-shaped tombs on nearby *Via dei Monti Ceriti*, is divided internally into a short corridor with steps, a single main chamber with ledges, divided into two main areas by means of two central pillars with modelled capitals, gabled ceiling in the main area, while a flat ceiling with parallel beams covers the lateral areas. There are still traces of striped painted decoration on the end wall. The nearby *Tumulo Mengarelli* dating to mid 6th century B.C. in spite of its size, houses a single tomb. A long *dromos* with two lateral cells leads to a circular vestibule with two other cells on either side, parallel to a large rectangular chamber with a ceiling showing horizontal beams similar to the vestibule ceiling, where two pillars support the innermost section. Scarce traces of wall paintings remain, showing animal and vegetal subjects. The *Tumulo del Colonnello*, (Tomb of the Colonel), distinguished by a grandiose façade, contains four tombs, in a way that recalls the *Tumulo II*. The earliest, dated to the beginning of the 6th century B.C., presents a long *dromos*, that leads to a single chamber covered with a ceiling which imitates the gabled ceiling of a hut. The complex of the two *Tombe Gemelle* (Twin Tombs) is enclosed in a dice-shaped structure. One of the two is called *Tomba di Marce Ursus*, (Tomb of Marce Ursus) from the Etruscan name of the owner incised on the right wall. The tomb's base is dug out of rock, while the rest is built in blocks of square stone. A simple entrance leads to a vestibule where a shaft, imitating a flue links the chamber to the outer section of the tumulus. Through this opening libations and offerings could be poured during funerary ceremonies, to enter in contact with the deceased according to a custom inherited by Romans and later by Christians. It has also been supposed that by means of this channel free of earth other bodies could be buried without opening the tomb's door. The interior was composed of a room with a double gabled ceiling with a central beam carved in relief, perpendicular to the entrance. Other two rooms parallel to each other at the far end contained deposition couches, as did the vestibule. The rooms also contained two small "windows" decorated with mouldings "in the shape of an owl's beak".

The necropolis extends also outside the fenced area candidate for inscription in the List, and exceptional monuments rise in the so-called buffer zone. Among these is the *Tumulo degli Scudi e delle Sedie* (Tumulus of the Shields and Chairs), one of the most majestic and imposing of the entire complex. It encloses three tombs: the earliest, called *Tomba dei Leoni Dipinti* (Tomb of the Painted Lions), then the *Tomba degli Scudi e delle Sedie* (Tomb of the Shields and Chairs), which gives its name to the tumulus, and a third one, called “*dell’Argilla*”, (Clay Tomb). The tumulus has a diameter of about 50 metres, with a smooth drum ending with a triple torus. On entering the tumulus by means of a twelve-metre corridor open to the skies, one finds the entrance to the tomb of the painted lions with two lateral chambers divided by arched doorways from the vestibule provided with two funerary beds and two free standing pillars supporting an imitation tympanum and a *kline* with modelled legs and two large rock-hewn “baskets”. Such artefacts, which may have functioned as altars, are similar to others found in other necropolises of the city of Caere. Originally the walls showed different subjects, which have now vanished, except the one on the tympanum on the end wall showing the “Lord of the Beasts”, a male figure placed between two lions shown facing each other. These lions are the only remaining pair of a line forming a frieze all round the chamber walls. A similar representation, showing only lions, appears again in the chamber on the left which gives its name to the whole tomb. The sloping ceiling with rays departing from the centre imitates the wooden roof, or rather, the frame of a wooden roof of an oval-shaped hut. The *Tomba degli Scudi e delle Sedie*, in the same tumulus, has an entrance facing north-east, and is dated between the 7th and the beginning of the 6th century B.C., as it was built about two generations earlier than the tomb described above. It has a short *dromos*, the usual lateral cells, and a large vestibule overlooking three chambers sharing a common axis. The main objects of interest are two “thrones” with circular backs and footrests, placed at the sides of the vestibule door opposite the entrance, some representations of shields hanging from the walls and the care shown in executing the details of all the furnishings.

Compared to this one, the third tomb, the so-called *Tomba dell’Argilla* is simpler. It has a brief *dromos*, the customary lateral cells and a vestibule leading to two further chambers. It is dated to the second half of the 6th century B.C.

Further south, the *Tumulo degli Animal Dipinti* has four hypogea, of which the earliest (dated 2nd half of the 7th century B.C.), gives the tomb its name, and is by far the most

interesting. It has a long *dromos* with low steps open to the skies, lateral cells, a round vestibule whose walls show animals painted in the “orientalising” style, and ledges. From here one reaches the funerary chamber with four pillars, containing beds and deposition ledges, covered by a gabled roof with beams placed in ray-shaped formation. The *Tumulo della Nave*, (Tomb of the Ship) placed a few hundred metres from the previous one, comprises three tombs, of which the oldest is the one that gives the tumulus its name and dates to the second half of the 7th century B.C. Its plan is similar to the one of the *Animali Dipinti* tomb, with a long *dromos* with an upper area built in masonry. This leads through arched doorways soberly decorated with mouldings into three lateral cells. Then there is a circular vestibule and a circular chamber divided up by four pillars. The style of the supports of the *klinai*, shaped like clubs, and the rayed roofs of the two cells in the *dromos* constitute the main features. The ship painted on the end wall of the main chamber, to which this tomb and the whole tumulus owe their name, has almost disappeared. Between the *Tumulo degli Animali Dipinti* and the *Tumulo della Nave* is the *Tomba Giuseppe Moretti*, dating to the second half of the 6th century B.C. A brief *dromos* with lateral cells leads to a spacious central hall with Tuscan columns and small Doric-style doorways leading to seven small rooms destined to contain the bodies.

On the ridge, overlooking the Manganello ditch, rises the *Tomba del Tablino*, dated mid 6th century B.C., inserted in a cube excavated out of the tufa bedrock and completed with masonry blocks. It is a most interesting example as it constitutes an anticipation of the Roman *atrium*-based house. Its T-shaped plan included a short *dromos* leading to two lateral chambers and a large central hall with a gabled ceiling and two small rooms to house single burials. At the end the gabled *tablinum* has a fake door cut in the centre of the end wall and at either side a cell with two funerary couches.

Close to this is the *Tomba delle Onde Marine*, which owes its name to the red stylized wave decoration on the plinth of the ledges. The structure dates end to the Hellenistic period (4th century B.C.) and includes a large single hall with a central pillar.

On the opposite side of the necropolis, the main road passes through an area occupied by a group of four tombs, commonly known as “*del Comune*” (of the Commune), sharing the same architectural and structural features. They are all impressively deep (so the *dromoi* have stairways), their outside appearance has been carefully planned (by creating small piazzas in front of the monuments and by employing masonry blocks in

the wall structures), and they all belong to the same period (4th to 3rd century B.C.). As the interiors are as grand and as well-organised as those in the *Tomba dei Rilievi*, it has been supposed that they were meant for the families who enjoyed the leadership at Caere when the city was an ally of Rome (4th century B.C.).

The *Tomba dei Tamsnie* (Tomb of the Tamsnie family) has a *dromos* with twenty steps giving access to a rectangular chamber with a ledge on all sides except for the entrance wall. The gabled ceiling is divided up by rows of beams whose thickness, together with that of the *columen* and the orthogonal beam, are alternately coloured red and black. The walls have a series of thirteen niches, two on either side of the door, four on each of the side walls and three on the end wall. In the main niche of the end wall a Parian marble sarcophagus was found which belongs to the so-called “architectural” type, of which other examples have been found in Southern Etruria. The lid of another sarcophagus was found in the right-hand niche of the end wall. Two large parts of the sarcophagus itself had fallen out of the niche on to the ledge in front of the niche. This sarcophagus too belonged to the “architectural type”, had a gabled lid, and on the lip of one of the long sides it bore an inscription consisting of two lines running from right to left. The occupant of this tomb held of the most important civil posts, that of *Zil*. This demonstrates that at the time when this tomb was built (4th century B.C.), substantial and high-ranking patronage was still strong at Caere. The *Tomba del Triclinio* (Tomb of the Triclinium) is composed of a single large hall with ledges. On either side of the entrance are two figures sculpted in tufa: a wild boar and a panther holding its prey. Traces of paintings are visible on the walls and on the ledges. On the walls there are nine couples, banqueting and reclining on *klinai*, two servants close to a table bearing ceramic tableware. The ledges bear a spiral motif and a frieze showing animals. Not far from this tomb is the *Tomba dei Sarcofagi* that owes its name to the fact that four white marble sarcophagi were found there. Three are now in the Cerveteri Museum and the fourth in the Gregorian Etruscan Museum in the Vatican Museum in Rome. Originally they were placed on the tufa ledge in one of the tomb’s two chambers. The cubic façade in square block masonry was decorated with mouldings and friezes in *macco*, the remains of which are now in the Archaeological Museum in Cerveteri.

Three funerary complexes overlook the small square. Among these the *Tomba dell’Iscrizione* (Tomb of the Inscription) belonged to the Tarchna Tarquitii family. It consists of two rooms placed on different levels. The most important aspect of this

funerary structure which included painted stucco decorations, is the presence of inscriptions which give the tomb its name. These contain names written in Etruscan and Latin. This proves that the tomb was used by a certain number of different generations (according to Cristofani, as many as eight, the last of which were completely Latinised). One of the large hypogea open to the public is the so-called *Tomba dell'Alcova* which belonged to the Tarnas family. It belongs to the same type of the contemporary Hellenistic tombs which built for the powerful aristocratic clans of the period.

The main part of the numerous furnishings found in the Banditaccia necropolis are on show in the National Archaeological Museum in Cerveteri, also proposed for inscription in the List of World Heritage. The museum is situated inside Castello Ruspoli, which rises in the town centre (about a couple of kilometres from the fenced in necropolis). Exhibits are shown on the ground floor and on the first floor. Among these: the Etruscan crater-shaped vase, the so-called “Cratere dei Gobbi” (i.e. “the Hunchbacks’ Crater”) dated 580/70 BC, painted with scenes of the myth of Hercules and Euristhaeus; the Attic black-figure amphora showing Hercules fighting against the Nemean lion, attributed to the Painter of the Red Lines, dated to the end of the 6th century BC; a great number of *bucchero*, bisquit-thin black terracottas and imports from Eastern Greek cities, proving the many contacts between Cerveteri and the Greek world. Many exhibits are also present at the Etruscan Museum of Villa Giulia in Rome which boasts, among other things the so-called Sarcophagus of the Wedded Couple, also belonging to the tumuli burials of Banditaccia.

The painted tombs of Tarquinia constitute a 3% quota of the over 6000 burials detected so far in ancient Etruscan city’s main necropolis, known as the Monterozzi necropolis. The tombs were all destined to one class of the city aristocracy, consisting in underground chambers excavated in the rock bed, which were accessed by means of a sloping corridor or a by a corridor with stairs, whose length varied according to the depth of the tomb. The plan and size of the tombs vary in time. Most painted tombs known today consist of a single square chamber with a gabled roof destined to the burial of a single married couple (*pater* and *mater familias*). In the Hellenistic period, when the funerary tomb was meant to house the whole aristocratic clan, the chambers became vast, were covered by a flat roof supported on pillars and the plan often included various inter-dependant chambers.

About 200 tombs with frescoes or traces of frescoes are known to us today, but excavations are still underway, so the number will certainly rise.

The most ancient painted tombs (end 7th- beginning 6th century B.C.) show a fresco decoration only on the pediment of the short sides, or meant only to enhance the coloured sections of the chamber's architectural elements (doorways, beams of the ceiling, lower wall sections and so forth). From mid 6th century B.C. the paintings completely covered the ceiling and the walls with large scenes referring to life and death in the aristocracy for whom these tombs were meant.

About 50 out of 200 of the tombs known to us are presently accessible, while the frescoes of other 7 tombs were detached during the 1950s and 1960s by the Istituto Centrale del Restauro in Rome and are now in the Museo Archeologico Nazionale in Tarquinia. This Museum has also been inserted in the proposal for inscription in the World Heritage List. Many of the subterranean painted tombs were discovered in previous centuries, and their exact location has been forgotten. Others were intentionally reburied at the time when it was believed that closing them would ensure better conservation, while others still – identified and documented by means of electrical and geomagnetic surveys – have not yet been brought to light.

In the area of the necropolis owned by the State (in the locality of Calvario, Maggi and Scataglini estates), for which inscription in the UNESCO list is proposed, out of the over two thousand burials detected so far and consisting mostly in unexcavated funerary burials, the painted tombs are about forty, of which about thirty are accessible. A few of the most important examples are described below.

The *Tomba delle Leonesse* (Tomb of the Lionesses) was discovered in 1874 and is dated to 530-520 B.C. and consists of a small chamber with a gabled ceiling. It is conceived like a pavilion whose ceiling is decorated in square chequers and is supported by six columns. On the walls, above the frieze showing flying birds and flying dolphins among the sea waves, are scenes from the life of the aristocracy, relating to the ceremonial banquet, or symposium. Guests (shown on side walls) recline on cushions and are being amused by dancing and music (scenes on the end wall).

The *Tomba del Padiglione della Caccia*, discovered in 1962 and dated to the end of the 6th century B.C. is also conceived like a pavilion, but in this case it is a hunting pavilion, as the Etruscan aristocracy loved the hunt. Onlookers can imagine they can look

through the transparent fabric which forms the pavilion walls, and glimpse the hilly landscape, trees, a grazing deer.

The famous *Tomba della Caccia e della Pesca* (Hunting and Fishing Tomb) discovered in 1873 and dated 520-510 B.C. is an exception, because it is composed of two chambers placed on the same axis, both completely frescoed. In the first is a scene of orgiastic Dionysian dancing in a sacred wood. The second hall shows a fresco containing very lively hunting and fishing scenes, taking place in a marine landscape full of fish and water fowl. The pediment of the end wall shows a banqueting scene portraying an aristocratic couple, the tomb's owners.

The *Tomba dei Giocolieri* (Jugglers' Tomb) was discovered in 1961 and is dated to the end of the 6th century B.C. The paintings were inspired by the games which were carried out during the long funerary ceremonies.

The *Tomba dei Demoni Azzurri* (Tomb of the Blue Demons) was discovered in 1985 and is dated to mid 5th century B.C. It documents the introduction in Etruria of a new conception of afterlife. Charon, on his boat ferries the souls of the deceased over the waters of the river Acheron. The deceased land on the banks of Hades and are welcomed by their departed ancestors and by grotesque demons.

Hellenistic painted tombs are best exemplified by the *Tomba degli Anina*, located in the Scataglini estate. This is an evocative sector of the necropolis which was completely excavated in the 1960s, which thus allows visitors to understand the original appearance of the "city of the dead". About a hundred tombs are placed at different levels. They encroach upon each other, variously oriented around a main funerary road dug out of the rock, which leads to the painted tomb belonging to the Tarquinian aristocratic family of the Aninas. The vast funerary chamber includes three large ledges in front of the walls. On these are the various stone and pottery sarcophagi which contained the bodies. The walls are frescoed with many small scenes referring to afterlife while on either side of the entrance doorway two large, winged, threatening daemons welcome those who dare enter Hades.

Tarquini's National Archaeological Museum is housed in the historical Palazzo Vitelleschi, built between 1436 and 1439, which constitutes one of the most important monuments of early Renaissance in Latium. The museum houses the exhibits from the archaeological excavations in the city and in the necropolis of ancient Tarquinia. It also houses the frescoes of seven painted tombs, which were detached and mounted on



TARQUINIA - Monterozzi. Painting tombs in buffer-zone

frames by the Istituto Centrale del Restauro Rome during the 1960s (see paragraphs 2c and 3a): the *Tomba del Triclinio, delle Olimpiadi, delle Bighe, della Nave, della Scrofa nera, del Letto funebre* and *tomba Bruschi*. Four of these are presently on show in a room on the second floor.

b. History and development

The necropolis of Cerveteri developed between the 9th century B.C. up to the Hellenistic and Roman period. The most ancient areas (9th to 8th century B.C.) are situated inside the fenced area presently open to the public, and in the locality called Cava della Pozzolana, and include here, as in the nearby Sorbo Necropolis, well-shaped tombs for the burial of cremated remains in urns, and trench graves for inhumations. Naturally these first burials consisted in areas carved in the tufa rock, and were covered at first with simple beams or tree-trunks, which provided the “sky”, and which eventually developed into sepulchral chambers. Later, to ensure greater protection for the body and the furnishings, which could be damaged by collapse due to the structure’s weak structures, a type of hybrid tomb was adopted at the end of the 8th century B.C.. It consisted in a trench tomb with a niche carved in one of the long walls. The niche received the body and furnishings, which were protected and isolated from the rest of the trench by a wall made of large blocks juxtaposed, held together without mortar, which blocked the niche and created the impression of an uninterrupted surface on the trench wall. At this time Caere funerary architecture reached an important turning point, because the earlier niche-shaped burial developed into the monumental type. Also, the drum ceased to have any containing purpose, and assumes a fully monumental and decorative function. This development proceeded abreast with that of internal structures and was linked to the conception of the tomb as a house. Therefore the tomb assumed the outward appearance of the tumulus, similar to a circular hut, where the drum acted as the encircling wall and the cone-shaped top recalled the thatched hut roof, a happy convergence and conclusion of a concept that was here defined once and for all. One may here briefly recall the origin of the tumulus: the Etruscan artisan traced on the tufa bank the circumference of the right size, according to the tomb’s importance. The area within this circumference was left untouched at first, while a trench about 1,50 metres deep was dug all around the circle, all debris being flung onto the central circular area,

creating a conical shape. A tomb was then dug in the tumulus and was normally built on an axis that represents the radius of the diameter of the drum and is oriented towards the centre. To build the “house” of the deceased a certain depth was achieved by inserting a descending dromos with various steps. This depth was necessary to ensure sufficient height inside the funerary chambers, and also because an adequately thick tufa over the chamber helped to guarantee security and stability to the whole complex. The *Tomba della Capanna* belongs to this phase. From the 7th century B.C. domestic interiors were reproduced in more elaborate form (*Grandi Tumuli I and II, del Colonnello, Mengarelli, degli Animali Dipinti, degli Scudi e delle Sedie, della Nave, Moretti*); these funerary complexes represented the highest point of this type of funerary architecture.

The necropolis expanded from the last quarter of the 7th century B.C. according to a precise urban development plan, including both medium-sized tumuli (*Tomba Policroma, Tomba Maroi*), and small ones (i.e. *Tomba dei Capitelli, Tomba della Cornice*), and cube-shaped tombs regularly aligned along the main roads in the necropolis (*via dei Vasi Greci, via dei Monti Ceriti, via dei Monti della Tolfa*), and including tombs with shafts. The cube-shaped ones showed standardised plans and space limitations which caused the gradual disappearance of the different decorative elements, previously found on the roof, then reduced to a simple *columen* and two sloping sides, or on the beds, which were schematically outlined, and on the doorways, which were simply squared out, and on the doorways, deprived of the relief mouldings, and in all furnishings. However the architectural elements of the *Tomba delle Colonne Doriche* on *via degli Inferi*, datable around this time, are remarkable for their beauty.

From this time onwards plans became simpler. The Hellenistic tombs usually had a single chamber and ledge along the walls, and among these an important group, the *dei Rilievi* group, dated 4th century B.C., is unique in the Etruscan funerary architecture, for its rich polychrome stucco decorations reproducing objects of every day life and for the figures from the infernal world such as Scilla and Cerberus. These figures by the 4th century had become part of the Etruscan funerary world, widely influenced of Greek beliefs. According to these, Hades was a world populated by shades, watched over by terrible monsters. Other important monuments are the *Tombe del Comune*, the ones named *dell'Alcova, dei Sarcofagi, del Triclinio, dei Tamsnie, dei Capitelli Figurati*.

The necropolis of Monterozzi at Tarquinia, both in the State-owned area proposed for the inscription, and in the remaining area inserted in the buffer-zone, started to develop during Iron Age, with small nuclei of tombs (wells and trenches). Starting from 7th century B.C. the Monterozzi necropolis become the main cemetery of the city of Tarquinia. The areas occupied by tombs (mainly single-chamber hypogeal burials) increased in size. During the Hellenistic period the whole hill was taken up by tombs. Many burials were surmounted by earth tumuli, which were flattened by the passage of time. Unlike their Caerean counterparts, Tarquinia's aristocratic tombs were not distinguished by greater architectural articulation from those belonging to socially inferior families, but by frescoes covering the walls and ceiling of the underground chambers. To this day over 600 tombs have been detected. Once excavated and documented, most of these have been usually reburied, because of the objective difficulty of safeguarding their conservation once they are exposed to the elements. Some sectors of particular architectural importance (i.e. Scataglini estate, see paragraph 3a) together with the painted tombs, constitute the most important and exceptional feature of the necropolis. Today the burial area's appearance is that of a green area including a score of mounds, still visible at surface level, and by many "casette" (small houses), built towards the end of the 19th century to protect the entrance corridor excavated in the tufa which led to the painted hypogea and to stop rainwater from penetrating the frescoed chamber.

The earliest information on the artefacts our disposal dates end to the Renaissance. The Buonarroti Archives in Florence contain a letter by Michelangelo, showing on the end a rough drawing of a head of Hades, the god of the underworld. Interest in the "painted grottoes" – as the painted tombs were then called – intensified during the 17th century and in the 18th century when scholars, as well as Italian and foreign artists, penetrated the hypogea through openings found by chance. Full of enthusiastic curiosity, they proceeded to describe and make drawings.

But from the first half of the 19th century Monterozzi necropolis was investigated by scholars, landowners and antiquarians; the majority of the tombs known today came to light around this time. Their fame attracted travellers and artists from all over Europe. Ludwig I of Bavaria visited Tarquinia in 1834 and was so impressed, he ordered reproductions of the paintings to decorate the nascent Alte Pinakothek at Munich. From

then on the walls of the main European museums were decorated with life-size copies of the Tarquinian frescoes.

The most recent wave of discoveries of painted tombs occurred during the 1950s thanks to the underground surveys conducted by the Milan Polytechnic Institute's Lericci Foundation, using a method that has ever since been often employed in archaeological research. But the great adventure of Tarquinian painting is certainly not finished. Systematic researches conducted by the Soprintendenza continue and will continue to bring to light new frescoed tombs.

c. Form and shape of the most recent documents referring to the property

Available documentation relating to the two necropolises of Cerveteri and Tarquinia is preserved in the archives of the Soprintendenza (both at the Villa Giulia Museum in Rome and at the Museums of Cerveteri and Tarquinia) and includes:

- ?? Hand written journals of the excavations by R.Mengarelli and by the staff of the Soprintendenza di Cerveteri and excavation journals of the Soprintendenza di Tarquinia.
- ?? Graphic and photographic documentation of the two necropolises and of the single tombs.
- ?? Inventories including accurate descriptions of all finds in each tomb now preserved and/or on show at the Museums of Cerveteri, Tarquinia, and Villa Giulia in Rome.
- ?? Administrative and accounting documentation relating to the management of the Cerveteri complex, in the archives of the Soprintendenza; scientific, administrative and accounting documentation relating to restoration work, micro-climatic monitoring, installation of transparent barriers, disinfestation and weeding, ordinary and extraordinary maintenance of the painted tombs of Tarquinia.

Included here as an example is further documentation relating to the painted tombs of Tarquinia, available outside the Soprintendenza, limited to the Rome branch.

At the Istituto Archeologico Germanico of Rome, situated in via Sardegna are preserved original life-size reproductions of the tomb paintings conducted on tracing paper or in

watercolours during the second half of the 19th and during the first years of the 20th century, as well as exhaustive photographic documentation of all tombs now accessible. In Rome at the Istituto Svedese of Rome in via Omero are preserved the watercolours executed between 1895 and 1913 to create the facsimiles of Tarquinia's painted tombs destined to the Ny Carlsberg Glyptotek in Copenhagen. In Rome at the Museo delle Antichità Italiane ed Etrusche of Rome University "La Sapienza" are preserved the watercolours of the painter Elio d'Alessandris, executed during the first years of the 19th century, also relating to the tombs known at the time.

Life-size facsimiles of the Tarquinian tombs are also on show in the chambers of the Gregorian Etruscan Museum in the Vatican.

The excavation papers, the graphic and photographic documentation of the tombs excavated by the Foundation and the documentation of the electromagnetic prospecting carried out during the 1950s and 60s are kept at the headquarters of the Lerici Foundation in Via Veneto in Rome.

Many documents relating to the survey of the state of conservation of the paintings in the Tarquinian tombs carried out during the '60s by the Istituto Centrale per il Restauro in co-operation with the Centro Cause di Deperimento e Conservazione delle opere d'Arte, (part of Consiglio Nazionale delle Ricerche) are kept at the Central Institute for Restoration in Rome, in Piazza San Francesco di Paola 9. Further documents relating to the monitoring of the state of preservation of some tombs already subject to analysis during the '60s was recently carried out using conservation records of the "Carta del Rischio del Patrimonio Culturale" (Map showing the Risks faced by Historical Heritage).

d. Present state of conservation

The funerary complex of Cerveteri is well preserved in its entirety thanks to the routine maintenance work and thanks to the restoration work which is necessary due to the great number of visitors, the vastness of the area and the wear and tear due to atmospheric agents. In particular at the moment work has been planned in the following tombs:

Tomba dei Doli (restoration of the entrance and entrance stairway)

Tomba di Marce Ursus (restoration of part of the façade)

Tomba dei Leoni Dipinti and *Tomba degli Scudi e delle Sedie* (restoration of the entrances and stairways)

Tombs on *via dei Monti della Tolfa* (restoration of external architraves).

The tombs of Tarquinia, thanks to the intrinsic nature of the subterranean chambers (see paragraph 2c), have ensured that the wall and ceiling frescoes' survival, except in cases in which the passage of time has caused partial crumbling of the plaster and damage due to the surfacing of mineral salts. To avoid this and to restore the paintings to their original splendour, during the last thirty years the Soprintendenza has been carrying out a restoration programme on the painted tombs, which are now accessible, which amount to about five dozen. The restoration is carried out according to the most sophisticated methods, according to the protocol agreement between the Soprintendenza and the Istituto Nazionale del Restauro. So far, a third of the tombs have been examined. The operations include ordinary maintenance and urgent conservation work on painted surfaces, consolidation of the supporting rock face, pest control and weeding, to safeguard the artefacts from chemical and biological damage. The restoration work consist in consolidation, removal of earlier inadequate restoration attempts, cleaning of surfaces etc., without in any way altering the originality and integrity of the paintings. With the ordinary funds it received from the Ministry, the Soprintendenza is able to guarantee on average the restoration of a small or medium sized tomb within a two-year time span.

e. Policies and programs related to the enhancement and promotion of the property

Regarding the Banditaccia necropolis at Cerveteri and the Museo Cerite, the Administration acting in accordance with law 4/1993, has activated an agreement according to which an external Contractor is entrusted with the management of:

- ?? the Library, housed within a historical building dating from the beginning of the 20th century, recently restored for this purpose;
- ?? didactic activity aimed to address different needs [elementary, junior high school and high school, general public, theme-based guided tours, educational tours including the visit of other archaeological sites, didactic workshops (archaeological



before restoration



during restoration



after restoration

TARQUINIA - Monterozzi. Tomba del Morto

- excavations, ceramics, fresco painting, true and false, making a mould, working on a platform) learning trails (workshop and guided tour)];
- ?? publishing, including the publishing of a series on the archaeological site itself, in relation to different aspects of Etruscan culture;
 - ?? shows and events (dramatisation of the Etruscan banquet and funerary ceremonies, concerts of Rome's Teatro dell'Opera);
 - ?? Informatised ticket issue;
 - ?? Cloakroom services;
 - ?? Sale of reproductions of terracottas, bronzes and antique jewellery and other objects.
- Moreover, the Soprintendenza has activated another agreement for the management of the refreshment areas inside and outside the fenced area.

The Soprintendenza, Regione Lazio, the Soprintendenza per i Beni Ambientali ed Architettonici del Lazio, the Istituto di Archeologia Etrusco-Italica of CNR, the Cattedra di Etruscologia of Rome University "La Sapienza", and the Comune of Cerveteri are about to approve the publication of a special competition entitled *"Public contest calling for ideas, according to Regional Law number 26 of year 1999, for a feasibility study aimed to facilitate safeguarding actions, recuperation and enhancement of the historical and cultural and environmental heritage in the area of Cerveteri"*.

At the moment this Soprintendenza is evaluating a plan including the realisation of two routes measuring respectively 3.45 kms and 10.75 kms for a small train with rubber tyre wheels, for visitors of the necropolis and of the adjacent archaeological areas.

Concerning Tarquinia the Soprintendenza, in agreement with the Physicists of the Centro Cause di Deperimento e Conservazione delle Opere d'Arte of the Consiglio Nazionale delle Ricerche is pursuing a policy which should allow to ensure both conservation and accessibility. Namely, it should gradually open to the public those painted hypogea that have been adequately restored and "equipped" in a way that guarantees visits will not damage the tombs. It has been scientifically ascertained that the most consistent cause of decay of painted surfaces is caused by micro-climatic variations which occur when visitors enter the frescoed chambers. After time-consuming research and careful checks that have supported the validity of this approach, funerary chambers are being sealed by means of glass barriers where

climatisation is installed to avoid condensation. These barriers allow a good view of the painted chamber but its isolation ensures that micro-climatic conditions remain unchanged. Moreover the hypogeum is visible thanks to a special “cold light” illumination, studied for this very purpose, to avoid any alterations of the pictorial surfaces. So far in the area proposed for the inscription in the List of World Heritage, the Soprintendenza has equipped and opened to the public 15 painted tombs out of the 30 now accessible, while in the buffer-zone there are three equipped hypogea. To place these actions within a more organic context aiming at the optimisation of the fruition of the whole necropolis of Monterozzi, and keeping in mind the educational aspects, the need to enhance and ensure the safeguard of the area’s environment, the Soprintendenza drew up in year 2000 an “operational program”, especially commissioned from a professional studio, which relates to the realisation of a “park of the painted tombs of Tarquinia”, including concrete evaluations of the financial and planning aspects, to guarantee that objectives will be met gradually, by selecting them according to set priorities, and according to the actual financial resources available.

The area of the necropolis which is fenced in and open to the public is the subject of an agreement activated by the Soprintendenza, according to which contractors have been entrusted according to law number 4 of year 1993:

?? informatised ticket issue

?? cloak room services

?? bookshop for the sale of guidebooks educational material souvenirs etc.

?? educational activities

?? refreshments area

The necropolis is supplied with orientation signs and billboards in Italian and English.

Accessible toilet facilities for the disabled have been installed and a plan for the realisation of adequate access structures for the disabled are being installed in three frescoed hypogea.

The Town Council of Tarquinia has built a parking area for buses and tour-buses to service the Necropolis.

The painted tombs located in the buffer-zone can only be visited by appointment.

The finds from the tomb excavations and the paintings of seven tombs, detached from their original support by the ICR during the 1960s (see paragraphs 2c and 3a) are on show at the National Archaeological Museum of Tarquinia with the support of an

adequate educational apparatus in three languages (Italian, English and German). In the National Archaeological Museum of Tarquina, which is accessible to the disabled, the Soprintendenza has activated the following services, that have been entrusted to an external contractor:

?? ticket and cloak room services

?? bookshop for the sale of guidebooks educational material souvenirs etc.

4. MANAGEMENT

a-b. Ownership and legal status

The site of the necropolis of Cerveteri proposed as a UNESCO nomination and the Museo Cerite belong to the Italian State and are entrusted to the Ministero per i Beni e le Attività Culturali, which ensures its safeguard and conservation, the enhancement and accessibility through its local entity, the Soprintendenza Archeologica per l'Etruria Meridionale.

The buffer-zone for the necropolis of Cerveteri is mainly State property: the land was purchased by the State according to various Ministerial Decrees starting from the 1960s. A very small part belongs to the Comune of Cerveteri. Only a minimal part is owned by private landowners, and is subject to conservation laws and to the Piano Regolatore Generale (i.e. a set of national laws on building) (see paragraph below). The area of the necropolis of Tarquinia proposed as a UNESCO nomination and the Museo Archeologico belong to the State and are entrusted by the Ministero per i Beni e le Attività Culturali which ensures its safeguard and conservation, the enhancement and accessibility through its local entity, the Soprintendenza.

The buffer-zone of the necropolis is partly owned by the State, partly by the Comune of Tarquinia and by the University of Agrarian Sciences, and by private landowners. The whole area is under special protection laws (see further paragraph). The painted tombs there are all anyway State property.

c. Protective measures and means of implementing them

The areas belonging to the necropolises of Cerveteri and Tarquinia proposed for inscription are State property and therefore only the Soprintendenza Archeologica per l'Etruria Meridionale, local entity of the Ministero per i Beni e le Attività Culturali can carry out any work there.

The areas are anyway subject to archaeological safeguard laws (Legislative Decree 440/1999 article 2 – and previously law 1089/1939), environmental and archaeological conservation laws (Legislative Decree 440/1999 article 146 paragraph m – and previously law 431/1985) and Piano Regolatore Generale of the Comune of Cerveteri and the Comune of Tarquinia (sub-zones F2 and F9 – Archaeological Park).

The buildings housing the two archaeological Museums of Tarquinia and Cerveteri inserted in the nomination are also State property. As they are monumental buildings they are subject to special laws on monuments (Legislative Decree 440/1999 art. 2), and to the Piano Regolatore Generale of the two Comunes.

The buffer-zone of Cerveteri is subject to a special law, (*vincolo diretto*) according to law 1089/39 F° 21: DM 16.05.60; F° 30: DM 13.09.68, DM 8.06.73; F° 32:DM 31.05.61); it also lies within the area subject to environmental and archaeological conservation laws according to article one paragraph m of law 431/1985; it also is subject to the Piano Regolatore of the Comune of Cerveteri, approved with resolution 3505 of the Regional Board of year 1980, where it is designated as a “W area” (i.e. to be absolutely respected). The presence of all these protective norms ensures that no alteration can take place either in the necropolis area or in the area identified as “buffer zone”, part of which is anyway already State property.

The historical centre of Cerveteri, where the Museum is located is subject to limitative laws concerning monuments (Ministerial Decree 27.07.89), therefore no actions which might alter those areas are allowed.

The buffer-zone of Tarquinia is only partially placed under special restrictive laws on archaeological areas, but the tombs there are all State property. The whole area is anyway subject in its entirety to environmental laws (Legislative Decree 440/1999 article 146 paragraph m – previously law 431/1985) and to the safeguard norms of the Piano Regolatore of the Comune of Tarquinia: this allows the Soprintendenza to decide whether to authorise and/or modify any project to be carried out there.

The historical centre of Tarquinia is subject to special laws regarding monuments and to the Piano Regolatore Generale and therefore this allows the Soprintendenza and the Comune to authorize and/or modify any project.

d. Entities in charge of management

The areas of the necropolises of Cerveteri and Tarquinia, proposed for inscription in the World Heritage List, are managed directly by the Ministero per i Beni e le Attività Culturali, through the Soprintendenza Archeologica per l’Etruria Meridionale.

The two buffer-zones are managed by the Ministero per i Beni e le Attività Culturali, for all aspects concerning monumental, archaeological and environmental resources,

and by the Comune Administration Bodies of Tarquinia and Cerveteri. The Provincial Authorities of Rome and Viterbo, the Regione Lazio and the Agrarian Science University of Tarquinia participate in the management.

At Cerveteri auxiliary staff monitors the entire area under the supervision of a local officer.

At Tarquinia there is also a local branch of the Soprintendenza Archeologica per l'Etruria Meridionale, including security personell in charge of 24 hour surveillance over the whole area (see paragraph 4h and 5a-d).

e. Level on which management is carried out and name and address of responsible person in charge that is to be contacted

The necropolis and the two Museums are managed on the basis of existing laws concerning safeguard and accessibility of cultural resources (Legislative Decree 490/99, Law 431/85, Law 4/93).

The management of the two archaeological sites and of the two Museums is implemented at State level, because the Soprintendenza Archeologica per l'Etruria Meridionale is a local body depending from the Ministero per i Beni e le Attività Culturali.

The persons in charge of the areas in question are the Soprintendente dott.ssa Anna Maria Moretti and Funzionari di Zona (local officers) dott.ssa Rita Cosentino (Cerveteri) and dott.ssa Maria Cataldi (Tarquinia).

Address of the Soprintendenza: Piazzale di Villa Giulia 9, 00196, Rome Italy

tel. 0039 06 3226571; fax. 0039 06 3202010

f. Pland adopted relating to the property

Concerning the two necropolises the Soprintendenza has drawn up and is carrying out action plans reaction plans reaction plans relating to the conservation of the archaeological resource and to its accessibility.

The conservation plan at Cerveteri entails conservation and annual management (weeding and pest control). Concerning accessibility the Soprintendenza is installing

illumination for the tomb interiors to facilitate access and comprehension, and is working to make sure tombs can be safely accessed.

Tarquini's conservation plan states that the Soprintendenza should carry out work every year both on the tombs inside the archaeological area proposed as candidate, and in those in the buffer-zone. It should carry out restoration and other conservation work (pest control, weeding, consolidation, etc.); the plan makes provisions also for specific works to ensure tombs are gradually equipped with climatized glass barriers described in paragraph 3 e, and opened to the public; in the area-site of the necropolis open to the public 15 tombs are presently open to the public but their number is destined to rise annually as restoration continues.

The plan for the touristic development of Tarquinia also contemplates summer evening opening of the necropolis and the Museum in co-operation with the Comune of Tarquinia.

The Soprintendenza means to work towards the enhancement of the whole necropolis according to the planning guidelines included in the "operational plan" drawn up in year 2000 (see paragraph 3e).

g. Financial resources

The funds used for the maintenance of the necropolis of **Cerveteri** are mainly State funds: the ones for restoration management and enhancement of the necropolis (amounting to around € 250.000 a year) and those for Museum maintenance and enhancement (about € 100.000 a year) are allocated by the Ministero per i Beni e le Attività Culturali; For year 2003 the Soprintendenza has issued a request for funds amounting to € 250.000,00 for the general upkeep of the site (including both the Museum and the Necropolis).

Provincia di Roma finances the Comune of Cerveteri for the realisation of work in the archaeological area of the necropolis, jointly funding specific projects (e.g. 1999-2002: special evening openings during summer including guided tours by characters in historic costumes): Also to enhance the area outside the fenced area the Comune co-operates with the Soprintendenza by installing signposts and billboards to ensure the public enjoyment of the site.

Concerning Tarquinia the Soprintendenza can rely on State funds it receives from the Ministero per i Beni e le Attività Culturali for restoration, maintenance and for the

enhancement of the necropolis (about € 100.000 a year); for the maintenance and enhancement of the Museum (about € 30.000 a year). In total, for year 2003 the Soprintendenza requires for the whole site (Museum and necropolis) funds amounting to 215.000 €

The Tarquinia Comune co-operates in enhancing the archaeological area of the necropolis. It participates in funding specific enhancement projects (in 1987: opening to the public of the Scataglini necropolis; in 1988: setting up of the tour bus parking lot; in 20002: restoration of the relief of the winged horses in the Museum, etc.). It annually finances the summer evening openings of the Museum and of the Necropolis. The Commune is co-operating with the Soprintendenza also for the enhancement of the buffer zone. For instance in year 2002 it has provided the signposts and billboards to ensure fruition by the general public of the site of the ancient city.

h. Competencies and training concerning conservation and management techniques

The Soprintendenza per i Beni Archeologici dell'Etruria Meridionale includes among its personnel highly qualified specialists in charge of protection, conservation and maintenance. At Cerveteri the work is carried out by architects, surveyors, draughtsmen, restorers supervised by the archaeologist local officer (director of the Museum and of the Necropolis). Likewise at Tarquinia work is carried out by an architect, a surveyor, an excavation assistant, as well as security and cleaning staff, supervised by the archaeologist local officer (director of the Museum and of the necropolis).

For some specific problems the Soprintendenza can rely on highly specialised external staff it recruits also from research institutes. Among these are: external consultants (engineers) working on the two sites' security installations; firms specialised in chemical weeding, disinfestation and maintenance of the green areas; specialists and restorers (holding diplomas of Istituto Centrale per il Restauro of Rome) for ordinary and extraordinary maintenance work, as well as physicists of the Centro Nazionale delle Ricerche and from the Istituto Centrale per il Restauro, who are in charge of microclimatic monitoring of the funerary chambers and of their lighting system.

The same personnel operating within the areas for which inscription in the UNESCO List of World Heritage also works on the funerary monuments located in the buffer zone.

i. Visitors facilities and statistics

The areas of the necropolis and of the two Museums proposed as candidates are regularly open to the public. The painted tombs of Tarquinia located outside the archaeological area in the buffer zone can be visited by appointment ...

The necropolises have signposts and billboards with explanations in English and Italian. The Museum of Cerveteri offers didactic supports in English and Italian, while the Tarquinia Museum offers didactic support in Italian, English and German.

Concerning the Cerveteri necropolis within the fenced area, and adjacent to the refreshments area, toilets have been installed and include facilities for the disabled; there are also reception and restoration facilities entrusted to external contractors (see paragraph 3 e).

At Tarquinia the Museum is accessible to the disabled; in the Necropolis accessible toilets facilities for the disabled have been installed and a plan for the realisation of adequate access structures for the disabled are being installed in three painted tombs; there are also reception and restoration facilities entrusted to external contractors (see paragraph 3 e).

A parking lot for tour buses has been set up by the Commune of Tarquinia.

Cerveteri:

Visitors for year 2000: 74.512 (paying 30510; non paying 44.002);

Visitors for year 2001: 76.167 (paying 31.235; non paying 44.932);

Visitors for year 2002 (January – October): 74233 (paying 29.123; non paying 45.110);

It must be pointed out that the outstanding majority of non paying visitors is constituted by students, and are concentrated especially in the March-April period.

Tarquinia:

Visitors for year 2000: 69022(necropolis),64115(museum);

Visitors for year 2001: 72275(necropolis), 66227(museum).

Visitors for year 2002 (January-October): 61241 (necropolis), 55649 (museum)

Variations over time reflects the number of holiday makers at the bathing resort of Tarquinia. About half of the visitors entered free of charge as they were students, under-eighteens, or over sixty-five years of age. A large number of foreigners visit the site.

j. Site management plan and exposition of the objectives

The Soprintendenza Archeologica per l'Etruria Meridionale pursues a management policy for the two necropolises and for the museums which aims above all to ensure their safeguard and conservation, but also to implement the enhancement to ensure the correct fruition of the archaeological resource.

As concerns **Cerveteri** the Soprintendenza has been carrying out for quite a while an enhancement plan that includes the ordinary maintenance of the structures and of the park as well as an increase in the lighting equipment inside the tombs to improve fruition.

Concerning Tarquinia the management policy for the enhancement pursued by the Soprintendenza aims at gradually opening to the public all painted hypogea in the area proposed for candidacy, thanks to restoration and protection plans. At the same time, the Soprintendenza is carrying out a plan to extend the archaeological area open to the public by expropriating and acquiring the estates in which parts of the necropolis are located and which are still the property of public entities or private owners.

k. Staffing levels (professional, technical, maintenance)

Cerveteri: 1 archaeologist officer, co-ordinator, director of the archaeological area and of the museum, 1 architect, 2 surveyors, 3 excavation assistants, 2 restorers, 24 wardens in total, assigned to Museum and archaeological site security monitoring.

Tarquinia: 1 archaeologist officer, 1 architect, 1 surveyor, 1 assistant (in charge of periodical monitoring of the site area and of the buffer zone), 2 chiefs of security staff, 9 security staff of the necropolis, 20 museum security staff, 1 workman, 1 cleaning staff.

5. FACTORS INFLUENCING THE SITE

a. Pressure due to development

The area of the site of the necropolis and of the museum is exempt from risk factors connected to inadequate actions, as they are State property and are directly managed by the Soprintendenza per l'Etruria Meridionale.

The necropolis of **Cerveteri** is fenced in, and subject to 24-hour monitoring by wardens, supported by a sophisticated alarm system. After dark the members of the Cerveteri local branch of the Carabinieri (military police) periodically patrols the area. At the Cerveteri museum there is a 24-hour warden ship and an alarm system using closed-circuit TV cameras producing video recordings.

The museum of Tarquinia is controlled by wardens 24 ours a day and is linked by means of an alarm system to the local police station. The fenced necropolis is subject to daily security monitoring; during the night surveillance is carried out by police forces (Guardia di Finanza, Carabinieri and local police force).

Concerning the buffer-zone: there are small-scale attempts at illegal building, linked to agricultural development at Cerveteri. These are regularly blocked by the careful monitoring of the local wardens. A periodical monitoring service using small aircraft is also carried out by the Nucleo di Tutela del Patrimonio Artistico dei Carabinieri.

The buffer zone at Tarquinia is periodically monitored by inspections carried out by Soprintendenza personnel and by the Police Forces including monitoring service by means of small aircraft is also carried out by the Nucleo di Tutela del Patrimonio Artistico dei Carabinieri. The many regulatory laws (see paragraph 4 c) allow the Soprintendenza to control and condition all actions by third parties, including the agricultural use of non-State property estate, where in any case all agricultural activity in the area of the fenced in painted tombs is prohibited.

b-d Damage linked to the environment and to tourism pressure

The effect of rain, wind, and sudden climatic variations can cause the gradual decay of tufa, namely, the rock out of which all the funerary structures of Cerveteri are made of. Periodical and focused work of conservation and maintenance is therefore carried out.

The fenced-in archaeological area is equipped with fire-alarms. To minimise fire hazards, every four months wild vegetation on the tumuli of the monumental area is cut. Periodical work is carried out to minimize the risks due to the large numbers of visitors, including the wearing down of the street level. Routine maintenance ensure the wearing down of the architectural parts inside the tombs, also due to continuous visits by the public. The Soprintendenza has adopted a policy involving controlled fruition in cases where particularly fragile decorations are present, forbidding access to monuments where viewing is allowed by glass panels, as in the *Tomba dei Rilievi*.

At Tarquinia the only risks for hypogeal environments are those caused by visitors. Unrestricted access to the hypogeal frescoed chambers could seriously damage the paintings. However this threat has been totally averted by the management policy adopted by the Soprintendenza. In the archaeological area visitors can view the interiors through transparent barriers in those tombs where the necessary equipment has been installed. The tombs unequipped with such barriers in the site area and in the buffer zone can be accessed only at certain times by monitored, small groups (see paragraph 3 e).

e. Number of inhabitants in the UNESCO site and in the buffer zone

At **Cerveteri** the State property areas does not contain inhabitants. The buffer zone is also scarcely populated as it is partially State property and subject to limitative legislation according to law 1089/39

In the archaeological area of Tarquinia, which is State property, there are no inhabitants. In the buffer zone, which is subject to many restrictions, the inhabited areas include Tarquinia's historical centre, and many small agricultural centres which date back to a time when the restrictions did not exist. There is also a modern cemetery belonging to the Comune of Tarquinia. In the valley of the San Savino torrent (situated between the necropolis and the ancient city), there is still an area reserved for military practice and an old oil factory now used for other activities. In the Pisciarellino locality east of Monterozzi necropolis, limestone quarrying have altered the natural environment. At present thanks to the restrictions placed on the area, extraction is authorized only to restore the environment to its original state.

6. CONTROL

a. Key indicators for measuring state of conservation

Cerveteri: almost all tombs included in the fenced area of the Banditaccia necropolis are accessible. For the Tomba dei Rilievi it has been decided to set up a transparent barrier in view of the fragility of the stuccoes it contains. All tombs outside the fenced area are also accessible, like for example the so-called Tombe del Comune and the Grandi Tumuli.

Tarquinia about a third of the five dozen tombs accessible have been restored (*tombe della Pulcella, Fiore di Loto, Cacciatore, Leonesse, Caccia e Pesca, Giocolieri, Caronti, Cardarelli, Fustigazione, 5513, Baccanti, Leopardi, Morto, Tifone, Aninas, Orco, Giustiniani, Tori, Auguri*). Thirteen of these are located within the archaeological area proposed for inscription. This means that about 40 hypogea must still be restored.

In the archaeological area (UNESCO site) the tombs equipped with glass barriers and open to the public are now 15 (*Pulcella, Fiore di Loto, Leonesse, Cacciatore, Caccia e Pesca, Giocolieri, Gorgoneion, Cardarelli, Caronti, Fustigazione, 5513, 5591, Leopardi, Baccanti, Aninas*). In the buffer-zone there are three tombs equipped with glass barriers (*Tori, Barone, Auguri*).

b. Administrative arrangements for monitoring property

Cerveteri: the tombs of the Banditaccia necropolis at Cerveteri are subject to monthly monitoring by the Soprintendenza, employing contractor firms for all operations relating to restoration and maintenance.

The painted tombs of Tarquinia are controlled on a monthly basis by the Soprintendenza personnel. Monitoring includes state of preservation of the paintings, risks of chemical or biological hazards, and other conservation risk factors. Also every year external specialized firms are entrusted with restoration and ordinary maintenance of painted surfaces, maintenance, monitoring and treatment of agents responsible of bio-degradation, which can damage the tombs (i.e., fungi, algae, roots, parasites, insects, etc.), maintenance and control of the transparent barriers including defrosting installations and microclimate monitoring of the interiors.

7. DOCUMENTATION

a. Photos and slides

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b. Copies of site management plans

Management plan of UNESCO site.

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d. Address where the inventory, records and archives are kept

The required documentation is kept in the archives of Soprintendenza per i Beni Archeologici dell'Etruria Meridionale, at the Museo di Villa Giulia, P.le di Villa Giulia, n. 9, 00196 Rome, Italy.

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ETRUSCAN NECROPOLISES OF CERVETERI AND TARQUINIA

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NOMINATION

**ETRURIAN NECROPOLIS
OF CERVETERI AND TARQUINIA**

MANAGEMENT PLAN

January 2003

cover: Tarquinia, Tomba dell'Orco I, Portrait of Velia Spurinna; Cerveteri, interior of the Tomba dei Rilievi; Cerveteri, tumuli on Piazzetta Maroi; Tarquinia, Tomba del Leopardi, painting detail; Tarquinia, Tomba delle Leonesse, painting detail; Cerveteri, Tomba degli Scudi e delle Sedie, atrium.

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1. MANAGEMENT PLAN STRATEGIES AND OBJECTIVES

1.1. Strategies for the management of the site proposed as UNESCO nomination

The management plan for the site proposed for inscription in the UNESCO List of World Heritage has been conceived as an instrument to pursue a development model reconciling different needs: the need for conservation of the exceptional cultural heritage of Cerveteri's and Tarquinia's Etruscan necropolises, the need for touristic fruition and the district's needs concerning transformation, as well as the need for economic growth at local and national level.

Management of the site proposed as UNESCO nomination, and the relating plan must therefore be considered as a dynamic process, realised over time and including medium and long term objectives. Obviously such process does not begin at the time when the site is proposed as UNESCO candidate. Work on the two necropolis began many decades ago, and both are adequately managed through a programme to increase knowledge, ensure conservation, enhancement of tourism and monitoring, performed by the institution responsible for the archaeological areas¹, often adopting criteria and approaches that are highly innovative – both on a national and international level – for the scientific rigour on which choices and work are based.

The UNESCO nomination must constitute a further stimulus to enrich this process, to involve numerous other public entities, whose competencies and interests lie in the Upper Latium area, to perfect and extend protection and conservation policies regarding archaeological, landscape heritage, and all other cultural heritage present in the area. Moreover this “management plan” means to supply an instrument which makes use of the great appeal of the two main archaeological sites, to promote the social and economic development through the enhancement of all tangible and intangible heritage which is diffused over the whole area. In particular the area includes historical centres, monuments, landscapes, local crafts, folklore, wine and food specialities. Knowledge, conservation, restoration and enhancement of such heritage can constitute as many segments of an economic system. This system should develop all the potential of the physical artefacts and of the body of different types of knowledge which has accumulated during the centuries with specific and unique characteristics.

1.2. Legislation ensuring co-ordination and objectives of the management plan

To pursue this strategy, it is very important to ensure organic co-ordination between public entities which for various reasons share competency concerning the areas and the agenda. Such co-ordination has been formally endorsed by the Ministero per i Beni e le Attività Culturali, Regione Lazio, Provincia di Roma, Provincia di Viterbo, the Communes of Cerveteri and Tarquinia, by means of a protocol entitled *Intesa istituzionale*.

¹ The two necropolises are managed by the Soprintendenza Archeologica per l'Etruria Meridionale, acting at local level in name of the Ministero per i Beni e le Attività Culturali.

This an instrument² provided by Italian law which is adopted when it is deemed necessary to realise within the body of laws in force, a maximum subsidiariness between administrative bodies involved. This ensures co-ordination and avoids super-impositions, duplications of actions and waste of resources caused when a large number of subjects is in charge of management of single resources.

Moreover, while the protection of some resources is not negotiable, the defining of development prospects of ample districts in co-operation with different relevant entities, sometimes can result in the definition of an active management policy regarding cultural and environmental heritage. Namely, there is a strong need for a transition from the so-called passive protection pursued with laws that limit or veto the realisation of new projects, towards a joint definition, in which models and territorial transformation modes are shared by all stakeholders.

The *Intesa* also contemplates that the administrative bodies involved should agree on a common action program to pursue the objectives listed below.

The medium term objectives derive from the strategy illustrated above. In particular, the management plan means to achieve the following goals:

- a) confirm, improve and integrate programmes which have already been under way for some time in the two Etruscan necropolises, as described below in the chapter n. 3 and 4 about knowledge and conservation of the site;
- b) to ensure closer co-operation between the relevant public authorities to improve protection and requalify the landscape surrounding the archaeological areas;
- c) strengthen further the promotion and enhancement policy in the area to pursue two priorities:
 - ?? raise awareness and knowledge of the cultural and identity heritage among the local population, towards resources which, should the candidacy meet with success, would become part of the heritage of all mankind;
 - ?? develop a local economic system based on tangible and intangible cultural heritage; first priority would be the strengthening of cultural tourism which certainly represents the sector which is most capable of triggering development also in other sectors, including crafts, agriculture, communications, training.

1.3. Key areas and entities involved in management

The management plan contemplates three different reference territories, defined in relation to the different objectives to be pursued, and to the entities responsible for the actions to be taken in view of those goals.

The first two territorial districts coincide respectively with the area of the UNESCO site and with the area of the *Buffer zone*. The third area relates to a vaster district, for which there is no need to define a precise boundary, but rather a series of various strategic actions to be implemented in different ways over the area.

In particular:

² Such instrument for example has been used for the drawing up and start up of the “management plan” of the site “Late Baroque towns in Val di Noto (South-eastern Sicily)” inscribed in World Heritage List in 2002. The approach of the present management plan is partly based on that same document.

- a) The area proposed as a UNESCO site comprises the fenced archaeological areas of Cerveteri and Tarquinia and the archaeological museums linked to such areas. All such resources are State property. In this area the management plan has already reached some of its goals, and is developing future prospects in the sectors of knowledge, conservation, monitoring and controlled touristic fruition, to avoid potential threats caused by unrestricted access by the public. All aforementioned activities are managed by the Soprintendenza per i Beni archeologici dell'Etruria Meridionale, both in the role of administrative entity in charge of State property, and in its role of technical and scientific office, capable of planning and implementing all necessary actions, if necessary also through co-operation with qualified national and international research institutes.
- b) The two archaeological sites' buffer zones are areas in which the respective Communal administrations and the Piano Paesistico of Regione Lazio (landscape planning) provide for the creation of so many archaeological parks, as explained in detail below. The archaeological parks will be set up jointly by the relevant public administrations involved, each for the competencies they are responsible for. These include in particular the Ministero per i Beni e le Attività Culturali, the Regione Lazio, the Communes of Cerveteri and the Comune of Tarquinia. The areas have already been subjected to a regime of protection for the archaeological and environmental heritage, by means of laws included in national legislation, in the Piano paesistico of the Regione Lazio, and by the urban planning instruments of the Communes. The parks will allow the implementation of policies for the requalification of the landscape and specific strategic enhancement actions to extend tourist fruition outside the borders of the archaeological areas. It must be also noted that within this perimeter there are many State properties, including Etruscan tombs, some of which are regularly open to the public. These too benefit of the same knowledge and conservation programme as the site proposed for UNESCO candidacy.
- c) The third vast district is the one for which plans include further forms of cultural promotion and economic enhancement of the resources. Unlike the other two, this area has no geographic boundary. The territory is defined mainly as the areas for which the public administrations involved are responsible, with particular reference to the Communes of Cerveteri and Tarquinia, the Provincia di Roma and the Provincia di Viterbo. In this third area private entities and associations play an important, sometimes essential role in promoting and value-enhancing work. That is because an enhancement of the resources, also from a financial point of view, the main policy lines of management and development must be outlined, so as to involve all private and public stakeholders, cultural and environmental resources, and all structures (infrastructures, receptive services, research and training services, etc.) present in the area. The strategy's main aims are:
- ?? To identify the areas and actions needed to enhance cultural resources; to encourage participation by private entities and to define rules and procedures for their involvement;
 - ?? To define the instruments for the management of enhancement programmes and for monitoring activity;

?? To identify the need for innovations regarding structures and instruments which regulate the management of cultural heritage.

The problems linked to the creation of an integrated enhancement system can be solved only through a multi-disciplinary method of approach. This should link the problems concerning conservation and enhancement of cultural heritage to the functions assigned to the resources. These should be enhanced, not only to pursue the objectives linked to cultural identity, but also to benefit the local economy's development.

During the first phase the aim is to improve co-ordination between the many strategic actions to increase fruition and enhancement of cultural heritage that have been under way for a long time with those still at the planning stage, of which the following chapters contain a brief description. Finally, at local level too, transformation work and in particular work to improve tourist reception and the infrastructure network of the area will be realised following the rules set down by the Piano Paesistico Regionale n.2 "Litorale Nord" of Regione Lazio.

2. IDENTIFICATION OF RESOURCES AND PROTECTION LAWS

2.1. Identification of the area

The Communes of Cerveteri and Tarquinia, situated on the coast of Latium north of Rome, are home to the majority of the most significant archaeological discoveries belonging to the ancient Etruscan civilisation, and as a whole they enshrine a historical and archaeological heritage that is unique in the world. In the territory of Latium this is an area of great value, an instance of the unity reached here by human history and natural landscape.

The town of Cerveteri and its surrounding territory, the localities Madonna del Canneto, Granarone, Vigna Grande, Valle della Mola, are characterised by green slopes, verdant, picturesque and wooded valleys, where the terrain is dominated by sudden asperities, which are beautified by torrents and rivers. They thus form a ravishing landscape and an evocative green backdrop, with publicly accessible viewing points, particularly in the streets and piazzas, from which one can enjoy an ever-changing succession of picturesque and splendid views.

At a lower level lies the Necropolis with its numerous and important Etruscan remains enclosed in the Banditaccia natural reserve, which forms a green backdrop for them. Together they constitute a complex that is exceptional for its aesthetic and traditional value, and a remarkably interesting scenery in itself.

The locality S.Nicola, part of the Cerveteri Commune, is constituted by an ample swathe of countryside with wooded areas. The magnificent castle of Palo and its great park overlooking the sea is one of the main beauty spots. The State-road Aurelia and the railway constitute other public viewing points overlooking the Castle, the countryside and the sea.

The city of Tarquinia, about 100 kms from Rome is located on a hill above the valley of the river Marta, the emissary of Lake Bolsena. The gullies dug by the Marta river's tributaries, the torrents Albucci and S.Savino, flow at the foot of the hill, respectively to the North and to the South of the town.

The plateau of Pian di Civita, once occupied by the ancient town of Tarquinii, called Tarchuna/Tarchna in Etruscan, is located at about 6 kilometres from the sea, from which it is separated by the long, parallel line of the Monterozzi hill, home to the main necropolises of the city in Etruscan times, and on whose western outcrop stands the Medieval city of Corneto and its modern counterpart.

Tarquinia, one of the largest and most important cities of Etruria (and, according to tradition, also the earliest), rose in an area characterised by the presence of the Marta, namely, a waterway leading to the sea, and by a large number of related, lesser waterways, along which rose numerous Etruscan centres, such as Tuscania, Blera, Norchia, Axia, Surrena. All these, together with other maritime cities, Vulci (to the North) and Caere (to the South), shaped the scenery and boundaries of Southern Etruria.

The landscape of the Tarquinian countryside is geologically very complex, and quite unique; it differs from that of the other centres of Southern Etruria, mainly built on tufa. Its calcareous formations are rich in fossil shell deposits, locally known as "macco", sandstone, and grey "nenfro" stone which constitutes a reminder

of the volcanic eruptions of the quaternary period. All types of stone were used since antiquity, in Etruscan architecture and sculpture.

The coastal plain has been deeply transformed by large scale reclamation work, and used to be characterised by marshy and unhealthy areas, of which the salt fields are the only evocative reminders.

2.2. Criteria used to define boundaries

For the necropolis of Tarquinia and for the necropolis at Cerveteri, the identification of the boundaries of the areas proposed for inscription in the World Heritage List and of the buffer zones relating to each area was performed using the same criteria.

2.2.1. Boundaries of the UNESCO site

To define the UNESCO Site the criteria adopted has been to include in the perimeter the State-property areas corresponding to the fenced in archaeological sites which are known today and open to the public. Other isolated archaeological landmarks, non included in the archaeological areas, but relating in any case to the extension of the two important necropolises, have been included in the perimeter of the respective buffer zones.

Two town museums The Museo Archeologico Nazionale of Tarquinia and the Museo Nazionale Archeologico Cerite have also been included in the candidacy. They hold artefacts from the two necropolises and many archaeological areas which lie within the Communes of Cerveteri and Tarquinia. The two museums are each located in their respective town's historical centre.

2.2.2. Boundaries of the buffer zone

The criteria adopted to define the buffer zone were chosen after a careful analysis of the protection norms and urban planning instruments used to control the area. At local level, the Commune's town planning legislation presently in force has been a main reference source, taking into account the variations proposed when work was already underway. At local level an essential role was played by the analysis of prescriptions and "vincoli" (e.g. special protection laws) contained within the Piano Territoriale Paesistico (in the section entitled "ambito territoriale n.2. – Litorale nord"), which is an instrument to govern the territory on a wider scale, and lies within the competencies of the Regione, and is therefore an instrument which enjoys primacy over local town planning laws. Special care was taken to ensure that all areas within the perimeter of the buffer zone were already subject to protective legislation and subject to measures which were as much as possible homogeneous and common to all areas.

For the definition of the buffer zone of the archaeological sites, two proposals for the institution of archaeological parks constituted important reference points. The first relates to Tarquinia and dates back to 1970 and is still today the subject of a detailed executive plan which is being carried out; the second is presently being drawn up, and competition for a feasibility study is under way for its realisation.

As the two museums lie within the historical centre of each town, the buffer zone was defined based on the city plans, and corresponds to zones placed in the “A” category, namely, those protected by special laws concerning architecture and town planning, which must be carried out respecting historical landmarks and monuments.

2.3. The area’s cultural resources

2.3.1. Historical overview

The ancient city of Caere, Chisra in Etruscan, the southernmost Etruscan city, occupied 150 hectares. It owed its expansion in the Mediterranean primarily to its two main ports: Pyrgi (today S.Severa), il Punico (S.Marinella) and Alsium (Palo). As one of the largest, most densely populated and richest centres of the Mediterranean world, it actively joined the struggle for supremacy in the Tyrrhenian sea against the Greeks. The city suffered the direct consequences of the Etruscan defeat. A deep crisis set in, until the city began enjoying a good relationship with Rome. During the latter’s struggle against other Etruscan cities, Caere supported these and was punished by Rome. Reduced in status, it became a municipium, leading a modest existence during Imperial times. In the Middle Ages the increase of malaria epidemics meant the population transferred to the site known today as Ceri. The old Caere took the name of Caere Vetus, which was italianized into Cerveteri. At the end of the 15th century the noble Orsini, Farnese and della Rovere took up residence here, and in the 16th century it became a principedom belonging to the Ruspoli family. Modern Cerveteri’s main landmarks are piazza Santa Maria, with its church and the 16th century Palazzo Ruspoli, whose secondary façade is incorporated in the fortress with a tower and walls built utilizing large tracts of the ancient Etruscan ramparts.

According to tradition Tarquinii, Tàrchuna/Tàrchna was the most ancient and important among Etruscan cities, and had been founded by Tarchon, brother or son of the hero Thyrrhenus.

Tarquintia rises at the base of a fluvial network of which the river Marta constitutes the main artery, in a strategically favourable position. For this reason it was home to a significant and flourishing centre of Villanovan civilisation between the 9th and the 7th century BC. But a decisive phase of its development began at the end of the 7th century BC, when it founded a maritime port called Graviscae. Having finally become a city, Tarquinia opened up to the Greek world, maintaining its prosperity and power throughout the 6th century BC. A wide-ranging crisis caused the city to experience a period of decline, from which it recovered quickly, to become during 4th century BC the mightiest city of the Etruscan world, the main antagonist of Rome. Once conquered, the city survived up to Imperial times, but by 3rd century AD it had fallen into complete decline and was rapidly losing its population. In 7th century it was completely abandoned, as inhabitants moved to a nearby hill occupied by the necropolis of Monterozzi, and called the new centre Corneto. The medieval city became particularly important and expanded its perimeter, as proved by the circuit of its walls and by its well preserved 18 towers. Between the 12th and the beginning of the 13th centuries Corneto flourished, reaching the apex of its wealth and during the 15th century it witnessed

the splendid period under the Vitelleschi family's domination. The plague epidemic of 1452 signalled the beginning of decadence. Towards the end of the century all the area called Castello had been definitively deserted.

2.3.2. The site and the buffer zone

The ancient town of Caere was all but unknown up to a few years ago. Some archaeological investigations had been carried out at the beginning of the 20th century by Mengarelli, who discovered many buildings, now mostly re-interred, among them were a theatre and a Roman portico, two temples and the remains of Etruscan habitations. When explorations started again many structures were brought to light, proving Etruscan presence already throughout the 6th century BC. Vast tracts of the city ramparts and regular tufa block courses are still visible today.

Extensive necropolises extended above and at the foot of the ancient town, in the localities Sorbo and Cava di Pozzolana, but especially in the two plains on the south east side in the areas of Monte Abatone and Monte Abatoncino, and on the north-west side of the city, the site of the Banditaccia necropolis. This must have been the most important among the city's necropolises, occupying an area of about 10 hectares and including thousands of burials. These cover a wide chronological range, as they date from the 8th to the 2nd century BC. The area therefore offers the possibility of following the changes in types of burials for a period of about six centuries, and therefore, to chart the changes in mentality, beliefs and, more in general, the development of Cerveteri's Etruscan culture.

The Banditaccia necropolis is immersed in an evocative park in a landscape of great beauty which one can appreciate from the very beginning, as one approaches the tombs through the ancient avenues and alleyways that climb up among the tombs. Visitors feels as though they are inside an actual city, organised according to rules prescribing a division into blocks, separated by main and secondary roads, along which rise the tombs, whose exterior appearance recalls the structures and forms of habitations, revealing the architectural conception visibile also in the structure and decorations of the interiors.

The main part of the Banditaccia, for which inscription in the List of World Heritage of UNESCO is proposed, has been enclosed with a fence, and is open to the public. There is a large number of tombs of the highest artistic and historical value, e.g. The Tomba dei Capitelli, dating to the beginning of the 6th century BC; four tombs (Tomba dei letti funebri, Tomba della capanna, Tomba dei Dolii, Tomba dei Vasi Greci), with long dromoi (corridors) and various funerary chambers are all contained within Tumulus II. This mound belonged to an important aristocratic family, and is one of the largest of the necropolis, measuring 40 meters in diameter. The Tomba dei Rilievi is among the most beautiful in the whole necropolis of the Banditaccia, and belonged to the Matuna family. Its name derives from the fact that it holds reliefs modelled in painted stucco representing elements of the funerary furnishings, including weapons and tools of daily use.

As mentioned earlier, the necropolis extends outside the boundaries of the archaeological site, over an area that has naturally been included in the buffer zone, where other large and important tumuli are located. These are open to the public, and include the so-called Tumulo degli Scudi e delle Sedie, certainly one of the most

majestic and wealthiest of the whole necropolis, measuring 50-metre in diameter. It contains three different tombs: the Tomba degli Animali Dipinti, the Tomba dell'Argilla, and the Tomba degli Scudi e delle Sedie, whose furnishings have been represented with particular style and care. The other funerary monuments outside the boundaries of the archaeological site which must be listed, are the Tumulo degli Animali dipinti, the Tumulo della Nave, the Tomba delle Iscrizioni, that is articulated on two different levels. Here about fifty inscriptions were recovered, which prove that it was used by different generations. Another important tomb is the Tomba dell'Alcova.

The description of the wealth of the Banditaccia necropolis must include the funerary areas of Sorbo, Ripa Sant'Angelo and Monte Abatone, which cover a rather extensive chronological range, referring mainly to the Etruscan history of Caere. The Sorbo necropolis is the earliest, and includes well-shaped and ditch-shaped tombs of the Villanovan period, among which some large tumuli rose during the orientalisising period. One of these is the monumental Regolini-Galassi Tomb, discovered in 1836 and containing a sumptuous cache of gold, silver, ivory and bronze objects, all belonging to the deceased members of an aristocratic family of the first half of the 7th century BC (presently held in the Gregorian Etruscan Museum in the Vatican).

The necropolis of Monte Abatone is another remarkably vast and important area, that lies within the buffer zone of the site proposed as a UNESCO candidate. Electromagnetic surveys resulted in in-depth investigation of the necropolis. The Tomba Torlonia and the Tumulo Campana are among the tombs open to the public.

A great number of the finds from these necropolises are now in the Museo nazionale Etrusco, opened in 1967, and which has also been inserted in the UNESCO nomination. The museum is located in the town's historical centre, inside an ancient castle (Rocca), donated to the Italian State by the Ruspoli princes. The collections document various cultural phases of the Caerean territory: the earliest, represented by the funerary objects from the Sorbo necropolis (9th to 7th century BC) and the period of the city's heyday, illustrated by the materials from the Banditaccia and Monte Abatone necropolises, as well as by those belonging to the excavations at Civita.

The room on the upper floor of the Museum includes a series of Hellenistic sarcophagi, found in the Tomba dei Tasmie and in the Tomba dei Sarcofagi, both of which lie outside the fenced in area of the Banditaccia necropolis, in the area called "Tombe del Comune".

Apart from these, this museum section includes a series of painted slabs from the temple of Hera and a splendid statue of Charon from the Sant'Angelo necropolis. In the same room are also various anatomical ex-votos and a few architectural terracottas.

The very large Monterozzi necropolis, the most important necropolis of Etruscan Tarquinia, extends to the South East of the modern town, and to the South of the hill on which the Etruscan Civita once rose. The place owes its name to the characteristics of the archaeological landscape itself, which is dotted with the tumuli created over the tombs. There is a large variety of types of burials, almost all of which originally contained precious furnishings, now lost, but the majority still holds intact their great figurative heritage

constituted by the paintings with which they were decorated. These paintings, some of which are preserved in the Museum in Tarquinia, constitute an exceptional testimony firstly for the history of Etruscan, but also for Greek painting, now almost completely lost, and finally for the light these works shed on daily life, and on economic and social issues.

The tombs, excavated in tufa, could be reached by means of a long and narrow corridor, the “dromos”. The paintings had lively colours, red being reserved for male figures and white for the women, but also including azure and green. Among the most important located in the archaeological area for which inscription in the List of World Heritage is required, one may list the Tomba delle Leonesse, which owes its name to the couple of felines facing each other (possibly panthers), painted on either side of the corbels on the end wall. Over these is painted a large crater-shaped vase flanked by two musicians and two dancing groups. On the lateral walls are four reclining characters of the kind one finds in banqueting scenes. A continuous frieze with birds and leaping dolphins amid sea waves runs around all walls of the chamber. The Tomba della caccia e della Pesca is well-known on account of the scenes in the second chamber, characterised by the fresh vitality employed to represent the natural environment, and including fishermen in a boat, and a man who is about to dive from a rock. The Tomba dei Caronti, has two floors with false sculpted doors. Each is flanked by two figures of infernal daemons (called Charun or Charons), accompanied by inscription describing each one’s functions. The Tomba dei Leopardi has a single chamber, and the end wall is decorated with a banqueting scene, with three couples reclining on beds (one of the couples is composed by two men). Servants on the left hand wall and musicians, on the right, are portrayed with great liveliness and spontaneity; coloured decorative elements grace the central architrave and the sloping ceiling of the chamber. The Tomb of the Anina family has a bench along the walls, which was dug out to receive the burials or to support the sarcofagi with roof-shaped lids.

The Monterozzi necropolis’s extension overreaches the boundaries of the archaeological area proposed as UNESCO candidate. The whole plateau is where many very famous tombs are located, and many of them can be visited prior appointment. Among these we can mention the Tomba dell’Orco, composed of chambers of two adjacent tombs later united by means of a passage with a coffered ceiling. Originally the tomb was entirely painted, while today it still holds the famous image of the “maiden Velcha”, and the equally well-known mythological scene of the blinding of Polyphemus. The Tomba degli Auguri, composed of a single chamber, presents on the end wall a fake door, and on each side are two men, possibly priests, in an attitude suggesting prayer or mourning. On one wall is a representation of the cruel game called Phersu (mask), in which a masked figure orders a dog to attack a man condemned, who has to defend himself while his head is closed in a sack. The Tomba dei Tori one of the earliest tombs, has an articulated structure formed by an atrium at the end of which are accesses to two cells with benches. The pace of the central chamber is divided up by polychrome bands with pomegranates, under which are two doors. Between these is a scene showing Achilles lying in wait to ambush his enemy Troilus. The Tomba del Barone, shows the often-repeated, delicate farewell theme. On the end wall a husband takes leave of his wife in the presence of two young

horsemen (possibly the sons); on the left wall the mother says farewell to the sons, while on the right is the farewell scene in which one of the sons takes leave from his brother.

Some tombs' painted decorations were removed for conservation purposes, and these paintings are now in the Museo Nazionale Archeologico di Tarquinia, first opened in 1924, one of the most relevant Etruscan museums, constituted by the merging of the Commune's collections which includes finds recovered as early as the 19th century. The museum is located in Palazzo Vitelleschi, one of the most important monuments of early Renaissance in Latium, and was erected during the first half of the 15th century by Cardinal Giovanni Vitelleschi (nicknamed "Cardinale di Ferro", i.e. the "Iron Cardinal"). The museum's collections are continuously increased to house the materials recovered during excavations conducted by the Soprintendenza per l'Etruria Meridionale, as well as paintings detached from the tombs of the Monterozzi necropolis (Tomba delle Bighe, Tomba della Nave, Tomba del Triclinio). Among its exhibits are the finds from other city necropolis which cover a time span starting in Iron Age, as occurs at Cerveteri. These necropolises called Calvario, Infernaccio, Acquetta, are all comprised within the area of the buffer zone of the site proposed as candidate for inscription in the List. Pian di Civita, the location of the ancient city, also lies within the buffer zone. The museum also houses materials from the area inhabited in antiquity, which occupied an area of about 150 hectares.

The remains of the Civita were subjected to regular excavations as of 1982, and are conspicuous. Apart from the urban walls, constituted by a grandiose work in lime blocks placed according to an isodome structure, 180 cm thick. Other structures include the Ara della Regina, remains of a temple structure of outstanding size (39,35 metres x 25,35 metres), built during the 4th century over earlier buildings. Below the Civita there is a church carved in the rock called S.Savino, recently the subject of investigation by the Medieval Archaeology Chair of "La Sapienza" University of Rome.

2.3.3. The territory

All the territory belonging to the two Communes of Cerveteri and Tarquinia is very rich in cultural, environmental and landscape resources. Among the cultural ones the archaeological resources play an important role because of the importance of Northern Latium during the Etruscan and Roman period.

In the Caerean territory, in particular, along the coast, on the via Aurelia, lie the remains of ancient Pyrgi which various Classical sources indicate as the port of Caere. The settlement can be visited upon request, and is known especially thanks to the discovery of two complexes centred upon temples, which have revealed a great variety of materials, ranging from terracotta ex votos to the celebrated group sculpture of Tydeus and Melanippus. Equal fame is attached to the important inscribed golden laminae, two written in Etruscan and one in Phoenician, found in temple B and proving the very good relationship which existed between Caere and Carthage around the end of the 6th century BC. Many of the finds recovered in the excavations of the two temples have been placed in the small Antiquarium adjacent to the castle of S.Severa. Another archaeological site that must be remembered is Aquae Caeretanae a thermal complex known thanks to Classical sources, whose remains were recognised in 1988 at the locality Sasso di Furbara, a few

kilometres from the via Aurelia. It consists in a large structure including various buildings (caldarium, tepidarium, and service areas) and connected to a series of cults linked naturally to the salutary waters: one dedication incised on a marble stone begins with the words “To Jove and Hercules of the Caerean Baths”.

Another important landmark in the surroundings of Cerveteri is the small picturesque medieval town of Ceri placed on an outcrop located in the valley and dominated by the monumental fortress of the Anguillara; it is surrounded by wooded glades and forms a real estate complex of exceptional aesthetic and traditional value. Ceri and the wooded valley of Sanguinara at its foot, constitutes also a landscape of singular beauty, with picturesque natural vistas and public viewing points that allow people to enjoy the landscape and the surroundings.

An archaeological site of great importance included in Tarquinia’s territory is the area of ancient Graviscae, from 181 BC. From 1969 systematic excavations in the whole area of the Roman colony have brought to light three parallel roads which permit a reconstruction of the regular structure of the Roman settlement. On the second decumanus are the remains of a small domus while on the third decumanus rose a sumptuous late antique domus, with a courtyard enlivened by fountains with niches, and ending in a vast apsed area.

The archaic phase (580 B.C.) is exemplified by the Greek Emporium Sanctuary dedicated to Hera Aphrodite and Demetra.

Also regarding later periods the Tarquinian area includes remarkable landmarks, among them the early medieval church of S.Restituta, rising outside the walls of the Etruscan city. The church was excavated by Rome University as also the Early Medieval city of Leopoli-Cencelle.

2.4. Protection, planning and monitoring instruments

The territory in which the necropolises of Cerveteri and Tarquinia are located is governed by means of two types of instruments, which refer to the two reference scales of territorial and Commune level. At a territorial level the main instrument is the Piano territoriale Paesistico n.2 della Regione Lazio, which encompasses all the Northern coastal area of the region of Latium.

2.4.1. The instruments for the protection of the archaeological heritage

The archaeological heritage of the UNESCO site and of the buffer zone are protected by means of different laws. Implementation of Law 490/99 – Titolo I is assigned to the Ministero per i Beni e le attività Culturali. It certainly constitutes the main body of laws that have protected the area’s archaeological heritage’s integrity. This heritage is granted further protection thanks to the fact that it is State property.

This body of laws is reinforced by the law that deals with the protection of landscape, because the archaeological resources in the area are also considered a vital element of the landscape. The body of laws dealing with landscape protection in particular employs a measure called “vincolo”, by means of which a certain defined area is subjected to special limitations, by which means changes are subject to controls. The

Ministero per i Beni e le Attività Culturali and the Regione Lazio are entrusted with the task of controlling and approving all plans for new works in areas that are subjected to this regime.

This instrument dates back to 1939, the year of the approval of law n.1497, dealing with the protection of natural heritage. This law also encompassed rules for the setting up of territorial landscape planning, called “piani territoriali paesistici” (PTP). In Italy these have represented the most widely employed instrument for ensuring the safeguard of environmental heritage and landscape of a given territory. The contents of such plans were later integrated by means of various laws: among the most important we can list law n. 431 of year 1985, which says all Italian regions (Regioni) must draw up a PTP, and the recent Legislative Decree n.490 of 1999, also known as Testo Unico sui beni culturali, which re-orders all of sixty years’ legislation on cultural heritage and landscape, in an effort to update and modernise legislation on cultural and environmental resources.

2.4.2. The Piano Territoriale Paesistico (PTP) (landscape planning)

The Communes of Cerveteri and Tarquinia fall within the Piano territoriale paesistico (PTP) of Regione Lazio, ambito territoriale n.2 – litorale nord.

The body of laws in the plan are meant to protect and enhance all environmental and archaeological landmarks and landscapes that are protected by the State and by Regione Lazio, as well as all those diffuse values on which the “vincoli” act thanks to the force of the laws.

The plan applies in a limited way to the areas and heritage which have been declared to be of remarkable public interest according to law 1497 of 1939 and to those areas and resources subject to landscape protection limitations (vincolo paesistico), according to law n.431 of 1985.

In the areas where different types of vincoli subsist and affect diffuse resources under law 431/1985 and in areas declared to be of remarkable public interest according to law 1497/1939 both normatives apply, if compatible. If they are in contrast with each other, the most restrictive one applies.

The PTP subjects the region to its protection by subdividing it into 15 planning units. Within the sub-units (Subambiti di Pianificazione Paesistica), there are several types of areas:

- Subambiti di Pianificazione Paesistica: sub-units entirely subject to protection, under a general and specific body of laws, in which the rules prescribed in the plan are to be followed mandatorily.
- Sistemi Territoriali di Interesse Paesaggistico: areas partially subject to protection, in which the existence of a body of linked resources determines an environmental configuration of particular value; in these territories the rules prescribed in the plan are to be followed mandatorily in the areas subject to protective limitative legislation, and serve as an indication in the remaining areas.
- Territori Residui: further areas not included in the categories mentioned above: in these territories the rules prescribed in the plan are to be followed mandatorily for the diffuse heritage, as prescribed in article 1 of Law n.431/1985 according to the general rules present in the PTP.

2.4.3. Urban planning instruments at Commune level

The Communes of Cerveteri and Tarquinia are equipped with city plans (Piani regolatori generali) which are in force at present. According to Italian law, city plans must respect the rules enshrined in overriding laws, in all matters involving “vincoli”, and in particular those set down in the PTP. This condition has ensured that the provisions contained in the city plans conform to policies regarding protection and conservation of historical archaeological and landscape resources present in the area.

In the case of Cerveteri, for example, the present plan submits the Commune area corresponding to the buffer zone of Banditaccia to measures that enforce complete respect.

The Tarquinia Commune has instead recently drawn up a detailed plan (Piano Particolareggiato), that considers the whole area surrounding Monterozzi necropolis (the instrument awaits approval by Regione Lazio). It focuses on tutelage and enhancement of the natural and archaeological resources present in the area, reinterpreting the territory originally meant to become an archaeological park according to a proposal published in 1970.

As concerns the two historical centres, the two Communes instruments, paying due respect to the body of laws enshrined in the PTP, provide for their inscription within the zone “A” of the Piano regolatore, area for which maximum degree of respect for historical, architectural and urban topographical elements is mandatory.

3. PLAN FOR THE INCREASE OF KNOWLEGE ABOUT THE SITE

3.1. Present information and knowledge level

The level of knowledge of the two ancient Etruscan necropolises of Cerveteri and Tarquinia is considerable, as proved by the mass of related literature, which is the result of the interest that scholars from all over the world have shown demonstrated towards such outstanding heritage.

The history of archaeological research in Cerveteri begins in 1834, when 53 tombs of the Banditaccia necropolis began, including the Tomba degli Scudi e delle sedie (Tomb of the Shields and Chairs), and the one called “degli Animali Dipinti” (of the Painted Animals). The quality and value of the finds meant that from that time onwards excavations were carried out more systematically, and were granted an authorisation by the Papal Government. At the turn of the century the most famous tombs were found, among them the Tomba dei Rilievi (Tomb of the Reliefs), the Tomba delle Iscrizioni (Tomb of the Inscriptions), the tombs called “dei Sarcofagi”, “del Triclinio”, “dell’Alcova” (tombs “of the Sarcofagi”, of the “Triclinium”, of the “Alcove”). Excavations were carried out by Marquis Campana who included the finds in his collection; unfortunately this material was then dispersed in various Italian museums, including the Archaeological Museum in Florence, and foreign ones, such as the Louvre and the Hermitage.

At the beginning of the 20th century the need to discipline archaeological research meant that Raniero Mengarelli was appointed to direct excavations in Cerveteri; between 1908 and 1933 he continued excavations at the necropolis, also undertaking restoration and enhancement work to make the area accessible and open it to the public. The Excavation Journals and all documentation concerning finds are now kept in the archives of the Soprintendenza Archeologica per l’Etruria Meridionale.

Another important event leading to an increase of our knowledge of the Banditaccia necropolis took place during the 1960s, when the Soprintendenza carried out in conjunction with the Lericci Foundation of the Milan Polytechnic a systematic survey of the territory to investigate the monuments by means of innovative methods available through geological survey.

From that time onwards thanks to the knowledge acquired, the Soprintendenza can undertake its safeguarding activities in a more informed way, and is also able to carry out the archaeological excavations in co-operation with some University Institutes. It can thus engage in field work, as well as conservation and enhancement projects in the same area.

Knowledge concerning Tarquinia necropolis begins at a much earlier date. At the beginning of the 18th century the tombs of Tarquinia were very well-known and were called “*grotte cornetanè*” after Corneto, a town which during the Middle Ages became Tarquinia’s main rival; many artists and scholars from various countries visited them, and have left us works dealing with their descent into hypogeal chambers, including drawings and paintings and a great number of descriptions. But the discovery of tombs had already taken place a long time ago; the earliest knowledge we have dates from Renaissance, when people’s interest in the

antique world was revived. Michelangelo visited some of the hypogeal chambers of Tarquinia, and may have been inspired by their paintings. A sketch on the back of a letter, showing the head of the god of Hades, Aite, is held today in the Buonarroti Archives in Florence.

Most of the tombs were discovered during the first half of the 19th century, when in the exploration of the vast area occupied by the necropolis was intensified as landowners, antiquarians and local authorities engaged in excavations. Reports on the discoveries started to appear in the periodical publications of the Istituto di Corrispondenza Archeologica, founded in Rome in 1828.

The fame of Tarquinian tombs attracted increasing attention of visitors and artists from all over Europe, among them Elisabeth Caroline Hamilton Gray, who cultivated archaeology and visited Etruria in 1839, George Dennis, British Consul to the Papal Government; the great French writer, Stendhal, who was appointed French Consul of Civitavecchia in 1830, and did not neglect to visit the Tarquinia excavations; in 1837 he wrote a long article entitled *Les tombeaux de Corneto*, which appeared posthumously in the *Revue des Deux Mondes*.

An inscription now at the National Museum of Tarquinia, was placed to commemorate the visit of Ludwig I of Bavaria, who was fascinated by the ancient tombs and ordered some of them to be fitted with doors and locks at his own expense. According to a taste that was then becoming fashionable, he also ordered reproductions of some of the paintings to decorate the Vase Room in the Alte Pinakotek in Monaco which was about to open. Many life-size copies and fac-similes of the Etruscan paintings at Tarquinia were made to decorate the walls of the most important museums and antiquity collections which were being inaugurated across Europe, including the Etruscan Gregorian Museum in the Vatican, and the rooms housing the Campanari collection at the British Museum.

Another very important phase for the knowledge of Tarquinian tombs is the one around mid-20th century, when a systematic exploration of some areas of the necropolis was carried out with new underground survey methods. Special sounds were employed to detect the hypogeal burials, using the earth's electric or its magnetic conductivity. The method has been widely used since then in archaeological research, and was adopted in Tarquinia by the Lericci Foundation, led to the discovery of dozens of new frescoed tombs. Today new tombs are discovered thanks to the scientific research carried out by the Soprintendenza Archeologica dell'Etruria Meridionale. The last important discovery dates back to 1985 when the Tomba dei Demoni Azzurri was discovered; however, numerous lesser tombs are discovered every year. Frescoed tombs constitute a minimal part of existent burials (about 2%); that is because only the aristocracy could afford the luxury of decorating their funerary chambers.

Up to this day about two hundred painted tombs have been discovered, and are mainly concentrated in the city's necropolis of Monterozzi, which is comprised in the archaeological area for which inscription in the List of UNESCO Heritage Sites is requested.

To summarise, the level of knowledge of the Cerveteri and Tarquinia necropolises is very extensive, and continues to increase abreast with the discoveries and research. It must not be forgotten that restoration and in-depth investigations of the funerary monuments in both necropolises, which focus on conservation and on

the increase of knowledge, and play an important part, especially for aspects such as techniques and materials employed.

3.2. Inventory, cataloguing and filing of heritage resources

As mentioned above, the body of knowledge relating to Tarquinia's painted tombs is enormous and grows day by day. This is due to new discoveries and conservation work but also because to a great number of studies and researches, undertaken partly by the authorities in charge of the site, partly by many foreign and Italian cultural organisations.

For instance, since 1990, the Istituto Nazionale di Studi Etruschi e Italici is conducting a graphical survey, comprising a life-size reproduction of the paintings in the tombs of Tarquinia, to create a Corpus of Etruscan Painting.

A similar, more detailed series of technical drawings, consisting in tracings on a 1:1 scale of all accessible tombs was conducted by C.Weber-Lehmann for the Albert-Ludwig Universität of Freiburg, where publication is underway.

The École Française de Rome together with a research team from the Maison de l'Archéologie et de Ethnologie of Nanterre is carrying out a project funded by the French Ministère de la Recherche, aiming to create an informatised corpus of ancient painting which and will be available on the Web, to be consulted by researchers and students world-wide. Work has already begun on the first volume of the Corpus, and will include the painted tombs of Tarquinia: six hundred files will be created, relating to 150 tombs. For each of the 450 painted scenes the Corpus will include images, information on the archaeological context, the history of the interpretation of the subjects and a history of the collections as well as a bibliography.

Finally, existing knowledge, available at the Soprintendenza Archeologica dell'Etruria Meridionale and its local branches at the Museums of Tarquinia and Cerveteri, includes:

- ?? Hand written journals of the excavations by R.Mengarelli and by the staff of the Soprintendenza di Cerveteri and excavation journals of the Soprintendenza di Tarquinia.
- ?? Graphic and photographic documentation of the two tombs and of the single tombs; graphic reproductions of frescoes and relief decorations of the Cerveteri tombs: graphical documentation and 19th century watercolour reproductions of some of the hypogeal paintings of Tarquinia;
- ?? Inventories including accurate descriptions of all finds in each tomb now preserved and/or on show at the Museums of Cerveteri, Tarquinia, and Villa Giulia in Rome.
- ?? Administrative and accounting documentation relating to the management of the Cerveteri complex, in the archives of the Soprintendenza; scientific, administrative and accounting documentation relating to restoration work, micro-climatic monitoring, installation of transparent barriers, pest control and weeding, ordinary and extraordinary maintenance of the painted tombs of Tarquinia.

?? Scientific publications concerning the two necropolises and single funerary monuments (see essential bibliography in the dossier) and on conservation and restoration of structures and paintings.

?? Catalogues of exhibitions on specific themes and non-specialist guidebooks (often published with the support of local bodies and institutions).

Further documentation on the painted tombs of Tarquinia is included here as an example. It comprises documentation available in places other than the Soprintendenza's Rome headquarters. One must remember however that other documentation (inventories, catalogues, reliefs and iconography) is present in archives, libraries, cultural institutes and museums world wide.

The Istituto Archeologico Germanico of Rome, situated in via Sardegna holds original life-size reproductions of the tomb paintings: tracings on semitransparent cellophane supports, watercolours painted during the second half of the 19th and during the first years of the 20th century, as well as exhaustive photographic documentation of all tombs now accessible.

The Istituto Svedese of Rome in via Omero holds the watercolours executed between 1895 and 1913 to create the facsimiles of Tarquinia's painted tombs destined to the Ny Carlsberg Glyptotek in Copenhagen.

In Rome, the watercolours of the painter Elio d'Alessandris are kept at the Museo delle Antichità Italiane ed Etrusche of Rome University "La Sapienza"; these were executed during the first years of the 19th century, and also relate to the tombs known at the time.

Life-size facsimiles of the Tarquinian tombs are also on show in the rooms of the Gregorian Etruscan Museum in the Vatican.

The excavation papers, the graphic and photographic documentation of the tombs excavated by the Foundation and the documentation of the electromagnetic prospecting carried out during the 1950s and 60s are kept at the headquarters of the Lerici Foundation in Via Veneto in Rome. The same type of documentation concerning surveys of Banditaccia necropolis at Cerveteri is also available there.

Many documents relating to the survey of the state of conservation of the paintings in the Tarquinian tombs carried out during the '60s by the Istituto Centrale per il Restauro in co-operation with the Centro Cause di Deterioramento e Conservazione delle opere d'Arte, (part of Consiglio Nazionale delle Ricerche) are kept at the Central Institute for Restoration in Rome, in Piazza San Francesco di Paola 9; further documents relating to the monitoring of the state of preservation of some tombs already subject to analysis during the '60s was recently carried out using conservation records of the "Carta del Rischio del Patrimonio Culturale" (Map showing the Risks faced by Historical Heritage).

The Istituto Centrale per il Restauro di Roma holds in its restoration archives the documentation relating to the many restorations of the Tarquinian paintings undertaken by that Institute.

3.3. Defining action objectives

There is a huge quantity of information and documentation on the tombs of Cerveteri and Tarquinia. However, as can be surmised from the descriptions above, it mainly consists of a particularly heterogeneous

collection, including paintings, watercolours, drawings, photographs, inventory files, romantic descriptions and recent scientific descriptions, diagnostic reports on chemical physical and biological issues linked to conservation.

The objective of the Soprintendenza per l'Etruria Meridionale is to unify all these materials within a single system, to make them manageable and easy to examine.

Obviously, this can only be achieved in the long term. The Soprintendenza has meanwhile started from the necropolis of Tarquinia, where a feasibility plan has already been drawn up (Operational Programme 2002 attachment). Its first scope is to create an informatised database, partly based on G.I.S. (i.e. Geographical Information System), to link alphanumerical data, descriptive information, photographs and iconographic documentation to the geographical location of each tomb. Queries and researches on this kind of database could allow one to start from the tombs represented in the informatised cartography, but would also allow one to start from each single specific information contained in the data bank and reach the tomb to which that information belongs.

The building of an informatised system of such size would be an expensive and labour-intensive operation, but it could be available on Internet to a vast number of researchers and students world wide.

The same Programme also examines the possibility of building a cultural centre, a scientific and didactic pole within the territorial system, in one of the buildings acquired by the State on the border of the Monterozzi necropolis.

4. PLAN FOR THE CONSERVATION AND MAINTENENCE OF THE SITE

4.1. Assessment of the state of conservation

The state of conservation of the tombs in the areas of the two necropolises proposed for which inscription in the List of UNESCO World Heritage is good, because they have benefited of the care and attention of the bodies in charge of their safeguard.

In particular, the Banditaccia necropolis of Cerveteri was the subject of many archaeological investigations as of 1834, and of more systematic explorations starting from the early 20th century. In this new phase excavations were immediately followed by restoration campaigns, to allow access to the funerary monuments, and to avoid any deterioration related to weather. The first works were directed by Raniero Mengarelli, in charge of Cerveteri excavations for about 25 years, starting in 1908. During that time, although restorations were not always correct from the philological point of view, work was carried out using local materials, compatible with those in use in ancient structures, and traditional craft techniques compatible with the ones used in antiquity.

More recent conservation includes increasingly sophisticated methods, are devised by experts who proceed apace with the progress of scientific research. Work has focused in particular on the problems relating to structural damage to the Banditaccia monuments, caused by tree roots and rain water. Particular restoration and consolidation techniques have been adopted after adequate testing, within the systematic restoration programme for the tumuli in the necropolis, underway since year 1983. Among the most significant work to stabilise the tufa mounds in danger of collapsing, one may record here the one focusing on the tombs along the so-called “Via dei Vasi Greci” and the “Via degli Inferi”.

At the moment the tombs located within the archaeological area, for which inscription in the list is proposed, have all been restored and are subjected to continuous maintenance work by the Soprintendenza. This work include small scale consolidation work, cleaning, disinfecting and pest-control activity, carried out according to the needs detected by the continuous monitoring of the different monuments performed by the Soprintendenza’s staff. For such work the Soprintendenza can rely on a specific budget that in 1999 amounted to 70 or 75 thousand euros a year.

Restoration and maintenance naturally also include the large tumuli which lie outside the archaeological area proposed for inscription in the World Heritage List.

Moreover, during recent years, attention has also focused on the natural environment which characterises the necropolis area; conservation efforts have also focused on natural resources which characterise the necropolis, by ensuring the protection of typical species to preserve its specific and original characteristics.

In the case of Tarquinia’s tombs, the frescoes survived for centuries because they were executed on the rock walls of underground chambers. Deterioration began after their discovery. So from the end of the 18th century, in Tarquinia, like in Cerveteri, researchers who carried out archaeological investigations attempted to address the problem of the conservation of the painted tombs; possible ways to save the paintings were

considered, and therefore, also the techniques originally employed to execute the frescoes. Fresco detachment, the only method known and considered feasible at that time, was impracticable because of the humidity present in the hypogea. This meant that from the second half of the 19th century, only simple maintenance was carried out employing systems and methods of the period: metal braces, application of cement-based mortar, re-applying pigment. New methodologies based on analytic investigation techniques were adopted at the same time when the Istituto Nazionale del Restauro was founded in Rome in 1939. A new phase began in which interest in the situation of the painted tombs of Tarquinia was rekindled. The problem of the conservation and restoration of the paintings and rigorous scientific methods were adopted. Initially paintings were still being transferred to museums, but detachments were successfully carried out using new non-hygroscopic materials, and new methods of protection and conservation in situ were being experimented. Very soon however interest focused on the reasons of decay of the hypogea and on prevention. The joint efforts of the Istituto Centrale del Restauro and of the “Centro Cause di Deperimento e Conservazione delle opere d’Arte” of the Consiglio Nazionale delle Ricerche have resulted in protection and restoration programmes that harmonise fruition and conservation, without removing the frescoes from their environmental and historical context.

These action protocols form the base of thirty years’ activity of the Soprintendenza per i Beni Archeologici dell’Etruria Meridionale, which is carrying out a programme of operation which focuses on the maintenance of the tombs now open to the public and on restoration, and on equipping the remaining hypogea to ensure accessibility. At the moment the section of the necropolis that is open to the public, for which inclusion in the List of World Heritage is proposed, includes about 30 accessible tombs, of which 15 are already restored and equipped for visitors. The action plan anyway includes also tombs located outside this inner area, in the so-called buffer zone, and three of these have likewise been equipped so as to ensure access.

4.2. Detection of main risk factors

The Tarquinian tombs have been the subject of the most modern interdisciplinary studies on reasons of decay in hypogeal environments and on the possible means of pre-emptive measures. Such research saw its maximum level of convergence between archaeological and natural sciences³. One of the most important factors in decay of tomb paintings is caused by the typically complex environmental situation of hypogea.

The paintings are not affected as long as the tombs remain sealed: this is because an equilibrium is achieved within a closed hypogeal environment, and the balance between humidity and temperature level remains constant. When this relation is affected, the decaying process is triggered and can harm the paintings.

In funerary chambers there is a high level of humidity, very close to saturation (90 to 95% Relative Humidity), because water present in the ground imbibes the walls, evaporates within the chamber and tends to saturate the environment. Temperature depends on the tomb’s depth, but its levels are fairly constant, showing small, slow seasonal variations.

³ M.PARIBENI, Cause di deperimento e metodi di conservazione delle pitture murali delle tombe sotterranee di Tarquinia, Roma 1970

When a tomb is opened by its discoverers and then when it receives a stream of visitors, sudden temperature and humidity variations are caused firstly by external air, which causes remarkable variations in temperature and relative humidity, especially when external conditions are very different from internal ones, during the hot, dry summer season. Secondly changes due to visitors' presence lowers the chamber's overall humidity as people's clothes absorb water vapour present in the air. Thirdly, the temperature and humidity levels variations depend also on light sources, which can heat the air and cause a fall in humidity level.

Internal micro-climatic variations affect the balance between frescoed walls and the chamber environment, cause water vapour to migrate from one wall area to another, and cause soluble salts to rise to the surface. This process triggers a series of physical and bio-chemical alteration mechanisms. Depending on the paintings' consistency and technique, salt deposits can appear on the surfaces, and cause whitening. The pictorial surface can either rise or detach itself completely from its base, as salts crystallise under the surface. One must not forget that condensation phenomena can appear, when the frescoed wall presents a surface temperature equal to, or lower than the dew point, this causes the environmental vapour to deposit in liquid form on the surfaces.

The main risk factor for paintings in these hypogeal environments lies therefore in the opening of the tombs to visitors.

The same processes that can induce a deterioration of the Tarquinian hypogea can be detected in the Cerveteri tombs. Here too alterations are due to temperature and humidity variations that take place in the funerary chambers. At Cerveteri however variations are stronger and faster, because the tomb walls are exposed to the elements and therefore they can rely on a lower level of thermal inertia compared to the Tarquinian hypogea, which are situated at various metres' depth. On the sculptured surfaces inside the tumuli a series of alterations may appear: microscopic cracks, microscopic chips can appear, as salt crystals collect in the pores of the stone, and walls can turn white as salt deposits on the surfaces.

Some problems of biological origin are common to the hypogeal environment of both necropolises. Fungi, bacteria, streptomycetes, and sometimes algae cause the development of colonies or patinas of biodeteriogenic bacteria *batteri biodeteriogeni*, these can alter surface colour and produce alteration also at deeper levels. To this must be added the harm caused by insects, who dig microscopic galleries under the surfaces, and the damage due to roots of wild vegetation growing on the earth above the tombs. This constitutes perhaps one of the main risks threatening the Cerveteri tombs; in the archaeological area there are many large trees, including pine trees and oaks, whose roots are capable of deeply damaging the sepulchral structures.

Moreover at Cerveteri a further threat other than that directly affecting the hypogea is that relating to the external parts of the tombs, where the building materials, the blocks of tufa rock, are exposed to the elements. The alterations produced in stone by chemical and physical mechanisms in a natural environment are well known. Sun rays act on a porous, non-homogeneous stone, such as tufa, causing a general increase of surface porosity, which results in a decay of the mechanical properties of the stone. Repeated seasonal

cycles can cause the detachment of superficial areas and disintegration of the most affected layers. Wind can also cause remarkable damage, especially on the surface of stones already affected by other agents. Water is one of the main problems for the conservation of outdoor stone monuments. Rain water can determine remarkable alterations that damage the stone surface, subject to the weathering action of rain, as well as the inner layers, causing infiltration and seepage. The main impact of the porous network which characterises tufa rock is the action of water in the icing and thawing cycles: water in liquid form may collect in the stone's cavities, then freeze, increase in volume and exert pressure on the walls of the pores. The repetition of this cycle quickly results in microscopic cracks gradually spreading to the deeper layers, disintegrating the stone into chips, and causing the detachment of fragments of increasing size.

To the alterations caused physio-chemical processes triggered by the environment one must add the biological problems, including those linked to weeds. One must not forget the risks of fires due to the presence of many tall trees both within the archaeological site and in the surrounding area.

At both sites one must also consider the risks linked to fruition.

4.3. Defining strategies and priorities to prevent and/or reduce risks

The effect of rain, wind and sudden climate changes can cause the gradual decay of tufa, the material constituting the funerary structures of Cerveteri, are dealt with by means of periodical, focused conservation work, and ordinary maintenance work both on the tombs' external areas and on interiors. This work also help to fight the wearing down of architectural elements due to the continuous stream of visitors. The Soprintendenza however, in those cases in which decoration is particularly fragile, has engaged in a policy of monitored fruition, closing access to sepulchral monuments that remain visible thanks to a glass slab, as for instance in the case of the so-called Tomba dei Rilievi. During the 1980s this tomb was equipped with a passive protection system, the result of joint studies carried out by the physics laboratory of the "Centro Cause di Deperimento e Conservazione delle Opere d'Arte" of CNR: it consists in a glass door equipped to avoid condensation, that avoids thermal and humidity variations, and ensures the micro-climate inside the tomb remains unvaried. This barrier also avoids mechanical damage that could derive from visitors accessing the tomb. This installation constituted a prototype for similar ones placed at the entrance of Tarquinian tombs. This has allowed the Soprintendenza Archeologica per l'Etruria Meridionale to achieve the difficult balance between conservation and fruition, thus avoiding drastic measures adopted elsewhere for monumental complexes where similar issues were addressed. For instance, the prehistoric grottoes of Lascaux, in France, have been totally closed off to visitors.

To fight against deterioration caused by light penetrating inside the tombs and to allow a better viewing conditions, a new lighting system with fluorescent lamps is now being installed in different phases, using ordinary funding resources. The large tumuli outside the fenced area will also be lighted with the new system.

The structural damage caused by tree roots is progressively being dealt with by consolidating and anchoring the structures. Removing the tall trees entirely would entail a greater degree of damage to the tombs, and by

now the pine trees and oaks form an integral part of the landscape of the necropolis. Although the trees constitute a fire hazard, risk is reduced to the minimum by cutting back the wild vegetation growing on the tumuli every four months. The fenced archaeological site has been equipped with fire-fighting facilities, consisting in a network of water faucets along the whole perimeter, which was renewed during the last two years.

Concerning the risks due to the stream of visitors outside the tombs, visitors' routes are being gradually optimised to improve accessibility; routes open to the public are periodically subject to maintenance to contrast the damage due to wear and tear and to rain water.

Concerning the safeguard of funerary structures from risks due to possible vandalism, a video-surveillance system has been installed. It includes security cameras and lighting, and is meant to monitor the area adjacent the entrance and the building which holds the archaeological depot and the restoration laboratory. The Soprintendenza plans to extend the surveillance system to the whole fenced area and to the surrounding area where large tumuli are located.

In any case the archaeological area is completely fenced in and constantly controlled by wardens, and the Nucleo di Tutela del Patrimonio artistico dell'Arma dei Carabinieri carries out regular surveillance.

Concerning Tarquinia, as mentioned above many exhaustive studies have been carried out since the 1960s by the Soprintendenza, together with the physicists of the "Centro Cause di Deperimento e Conservazione delle opere d'Arte" of the Consiglio Nazionale delle Ricerche and with Rome's Istituto Centrale del Restauro. These studies indicated the causes of decay of paintings in hypogeal environments, contributing to the search for the best preventive measures. Therefore during the last thirty years the Soprintendenza's has been following a programme, including restoration and maintenance on the one hand, and the installation of passive protection systems on the other.

Restoration is carried out according to an action protocol jointly drawn up by the Soprintendenza and the Istituto Centrale del Restauro: the proper approach to restoration is evaluated according to technical and scientific methods according to specific procedures. These range from preliminary investigations, that are by now quite standardised, to the use of appropriate materials and sophisticated instrumentation, to correct and precise graphic and photographic documentation of the different phases of restoration⁴. The operations include preliminary work before consolidation, removal of any inadequate earlier restoration work, surface cleaning, presentation treatment, which in no way alter the originality and integrity of the paintings. On average, with the ordinary funds assigned by the Ministry, the Soprintendenza can guarantee the restoration of a small or medium-sized tomb over two years' time. The approach adopted has been consolidated over time and can supply a great variety and range of information, which in turn has resulted in whole scenes being saved after their almost total disappearance due to decay.

While this work is under way the Soprintendenza also pursues a strategy to ensure the maintenance of the tombs it has restored. This is based on systematic monitoring of the paintings' state of preservation, and

includes a series of periodical actions, consisting in: ordinary maintenance and emergency work on painted surfaces, consolidation where necessary of the paintings' rock support, disinfection using fungicides, bactericides and anti-algae products to devitalise biodeteriogenous micro-organisms, disinfestation using adequate chemical products which allow the selection and control of spontaneous vegetation growing above the painted tombs. As mentioned above, actions are based on the actual conservation needs which are pinpointed by the frequent inspections carried out by the officers of the Soprintendenza. Each year the Soprintendenza arranges specific contracts with firms specialising in different relevant sectors to carry out such maintenance work, with funds assigned for this very purpose by its senior body, the Ministry.

Moreover, as it is now scientifically ascertained that microclimate variations linked to visitors is the primary cause of painted surface decay, the Soprintendenza is carrying out an action policy which allows to harmonise in the best way possible the needs of conservation and fruition. The restored tombs are "equipped" for visitors, by installing a transparent sealing device, including self-defrosting glass doors, which isolate the sepulchral chamber from the dromos (access corridor), and allow a view of the frescoes. This system of passive protection has been installed in 15 tombs in the archaeological area, and was set up by the physicists experts of the "Centro Cause di Deperimento e Conservazione delle opere d'Arte" of the Consiglio Nazionale delle Ricerche. The prototype was first installed at Cerveteri in the Tomba dei Rilievi. The system ensures environmental conditions are stabilised and maintained at levels close to natural ones, thus eliminating causes of decay.

As mentioned earlier, the barriers allow a clear view of the painted chambers also thanks to a cold light illumination system, installed following joint studies carried out by the Soprintendenza and physicists of the Istituto Centrale del Restauro.

Recently, ventilation holes were created in the areas through which visitors access the tombs. The purpose of this improvement is to diminish the strong thermal imbalance between the dromoi and the funerary chambers, and to optimise the doors' de-frosting time. At the same time the lower temperature and relative humidity in the dromoi allow visitors to enjoy a greater degree of comfort.

Access to the tombs located both in the archaeological area and in the buffer zone and that have not yet been equipped with transparent barriers, has been restricted to small groups that can access the tomb only for a limited time.

Concerning human-related risks, the archaeological area is protected by a fence and subject to security surveillance by the Soprintendenza personnel. Moreover, access to the tombs is barred by specially equipped doors and metal doors which close off all access.

The Guardia di Finanza police body contribute to security with night patrols in the necropolis area.

⁴ The accurate description of work carried out on each tomb is documented by the records held in the archives of the

4.4. Action programme

On the base of the objectives and strategies indicated, the Soprintendenza has drawn up, and is carrying out, specific action programmes in both necropolises, concerning conservation of the archaeological resources and their fruition.

The plan for Cerveteri includes restoration work and periodical maintenance, to guarantee the tombs' conservation and the accessibility of the archaeological area. For this reason, as mentioned earlier weeding and pest control is carried out as well as operations to refurbish visitors' routes. Restoration and maintenance operations are carried out with funds annually assigned for this purpose.

As concerns the fruition of the Banditaccia necropolis, the Soprintendenza is providing internal lighting of the hypogea to improve access and comprehension and is undertaking work to improve access safety. The Soprintendenza has a specific annual budget for these expenses; in year 2000 these funds amounted to about 75.000 euros.

The conservation plan for Tarquinia contemplates annual work, carried out by the Soprintendenza and funded with ordinary funds assigned specifically for this purpose. Work is performed in tombs located within the archaeological area that is proposed for the candidacy, and in those located in the buffer-zone. It includes restoration and maintenance work described above, that is contracted to external specialised firms.

The plan provides for specific work to gradually equip the tombs with the climatized glass barriers described above, and to open the monuments to the public.

To rationalise and intensify operations, the Soprintendenza has devised a plan to access special funds, to increase the budget it can rely upon. If performed solely with the ordinary funds now assigned to the Soprintendenza by the Ministero dei Beni Culturali, the work allows the complete restoration and equipment for visiting facilities of a medium-sized tomb over a two-year period. Painting restoration costs 650 euros per square metre, and installation of a transparent barrier, including lighting system, costs 2000 euros. The restoration and refurbishing of the Tomba del Barone is scheduled to reach completion during year 2003.

4.5. Monitoring and assessment

The tombs in the two necropolises are subject to monthly monitoring by the Soprintendenza's staff, which controls the state of conservation, searching for possible chemical or biological threats, and controlling all possible risk factors.

The periodical controls also allow to assess the results of conservation methods applied, and to improve them continuously, based also on scientific progress. Protection and fruition installations are also subject to monitoring. First of all, alternated controls of microclimatic conditions in the funerary chambers is carried out thanks to special switches, to verify the system's efficiency. Moreover, based on the results of these tests, a system is now being devised to allow de-frosting of the glass panels only in those cases in which surfaces are close to condensation to optimise the system's work and to minimise thermal load.

Recently experimentation has been carried out to choose new lighting sources, which would be installed in hypogeal environments. These studies were conducted by physicists of the “Centro Cause di Deperimento e Conservazione delle opere d’Arte” of the Consiglio Nazionale delle Ricerche, and by physicists and biologists of the Istituto Centrale del Restauro. It entailed the installation in some tombs of high efficiency cold light (to avoid heat increase). Light intensity could be varied at will, and entails low photosynthesis activity –PAR (so as to avoid encouraging biodegradation mechanisms). Tests were carried out using types which are available commercially. Wall surfaces in tombs chosen for the test were monitored periodically, with colorimeters and sampling for biological analysis. This test identified the best light source, so as to limit or slow down the action of algae, fungi, etc. On the base of these experiments’ results special illumination was designed and created, careful attention devoted to the design of supports and links, which would be installed in the Tomba dell’Orco, a tomb subject to restoration by Rome’s Istituto Centrale del Restauro mentioned earlier.

The physicists of CNR also designed a luminous handrail to be installed in the dromoi of the tombs in Tarquinia, to facilitate comprehension of the paintings and to ensure visitors gradually got used to the lighting conditions inside the funerary chambers.

But the research under way, which focuses on conservation and enhancement of the Etruscan necropolises has a far more ample scope. At the moment, experts of the Istituto Centrale del Restauro are studying a system to ensure a colorimetric control based on the image. In practice, researchers employ an approach and equipment originally devised to work in other sectors, to safeguard painted surfaces. The image is acquired with methods based on colorimetry. These methods permit remote and continuous control of all possible mechanisms of decay which alter the original colour of the paintings.

Another very interesting system recently adopted by the Istituto Centrale del Restauro, regards experimentation of the methodologies for the so-called “remote fruition”. Based on the results of the programme conducted earlier on the Altamura Grottoes in Puglia, a system of remote and adjustable monitoring is being assessed for fruition purposes. At the moment a prototype is being designed and created, and will be installed in the Tomba dell’Orco at Tarquinia to allow a “virtual” visit of the chamber in the inner section of the funerary monument, where unstable environment conditions do not allow the visitors to access the chamber directly.

This system, after a new assessment and test, would be installed in all chambers which cannot be safely accessed, and in those which cannot be equipped with glass barriers.

5. PROTECTION AND CONSERVATION OF THE BUFFER ZONE

Conservation at local level, particularly in the buffer zone, is provided for by means of various town planning instruments at both local level and at higher level, according to the reference scale adopted.

5.1 Conservation of historical centres

For the buffer zone surrounding the two towns' museums, the town planning instruments of the two Communes have constituted the main reference, particularly for areas in category "A" of the respective City Plans. These are areas of particular historical artistic or architectural value, protected by very restrictive legislation focusing on heritage conservation in the strictest sense of the term.

In the case of both Cerveteri and Tarquinia, very limited transformation work is allowed. It is mainly limited to restoration or protective conservation work on buildings and monuments, banning all increase in volume or changes in the buildings' subdivisions at town planning level.

The respective historical centres are also protected by the Piano Territoriale Paesistico (PTP) presently in force according to provisions contained in article 34 of the plan's norms, which identifies within this plan an area called C7, comprising historical centres and the surrounding areas.

For those historical centres which lie within the perimeter of the present PTP, protection is provided for the historical centre of ancient origin, for the historical centre's buffer zones and areas complementary or contiguous to the historical centre, or occupying a position where changes might potentially interfere with the appearance of the historical centre of ancient origin. Excepting ordinary and extraordinary maintenance work and consolidation work undertaking for static purposes, all work is authorised only after specific town planning instruments have been drawn up and approved. These specify which actions must be undertaken to follow the laws. Examples of this kind of plans are the so-called "piani di recupero", i.e., plans to maintain present conservation levels.

These plans must provide a body of norms governing relations between ancient centres and modern areas, and on the main structural issues that are functional to the historical centre within the town as a whole. They must also define operations whose overall objective is to ensure the historical centre's state of preservation is safeguarded and kept at the present level.

Other areas subject to actions aiming to ensure present level of conservation include all built up areas close to historical heritage. In these areas the plans must provide for work meant to facilitate the perception of that heritage and activate and to that ensure present state of conservation is maintained also of present vistas of the said heritage, by improving all views of historical centres without acting upon the historical centre itself, pursuing these objectives by creating green areas, screens and where possible, actual demolition.

The buildings included in this area or anyway located in areas characterised by particular features (natural ridges, promontories, etc.) are subject to protective laws concerning ordinary maintenance work. Restructuring, when it is allowed, is permitted only if it results in a congruous reduction of visual obstruction, and in a better use of space. Finally, areas contiguous or close to historical centres must be

identified, circumscribed and subjected to protective laws, banning new building work, in all cases in which those areas are considered of decisive importance for the site's conservation or for its relation to the landscape surrounding the protected historical centre.

5.2. Conservation plan for the two necropolises' buffer zones

The buffer zones of both the Banditaccia necropolis at Cerveteri and the Monterozzi necropolis at Tarquinia are protected by the PTP because they contain archaeological remains, according to legislative decree n.490 of 1999.

According to the said plan, the areas are subject to protective laws according to the following rules:

- a) a mandatorily empty area must surround each single archaeological resource, according to provisions contained in the PTP, or, if such provisions are deemed insufficient, by the Regione Lazio authorities, who decides upon this issue after having consulted the Soprintendenza archeologica responsible for that area;
- b) ordinary and extraordinary maintenance, refurbishing, consolidation, conservation restoration and work dealing with hygiene issues will be allowed on pre-existing buildings.
- c) new buildings as well as the enlargement of pre-existing buildings only in cases explicitly provided for in the PTP, in any case, any authorisation and location of new buildings is conditioned by the results of exploratory and pre-emptive excavations commissioned by the petitioner and supervised by the relative Soprintendenza archeologica.

To protect the buffer zone, the urban planning rules of Cerveteri and Tarquinia enshrine a series protective laws which in substance do not allow simultaneous transformation work, except for small scale functional alterations.

In particular, in the case of Cerveteri, the Banditaccia necropolis lies in a totally protected area.

The Tarquinia Commune has instead recently drawn up a detailed plan (Piano Particolareggiato), that considers the whole area surrounding Monterozzi necropolis (the instrument awaits approval by Regione Lazio).

The plan in question includes areas of the original plan where pre-existing archaeological remains and structures functional to the Archaeological park's definition are located. It provides for zoning, defined by identifying natural and archaeological heritage that can serve to identify homogeneous territorial units. In the areas relating to the site and buffer zone, as well as a very protective body of laws, protection of particular vistas and maintenance of the road leading to the Civita plateau are also provided for.

6. ENHANCEMENT PLAN

6.1. Enhancement of archaeological heritage

The Soprintendenza Archeologica per l'Etruria Meridionale pursues a policy aiming primarily to safeguard and guarantee the conservation of the two necropolises and their museums, but also ensures their enhancement; it implements a series of actions focusing on increase of the archaeological heritage, on ensuring a correct and safe enjoyment of the resources and on raising awareness of concerning its value.

As mentioned above, the Soprintendenza has acquired large areas on the State's behalf, to ensure the development of the archaeological resources. In particular, at Cerveteri, the State owns a large estate, including the area inhabited in antiquity and all surrounding areas containing various city burial areas. The land was bought thanks to successive Ministerial Decrees, and small portions of land are still owned by the Commune of Cerveteri and by private owners, and are in all cases protected by Italy's limitative laws protecting archaeological resources.

The Soprintendenza's objective naturally lies not only in protecting the resources, but also in gradually enlarging the areas open to the public, ensuring safe access by means of adequate restoration and refurbishing work. Many funerary monuments located outside the two necropolises, therefore outside the area for which inscription in the List of World Heritage has been proposed, are already open to the general public, and are subject to the routine work programmes of the Soprintendenza to guarantee their conservation and maintenance. At Cerveteri the large tumuli outside the archaeological area are open to the public, and these monuments benefit of the same actions undertaken for the tombs within that precinct. Work includes: conservation, consolidation, pest control, disinfection, weeding; moreover, as concerns fruition, improvements are being carried out on the lighting system of the hypogea, and of the areas that lie inside and outside the archaeological site, to improve viewing and comprehension. Work is also under way to guarantee safe access.

At the same time, many of the painted hypogea of the Monterozzi necropolis at Tarquinia, located outside the archaeological site, are subject to the same restoration work as the ones inside the site proposed for inscription in the List, and are being refurbished with the same specially equipped closing devices. These too can be visited upon request.

The two necropolises have been equipped to be enjoyed by the public, and have now been equipped with adequate signposts, educational billboards with explanations and illustrations, written in Italian and in English. They also include toilet facilities which obey existing norms, and include facilities for the disabled.

The two sites also include informatised ticket issue, reception services, bookshop for the sale of guidebook and educational material, souvenirs and reproductions of vases, bronzes and ancient jewels (at Cerveteri the bookshop has been set up inside a historical building dating from the beginning of the 20th century, which was recently restored for this purpose), a cloak room, and refreshment areas managed by external contractors.

The area of the Cerveteri necropolis also includes a restoration laboratory, with a staff of two Soprintendenza employees, who deal with the first stage of restorations to insure a correct storage of excavation finds in the depots located in the same building.

At Cerveteri the compound facing the ticket office is today used as a free parking lot. At Tarquinia a special parking area has been set up by the Commune and is reserved for tourist buses. It is located in the area of the modern Cemetery, and will soon be equipped with a shuttle bus so visitors will be able to comfortably reach the necropolis and the other tombs outside the archaeological precinct. The Soprintendenza also plans to re-organise the parking lot, now simply an earth compound, by building a new stretch of the present access road that would lead all round the necropolis, ending at the refreshment area.

Careful attention has been devoted to educational issues at both sites. At Cerveteri didactic work has been devised to meet the needs of different types of visitors. The necropolis is visited by large numbers of elementary, middle and high school students, as well as by adults. Guided tours on general issues are available, as well as theme-based guided tours. Educational workshops on different issues such as the archaeological excavation, ceramics, fresco painting, creating objects from moulds, vase modelling with the potter's wheel, false artefact detection. Learning trails include workshop attendance and a guided tour to the tombs. The necropolis is also the focus of educational trips, comprising several other archaeological sites.

News concerning the two necropolises are available also by visiting the web site of the Ministero per i Beni e le Attività Culturali.

At both Cerveteri and Tarquinia special promotional activity, and many other events and activities are set up to contribute to the spread of knowledge concerning the two sites, and to raise awareness in the public about the past. In the Cerveteri necropolis, shows and dramatised theme plays are set up, to re-enact ancient Etruscan ceremonies and customs, i.e. banquets or funerary ceremonies. Concerts are organised by the Teatro dell'Opera of Rome. In Tarquinia special events are staged in the necropolis. The tourism development plan includes summer openings of the necropolis and of the Museum thanks to the Commune's co-operation.

The Cerveteri museum is equipped with Italian/English explanations and illustrations. The Museo Nazionale di Tarquinia is accessible to the disabled and is equipped with an equally useful set of explanatory panels and installations in three languages (Italian, English and German). At the Museum the Soprintendenza has set up an efficient ticket issuing service, a cloakroom, a bookshop for the sale of guides, educational materials and objects of various kinds. The services to ensure enjoyment and didactic activities are contracted to the same external contractor in charge of services at the archaeological site.

To enhance the promotion of the Cerveteri necropolis, the Soprintendenza has set up a publishing service to produce a series devoted to the site, and illustrating different aspects of Etruscan culture.

The Soprintendenza is working to insert within a more organic context the many actions focusing on the enhancement of the two districts, which often entail jointly working with other public institutions and private association (see Paragraph 6.3). In 2002 it commissioned a professional studio to draw up an "operational

programme” relating to the realisation of a “park of Tarquinia’s painted tombs”. The plan aims to optimise the fruition of the whole necropolis of Monterozzi, also paying due consideration to the educational aspects, and to the enhancement and re-qualification of the whole environmental context, including a series of proposals equipped with concrete evaluations on aspects linked to planning and to economic issues.

In particular the wide-ranging plan includes an increase of the archaeological area in view of the creation of the park, the strengthening of infrastructures (by setting up a new reception area for visitors, setting up new routes, lighting for evening visits, installation of a remote video surveillance system). The plan also includes the refurbishing of abandoned buildings in the area, to create a new museum centre, which would serve as a scientific and educational reference point for the whole of the surrounding area. This would be the location where a database would be created, based on GIS (Geographical Information System) and including all material knowledge presently available on the painted tombs. Moreover, work to improve mobility is under way to ensure better access to the parks, and to protect the environment and landscape.

These studies will allow the gradual realisation of the objectives of the programme, which will be chosen according to priorities indicated and according to the financial resources available.

Concerning Cerveteri, a special normative competition has just been published, which is entitled “Concorso Pubblico di Idee, ai sensi della L.R. n. 26/1999, per lo studio di fattibilità volto a favorire le azioni di tutela, recupero e valorizzazione del patrimonio storico culturale ed ambientale dell’area cerite” (i.e. Public contest calling for ideas, according to Regional Law number 26 of year 1999, for a feasibility study aimed to facilitate safeguarding actions, recuperation and enhancement of the historical and cultural and environmental heritage in the area of Cerveteri”). This competition was published following evaluation and approval granted by all institutions involved: Soprintendenza Archeologica dell’Etruria Meridionale, the Soprintendenza per i Beni Ambientali ed Architettonici del Lazio, Regione Lazio, Istituto di Archeologia Etrusco-Italica del CNR, Cattedra di Etruscologia dell’Università “La Sapienza di Roma” and the Commune of Cerveteri. The feasibility study will contemplate the safeguard, restoration and enhancement of the natural habitat, of the landscape and of historical landmarks. An organic system of cultural and tourism services; the indication of economic activities compatible with the heritage under tutelage; the application of management methods; the planning of a system of touristic itineraries; promotion and awareness-raising criteria and methods.

6.2. Enhancement of other cultural and environmental resources present in the area

The enhancement actions relating to the areas of Cerveteri and Tarquinia refer both to local and regional planning instruments, now being fully revised and rewritten, as well as to various funding resources that are being tapped or can be accessed in the area, to fund works aiming to ensure local development linked to cultural heritage or environmental re-qualification.

6.2.1. Planning and forecasting instruments

From the point of view of local conservation planning (PTPs) the Communes of Cerveteri and Tarquinia are experiencing a major transition phase which affects the whole region they belong to.

This is because at regional level a new Piano Territoriale Paesistico Regionale (PTPR) is being drawn up. It will include all the areas protected so far by earlier PTPs drawn up at local level. This new instrument should be in force soon, and will inherit the legacy of the previous single local PTPs, and ensure regional environmental and landscape resources are updated. It will thus provide a solid basis for sustainable actions that are able to guarantee the integrity of those resources, and create further possibilities for development in the area.

An important feature of the new plan is constituted by the fact that an important agreement for co-operation has been reached, including local administration officers and other public bodies involved. By means of a series of consultations, the plan has reached a level of precision that is judged adequate to ensure local situations are correctly interpreted, and identify resources, special protection laws, and prohibitions relating to those resources.

At local level two proposals for the setting up of an archaeological park at Tarquinia and at the Cerveteri necropolises are at issue. The Tarquinia park proposal dates back to 1970. It is presently the subject of a variation of the main city plan (Piano Regolatore Generale), which is now subject to approval by the regional administration. Its main priority lies in indicating the environmental and archaeological resources that characterise the areas contained in the Plan, to create a special body of laws that ensures the resources are safeguarded and that sustainable development is achieved in the area.

The proposal for an archaeological park within the Cerveteri Commune, which would be called Parco Cerite, is today subject to a feasibility study for which a competition is under way. The feasibility study's purpose is to identify projects that would help safeguard actions, restoration and enhancement of the historical, cultural and environmental heritage of the area of Caere, and more in general, should produce significant effects on the development of the territory of the Commune of Cerveteri.

6.2.2 Analysis of funding sources

The resources for which inscription in the UNESCO World Heritage List are located in an area for which various funding sources are potentially available.

Some of these funds can be defined as belonging to the direct kind. These are the funds which the Communes of Cerveteri and Tarquinia annually allocate for maintenance and fruition of the historical and archaeological heritage, and for those activities aiming to diffuse knowledge in the cultural and tourism fields to ensure the enhancement of the area as a whole.

Another source of direct funds is the Sovrintendenza archaeological dell'Etruria Meridionale. This body undertakes annual work concerning the management of the sites. It undertakes works to protect the resources, and engages in ordinary and extraordinary maintenance of the archaeological complexes also in a more general sense.

The administrative bodies above local level, namely, Regione Lazio, Provincia di Roma and Provincia di Viterbo, other funds can be requested and employed in the territories of Cerveteri and Tarquinia.

In the Legge Regionale n.1/2001 (Norme per la valorizzazione e lo sviluppo del litorale del Lazio, i.e. norms for the enhancement and development of the coast of Latium), the authorities of Regione Lazio have instituted by means of article 23 a regional fund for the coast of Latium (Fondo regionale per il litorale del Lazio). The total budget for the two-year period of 2000-2002 has been established to be of about 70 million euros. It is meant to enhance and protect structural and environmental resources, to diversify and fine-tune the offer of touristic and cultural services, to strengthen maritime productive activities and to raise occupational levels. The aim is that of boosting economic and social development of the littoral of the region of Latium.

At provincial level instead the two Communes belong to different provincial districts. Cerveteri belongs to Provincia di Roma, while Tarquinia belongs to the Provincia di Viterbo. Therefore possible sources of funds at this level are not the same for both Communes.

Provincia di Roma has planned to start a process to enhance the area of Cerveteri, Tolfa and Bracciano. According to this program the Regione Lazio will allocate 1 million euros a year to the Communes who decide to participate in the plan. Monitoring would be carried out by the Provincia on work focusing on protection and enhancement of the territory. Among the types of works contemplated by these funding plans, there are projects for touristic and receptive activities, for the maintenance of environmental and landscapes, for the realisation of touristic routes and theme-based excursions.

The whole operation's objective is on one hand, to improve the efficiency of the "culture"-producing process, and on the other, to optimise at local level the economic and social impact of the process.

Finally a possible source of funds at national scale is provided by the recent reformation law on tourism ("legge quadro sul turismo", Law n.135 approved 29 march 2001 and entitled Riforma della legislazione nazionale del turismo).

This law has introduced a new concept: the local touristic systems (Sistemi Turistici Locali), defined as "homogeneous or integrated touristic contexts, including areas belonging to different regions and characterised by an integrated offer of cultural and environmental resources and typical agricultural and craft products".

With these instruments legislators have decided to recognise as unitary entities those localities sharing typical peculiarities, although they belong to different regions, and offer from the tourism marketing point of view, a unitary and homogenous product.

The law provides for the possibility for local touristic systems to gain State recognition and to qualify for a special status, as occurs the case of the mountain communities (Comunità montane), including concessions for the promotion of their particular touristic offers, to improve their facilities and to re-qualify businesses already active in the tourism sector.

6.2.3 Promotion of the archaeological heritage and of the other resources present in the area

As to promotion and enhancement of the archaeological heritage and of other resources present in the area, a great number of activities are being undertaken in the two Communes. For example, different public institutions and private associations co-operate with the Soprintendenza Archeologica dell'Etruria Meridionale for the diffusion of knowledge concerning archaeological heritage in general and for the UNESCO nomination areas in particular. Firstly one must mention the research institutes (University and CNR) conducting excavations and restoration of archaeological areas thus benefiting a such important heritage, which is so diffused over the whole territory in question.

At Cerveteri the Universities of Venice and Urbino conduct joint excavations with CNR in the Civita area. The Perugia University under the direction of Professor M.Torelli is performing excavations of structures of the Hellenistic period in the locality called S.Antonio. At Tarquinia Milan University is working on excavations at Civita. The Chair of Medieval Archaeology of the Rome University "La Sapienza" is working on excavations of the church of San Savino and on the Early Medieval city of Leopoli-Cencelle. The Universities of Padua and Perugia are working at Graviscae and Tokyo University on the Roman villa of Cazzanello, in the coastal district.

One must not forget the work carried out by the two Municipal Administrations, both very actively engaging in promoting and enhancing activities. These fund specific works, i.e. publications, restorations of works of art and of buildings (recently at Tarquinia the Winged Horses of the Museum has been completed with these funds). Also, these same bodies organise seminars, lectures and guided tours in the two necropolises and in the other areas of archaeological or artistic interest. Moreover the same Administrations benefit of the support of numerous Cultural Associations, whose members are private individuals acting, and so are able to organise exhibitions, extraordinary events of various kinds to improve the awareness-raising action carried out by the Ministero per i Beni e le Attività Culturali through its local offices.

For example, since 1998 every year, Tarquinia witnesses the cycle of summer concerts called "Notturmo Etrusco". Concerts are performed in the archaeological sites and in other town monuments. The same season also witnesses a series of events called "Teatro sotto le stelle", which attracts many tourists from the sea-side resorts of the area, and the so-called "Giostra degli sponsali", a re-enactment in period costume. The event that has most contributed to promoting the image of Tarquinia is: "A porte aperte: un museo nella città". This event aims to open up heritage not usually open to the public, and includes concerts, exhibitions and other kinds of attractions.

Tarquinia is twinned with Rabat (Malta) and with Jaruco (Cuba). It also intends to promote twinning with Avignon in France. The short term agenda of the Commune Administration includes the enhancement of the archaeological and environmental route comprising the Civita, the opening of the Commune Theatre, the setting up of the Museo Civico in Palazzo Bruschi, which has recently been acquired, and which will house materials presently deposited at the Museo Archeologico Nazionale.

At Cerveteri many and very active Associations promote cultural activities and awareness raising actions. They work in conjunction with the Commune, the Provincia and the Regione. These associations often

participate in protection and safeguarding activities, supporting the Soprintendenza per l'Etruria Meridionale in its excavations and researches. The Fondazione Archeologica per l'Etruria Meridionale, for instance, has adopted a part of the Via degli Inferi, a road in the Banditaccia Necropolis which lies outside the UNESCO site. It intends to engage in cleaning enhancement and refurbishment of the area. It has also adopted some tombs in the S. Angelo area for the same purpose. The Gruppo Archeologico Romano also participates in protection and enhancement activities in archaeological areas and for historical monuments and organises various cultural events.

All private cultural Associations play an important role in raising awareness among the local population, and especially among young people. They organise guided tours, educational activities in schools and training courses, especially focused on archaeological resources, and particularly on Cerveteri and Tarquinia.

From the territorial marketing point of view, in the area of the Commune of Tarquinia, an important project has been recently drawn up by the Provincia di Viterbo. It provides for the creation of a Cultural District (Distretto Culturale) on provincial level, to develop the area's potential in the cultural and touristic fields. The main bodies promoting the initiative have benefited of the support of the Consorzio Civita, of Rome. They include the Provincia di Viterbo, the Fondazione della Cassa di Risparmio di Viterbo, the Commune of Viterbo, the Chamber of Commerce of Viterbo, the University of Tuscia, and various professional and entrepreneurial and business associations (industry, commerce, agriculture and crafts).

The Cultural District is conceived as a system with defined territorial boundaries, in which certain relationships exist, and which integrates the enhancement of cultural resources of both tangible and intangible kind with infrastructures and with other productive sectors connected to the process of enhancement itself.

An essential component of the project consists in its focus on the financial aspects of the process. It should therefore address the issue of tapping the various public fund sources available in the area thanks to national and EU funding, and of evaluating possibilities of private investors' actions.

As to the Commune of Cerveteri, an important initiative in the field of local diffusion is represented by the Patto Territoriale degli Etruschi. This initiative begun in February 1998 and is still under way. Its main participants are the Commune of Civitavecchia, while other entities subsequently subscribed to the plan: among these, are the Communes of Cerveteri, Tolfa, Allumiere, Ladispoli, Santa Marinella, Regione Lazio, Provincia di Roma, and the Port authorities of Civitavecchia, local trade union organisations, business and professional associations and some of the banking institutions present in the area. The project poses among its main priorities the raising of occupational levels by means of the development of local level entrepreneurship, the increase and improvement of the touristic facilities, and by employing human resources in the area, the safeguard and enhancement of environmental resources.

The Communes who participate 22 production initiatives have been presented, mainly relating to the tourism and service sectors, and 7 infrastructural, public initiatives.

Coordinate UTM e superficie del sito e delle zone tampone

Tarquinia

superficie:

sito – ha 9,40

buffer zone – ha 3228,03

buffer zone (proposta Regione Lazio) – ha 3712,07

coordinate sito:

N 233,472.31

4,682,921.21

S 233,515.48

4,682,430.13

E 233,779.32

4,682,800.69

W 233,388.37

4,682,607.61

Cerveteri

superficie:

sito – ha 11,64

buffer zone – ha 2557,59

coordinate sito:

N 260,376.86

4,655,074.60

S 259,930.90

4,654,682.22

E 260,472.61

4,654,824.84

W 259,813.72

4,654,781.99

**ETRUSCAN NECROPOLISES OF
CERVETERI AND TARQUINIA**

WORK IN PROGRESS
OF THE
MANAGEMENT PLAN

DECEMBER 18TH, 2003

On the front page: Tarquinia, Tomba dell'Orco I, Portrait of Velia Spurinna; Cerveteri, interior of the Tomba dei Rilievi; Cerveteri, grave-mounds in Piazzetta Maroi; Tarquinia, Tomba del Leopardi, particular of the painted decoration; Tarquinia, Tomba delle Leonesse, particular of the painted decoration; Cerveteri, Tomba degli Scudi e delle Sedie, atrium.

Redaction of the management plan:

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CHAPTER 1

METHODOLOGY FOR UPDATING THE MANAGEMENT PLAN OF THE ETRUSCAN NECROPOLISES OF CERVETERI AND TARQUINIA

1.1 Foreword

For over one hundred years, the Italian State has been managing the Etruscan necropolises of Cerveteri and Tarquinia through a body currently known as the Soprintendenza Archeologica per l'Etruria Meridionale (Archaeological Superintendency for Southern Etruria), a decentralised office of the Ministero per i Beni e le Attività Culturali (the Italian Cultural Heritage and Activity Ministry). The Soprintendenza is directly responsible for carrying out a number of tasks and coordinates the activities of other public or private players operating in the various sectors included in site management activities. The latter are described in Chapter 4. In summary, over the years, activities related to the sectors listed below have been carried out:

- Knowledge
- Protection
- Conservation
- Cultural promotion
- Presentation to the public

Over the past few years, the Soprintendenza, Regione Lazio (the Latium Regional Authorities), the Province (Provincial Authorities) of Rome and Viterbo, and the Municipalities of Tarquinia and Cerveteri, have started programmes aimed at further improving site management activities by means of increased action coordination. In particular, on the occasion of the nomination for inclusion in the World Heritage List, the Heads of the above mentioned bodies have signed a specific Memorandum of Understanding (See Annex 1). In addition, considerable attention is being devoted to the territory surrounding the two archaeological areas (the former having made the object of a number of protection measures for several years) with the aim of improving its management. To this effect, the two above mentioned Municipalities plan to establish a park, and the Municipality of Cerveteri has already selected a first general plan by resorting to a public competition. The Regional Authorities

(Regione) are drafting a specific law providing for the legal instruments required to establish cultural and archaeological parks.

Last but not least, the public administration bodies, in agreement with private actors, intend to improve sustainable local-level enhancement actions also with a view to financially benefiting the resident population.

In the light of the situation described above, and considering further commitments possibly deriving from the inclusion in the UNESCO World Heritage List, it has been decided to draft a Management Plan for the UNESCO Site extending to the surrounding area. The actual drafting of the plan is to be carried out from a technical perspective, as a opportunity for extending and updating a **management process** that has been ongoing for at least a century in the areas of the two necropolises, and that so far has yielded excellent results, to the point of being defined as cutting-edge and a model for similar sites both in Italy and abroad as far as a number of sectors are concerned.

As mentioned above, site management is a process whose plan, illustrated in the next Chapters, represents a technical implementation tool recording the current progress of the site's management, and indicating further management development guidelines, confirming or proposing new long- and short-term goals, and the related actions to be adopted.

In the paragraphs below, a description of the methodology resorted to in organising the site's management process developed by the Working Group for the World Heritage List established at the Ministero per i Beni e le Attività Culturali is provided.

1.2 Plan launch and features

1.2.1 Management Plan definition

The UNESCO World Heritage Centre does not propose a single model, nor does it provide a definition of Management Plan. Every national and local reality must identify the most appropriate structure for this tool, in the light of the regulations in force, and of their specific situations.

In the experiences so far conducted in Italy, "the Management Plan is a technical document representing the necessary tool for defining a protection and development process - shared by several players, and formalised by means of an agreement between the parties - and making it operational". This definition has been dictated by the needs expressed by the Italian cultural,

institutional, and operational reality, in whose context it appears to be useful to coordinate the sectoral rationales of the various relevant players, both institutional and private, in order to achieve shared goals and a balance between conservation and development.

In other contexts, priority may be granted to other needs, such as that, for example, of heritage conservation, which however in Italy is regulated through other legislative instruments. In this light, an accredited ICOMOS expert, Architect Giora Solar, defined the Management Plan as follows: “*A plan which, based on the identification of cultural values, ensures their preservation by resorting to legal, administrative, financial and technical methods and tools, and by considering adequate strategies and specific actions*”¹. In particular, in this definition two essential elements in a plan have been underscored: its strategic traits and its operational features, which shall be found in the methodological model illustrated below².

1.2.2 Preliminary steps preceding the launch of the Management Plan

As stated above, the Management Plan aims to rationalise and integrate a protection and development process that no doubt is already ongoing in the site of the Etruscan necropolises of Cerveteri and Tarquinia. In order to rationalise and integrate this ongoing process, a number of essential preliminary steps have been identified on which the actual drafting of the technical Management Plan document should be based³.

1. *Statement of significance.* The action preceding the drafting of the Management Plan is represented by the recognition of the values making a site unique or of outstanding value worldwide. In other words, it is a matter of indicating the reasons based on which a site may be included in the World Heritage List, and that must always be considered in order to protect and enhance the features and the specific character of that asset and that are not possessed by other assets located in the same territorial or cultural context. It is

¹ Giora Solar. *Site management plans: What are they all about?*, “World Heritage”, 31, 2003, pp. 22 - 23

² It should be underscored that with reference to the necropolises of Cerveteri and Tarquinia, the management activities currently carried out by the Soprintendenza within the scope of its customary activities fully meet the definition of Management Plan provided by Architect Solar. This is the case because, although no document defined as Management Plan exists, the institutional mission of the Soprintendenza consists in protecting the sites and presenting them to the public. To this effect, in its current activities it resorts to every legal, administrative, financial and technical method and tool made available by the Italian legislation, by ordinary and extraordinary funding sources and foresees specific measures as the case may be.

³ With reference to the site of the Etruscan necropolises these preliminary phases have already taken place in the past few months as explained in the following chapters.

therefore necessary to carry out this analysis, which is instrumental to develop a focused Management Plan, and also to understand and protect the “added value” represented by inclusion in the World Heritage List.

2. *Activation of a sponsor.* A body institutionally responsible for the site’s management is required to promote the activities needed to launch and coordinate the Management Plan. Usually, this role is played by the local authorities which directly manage and coordinate development processes in local sites. In the case of the site of the Etruscan necropolises, the sponsoring body is represented by the Ministero per i Beni e le attività Culturali .
3. *Need for a Management Plan.* Within the framework of development process rationalisation, the sponsoring body must first and foremost explain the reason why a Management Plan is required, comparing the outstanding values previously identified, to be protected and enhanced, and the various problems emerging in the site. By way of example, a number of situations may be considered: socio-economic degradation, pressure exerted by man-made activities or environmental hazard, poor state of conservation of the monuments and of the building fabric, loss of cultural and social identity by the historical centre, excessive or unbalanced tourist impact, or, the opposite, lack of adequate knowledge or economic enhancement of the heritage, limited financial benefits deriving from the site’s enhancement to the resident populations, poor connections, lack of infrastructure, lack of professional profiles or entrepreneurial skills, lack of awareness by the population, etc.. This analysis is instrumental to the subsequent steps in which strategies and goals are to be identified, which however cannot be generic and applicable to all cases, but must answer the specific problems of each site.
4. *Synthetic analysis of the Management System.* During the preliminary phase, a further step is represented by the identification of relevant players or stakeholders, and of the regulatory, administrative, financial, technical and communication tools already resorted to in the site or potentially available. The identification of this system provides a specific picture of the actors and available tools, and of the real management system on which to act by means of focused actions in order to rationalise and streamline their effect through the plan.
5. *Agreement among institutionally relevant players or stakeholders.* Based on the needs on which to develop the Management Plan and on the analysis of the current management

system described above, the sponsoring body promotes an agreement with the other stakeholders with the aim of identifying the shared strategies on which the Management Plan shall be based and the goals to be pursued through the actions and activities carried out by each. This agreement plays an essential political/administrative role and ought to be formalised through every tool capable of officially ratifying the agreements reached.

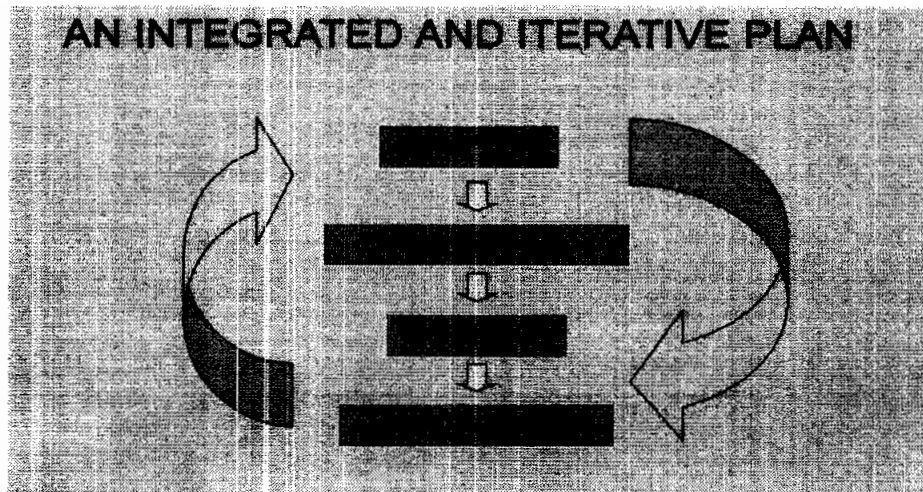
The preliminary phase described above preceding the launch of the Management Plan represents a fundamental and irreplaceable step in order to structure the drafting of the technical document. It is a phase that cannot be entrusted to technical experts only; indeed, in this phase, political decision-makers are responsible for identifying and defining

- Potential of the area and problems affecting it
- Concretely available tools and structures
- Alliances, shared goals and strategies.

1.2.3 The Management Plan: an integrated and iterative plan

Only following the previous phase focusing on long-medium term political choices a more technical phase may be started consisting in the drafting of the Management Plan tool, whose goal lies in implementing the above-mentioned choices over the short term, but that must also allow its effectiveness to be regularly monitored, so that amendments may be made, if necessary, to start new implementation phases.

The Management Plan drafted on the basis of these indications therefore consists in a method for planning and programming activities and actions, both integrated and iterative over time, and in whose various phases several actors are called upon to take actions, i.e. political decision-makers, social, cultural and economic stakeholders, technical experts planning and implementing actions, public and private actors.



It therefore consists in a circular process going through the phases of knowledge (analysis), goal and strategy definition (planning), implementation (actions) and evaluation (monitoring, also a form of analysis), ending with a new and subsequent redefinition of goals, etc.

1.2.4 The professional profiles to be involved

The phase consisting in the drafting of the technical document may be entrusted to professionals from different disciplines and the various sectors of action that the plan may foresee.

Naturally, the type and number of experts may be reduced or increased depending on the problems affecting the area and the goals and strategies already defined and shared by the actors involved. At any rate, there should be as a minimum requirement a conservation/rehabilitation expert, a cultural heritage economics expert, and an expert in the field of communication. These professional profiles are in fact linked to the three sectoral plans this type of Management Plan is comprised of as described below.

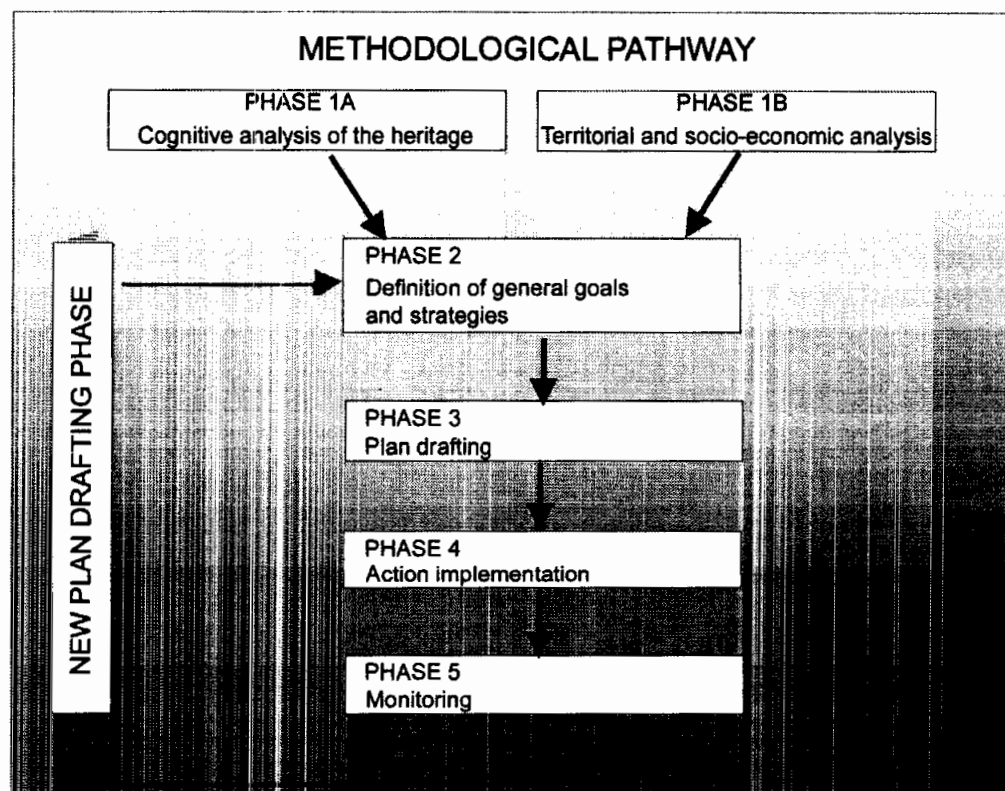
1.3 Management Plan structure

1.3.1 Methodological pathway

- The first working phase consists in carrying out a cognitive analysis on the heritage, and it will start from the acquisition of existing documentation on the culturally relevant elements in the area; research studies, studies, censuses, marketing studies and sectoral studies on the

cultural heritage, including traditional assets, naturalistic and environmental ones, intangible assets such as folkloristic festivals and traditions shall be resorted to. The material collected shall be catalogued and filed in a repertory making up a computerised databank.

- Concurrently, during this initial phase, aspects marking the territorial and socio-economic identity of the place shall be identified; this is a phase of territorial resource evaluation aimed at defining hierarchies and the positioning of the various elements on the reference market. In this phase specific statistical surveying techniques shall be resorted to such as SWOT (*Strengths, Weaknesses, Opportunities, Threats*) analyses, cluster analyses, etc. During this phase analysing the current situation, a survey will be made on players, funding, programmes and projects either ongoing or under preparation.



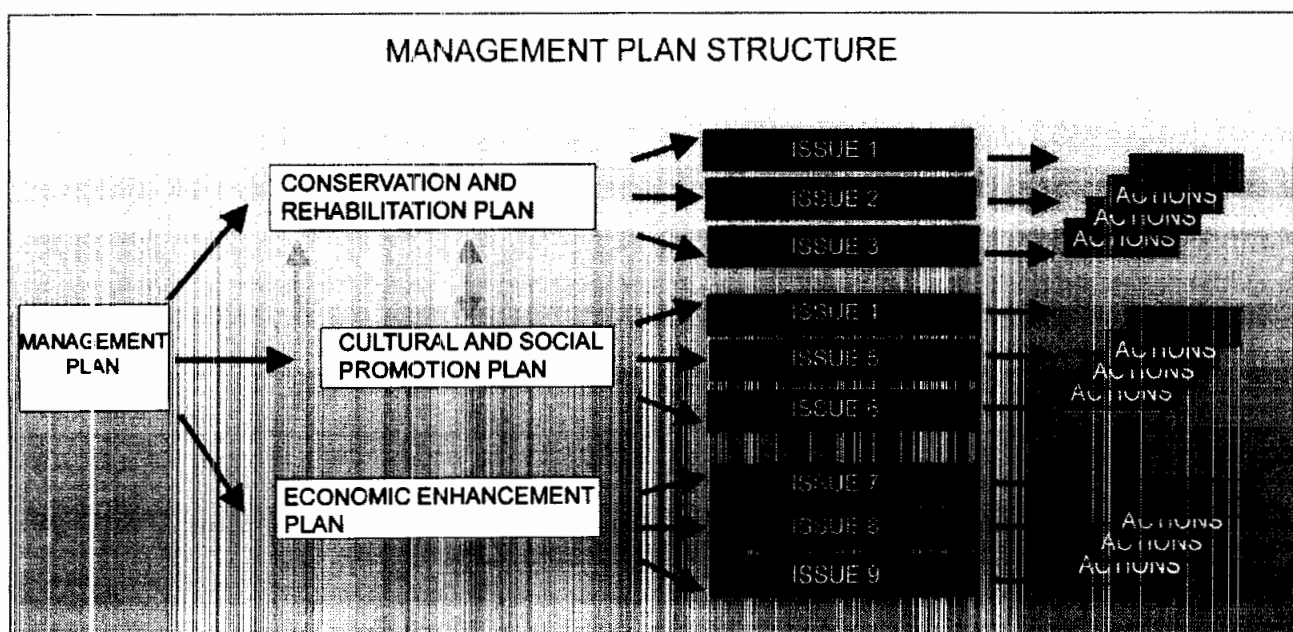
- The second working phase focuses on defining operational goals and strategies for an action plan establishing general strategic indications identified by the political decision-makers during the preliminary phase described above. In particular, *strategic guidelines and long-term goals* will be defined, as representing fundamental reference points shared by the

majority of the administrators and the local populations. Among these we may cite by way of example: heritage protection and conservation for the future generations, the definition of development guidelines compatible with conservation, the promotion of informed tourism benefiting the local population, etc. Hence, strategies and medium-term issues (5 years) will be identified, which will impact on the structure of the sectoral plans described below.

- The third phase is represented by the drafting of the plan. From the strategies and goals identified during the previous phase, indications on the planning of the programme of actions to be implemented in order to reach the goals set shall be derived.

1.3.2 The three sectoral plans

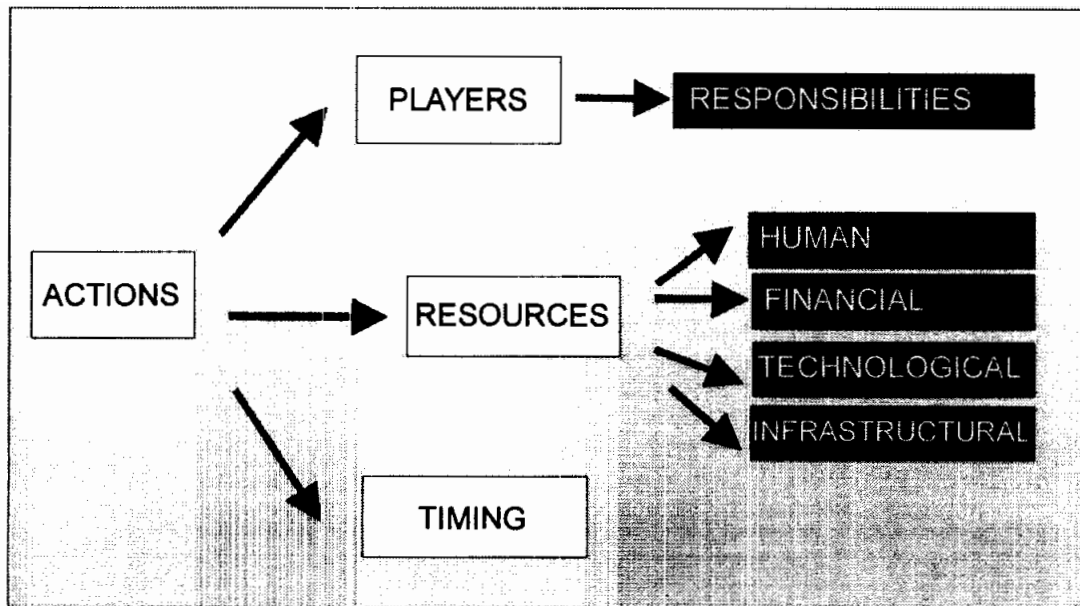
In the model outlined in this paper, it seemed appropriate to break down the plan into three sectoral plans. This choice was made based on methodological and operational considerations, however it is important to underscore, for all purposes, the strong interdependence existing between the various parts of the document. With a view to rationalising the existing management system, every plan must define links, and, if appropriate, include programmes and projects either ongoing or being defined, for the various types of actions identified during the cognitive analysis phase. In every sectoral plan, a number of **issues** to be pursued by means of a number of concrete actions are identified.



- The Conservation and rehabilitation plan *develops, for example, issues linked to increasing knowledge on the heritage, its conservation, restoration, rehabilitation; risk prevention foresees a critical analysis of protection and planning tools, and proposals on the necessary correction measures (possible issues: establishing an information system on the management of the cultural heritage of the area, restoring a number of specific types of asset not yet open to the public, drafting a cultural heritage hazard map, starting forms of landscape rehabilitation).*
- The cultural and social promotion plan *indicates as a priority the connections between the tangible and intangible resources of the territory, and defines the potential of this integrated heritage system; it identifies opportunities for fostering a process of awareness-raising in the local populations with reference to their identity, expressed by the territory's heritage system; it identifies forms to communicate these values externally. (Possible issues: starting communication and vocational training programmes, defining a cultural event programme, promoting links between the site and the resident population, etc.).*
- The economic enhancement plan *defines the strategic goals for an integrated and sustainable enhancement of the territory's resources, in particular with reference to strengthening the tourist sector (possible issues: strengthening accommodation services, infrastructure and transport, leisure time services, etc.), and all the other related economic sectors (possible issues: promotion of research, planning services, restoration/maintenance services, publishing and multimedia, wining and dining, etc.).*

Issues may be pursued by means of **operational actions**. With reference to each of these actions, the following shall have to be clearly identified:

- *Actors responsible for implementation*
- *The responsibilities of each player*
- *The resources to be used: equipment, staff, funding*
- *Implementation timing*



1.4 Implementation and evaluation

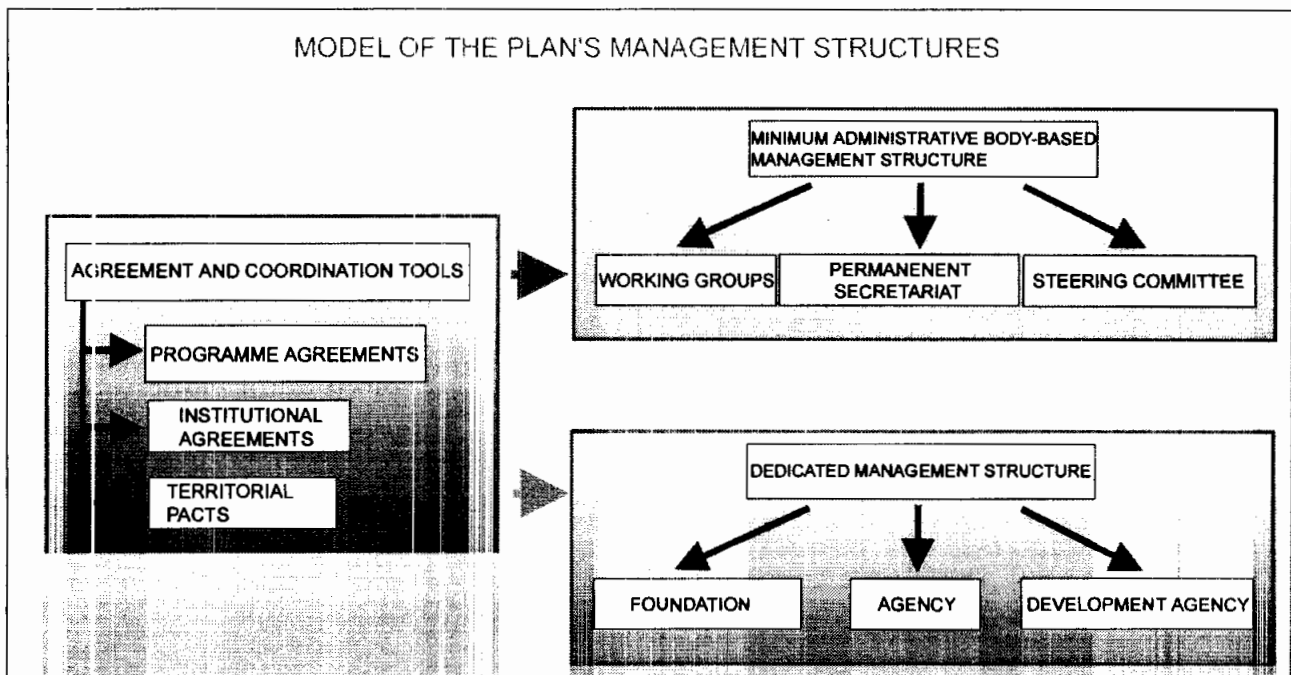
1.4.1 Plan management structure

As already mentioned, prior to the drafting of the plan, an agreement among and coordination of the relevant players has to be achieved in order to define strategies and goals. In the light of the experiences carried out it seems possible to identify in the tools of negotiated planning a method useful to this effect. In particular, institutional agreements, programme agreements and territorial pacts may be considered.

In order to implement the plan, it is necessary to identify operational tools capable of promoting, following and evaluating all the actions foreseen. A possibility, less financially demanding, is represented by organising the activity of all the players through flexible structures resorting to the staff, equipment and funding of the individual actors involved in the plan. In this case a Steering Committee may be established, in which all the stakeholders involved in implementing the plan will be involved, as well as one or more thematic working groups and an organisational secretariat.

A second opportunity, albeit more demanding, consists in utilising a specifically-established management structure. This structure could take the form of a foundation, an agency, a development agency.

In addition, it may be foreseen that the two management structure models be applied at different phases on the same site. Indeed, it appears to be useful to start with a “light” model during the plan’s launch phase to pass, if necessary, to a body established for this purpose.



1.4.4 Monitoring

The management process is completed by a monitoring system capable of assessing the degree of achievement of the planned goals and the cultural, economic and social spin-offs expected at local level. For the purpose of monitoring a control system based on appropriate indicators and analysis parameters focusing on the actions has to be put in place.

CHAPTER 2

WORK PROGRESS AND PLAN SUMMARY

In the previous Charter it was recalled that the Etruscan necropolises of Cerveteri and Tarquinia have been managed for decades by the Italian State through the Soprintendenza Archeologica per l'Etruria Meridionale reaching standards that in many respects may be defined as excellent and exemplary. The submission of the UNESCO nomination has represented an opportunity for initiating the drafting of a Management Plan that, as described into detail in the following Chapters, involves other players responsible for managing the territory. Hence, a real management process has been started whose finalised steps have been summarised in this Chapter along with a number of indications on next steps. It should be underscored that this process is enforced based on the methodology described in the previous Chapter.

2.1 Preliminary phases

January 2002 – January 2003

During the above mentioned period, while the nomination dossier was being prepared, the preliminary phase preceding the drafting of the Management Plan was started based on the following steps:

- a. *Statement of significance.* This first step, strictly linked to the drafting of the dossier, preceded the launch of the process aimed at designing a plan whose main aim consisted in the protection of those cultural values considered to be the reason for regarding the asset as a World Heritage.
- b. *Activation of a sponsor.* The body sponsoring the plan, along with the UNESCO nomination, is the Ministero per i Beni e le Attività Culturali, the latter being the state body responsible for the protection, conservation and presentation to the public of the site's archaeological heritage (entirely owned by the Italian State).
- c. *Need for a Management Plan.* The Sponsor, based on the value recognition and the ascertainment of the existence of adequate protection and conservation measures for

the archaeological assets, has evaluated whether appropriate to draft a Management Plan also shared by other players for the purpose of landscape rehabilitation, territorial development process rationalisation, and its compatibility with the conservation of the values protected by State legislation.

- d. *Synthetic analysis of the existing management system: first current state summary with indication of goals to be pursued.* The Sponsor has identified the relevant bodies or the stakeholders, and the regulatory, administrative, financial, technical and communication tools already used in the site or potentially available. This has made it possible to start a useful cooperation between the relevant public bodies for the purpose of producing an initial draft Management Plan (submitted to the World Heritage Centre with the nomination dossier on January 2003). In this preliminary document the first evaluations made on the current situation and on the general goals to be pursued through the Management Plan have been included.

February 2003

Agreement between institutionally relevant players. After submitting the site's nomination to the UNESCO World Heritage Centre, the commitment made by the players responsible for heritage protection and territorial management to draft and implement the Management Plan for the site nominated to be included in the World Heritage List was officially confirmed. In particular, this commitment was made by the Ministero per i Beni e le Attività Culturali, through the Soprintendenza per i Beni archeologici per l'Etruria Meridionale and the standing Working Group for the UNESCO World Heritage List, Regione Lazio, Provincia di Roma, Provincia di Viterbo, the Municipalities of Cerveteri and Tarquinia. These players have undertaken to coordinate their activities – each within their field of competence – to protect and enhance the areas of the two Etruscan necropolises of Cerveteri and Tarquinia as well for the purpose of landscape protection and rehabilitation and the socio-economic enhancement of the two areas in which the necropolises are located. This document has been signed during a public ceremony by the heads of the Administrative bodies involved (See annex n. 1).

February 2003 – November 2003

During this period a number of meetings seeing the participation of the Administrative bodies responsible for the Management Plan have been held to illustrate the current state analysis carried out and to plan a number of initiatives useful to the drafting and the implementation of the Management Plan. Between the months of March and June, the Municipality of Cerveteri, in collaboration with the other Administrative bodies that have signed the Memorandum of understanding, organised a competition on the planning of the park that shall include the site's area and the buffer zone. During the month of July, the field inspection carried out by the ICOMOS expert represented an opportunity for better defining the strategies underlying the plan.

2.2 Management Plan drafting

November 2003 – December 2003

After receiving official communication from ICOMOS following the July inspection, the Management Plan drafting phase was started, based on the methodology described in Chapter 1. Naturally, the document presented in the following Chapters is still incomplete and fragmentary; however, while complying with the methodological pathway chosen, some of its parts are more complete as resulting from advanced activities carried out beginning in February 2003, although in order to adopt a definitive and organic approach it was deemed appropriate to wait for the opinion and indications by ICOMOS. It was also decided to formally establish a working group made up of the representatives of the Administrative bodies (already involved in the preliminary phase) whose task consists in drafting the Management Plan.

2.3 Planned activities

January 2004 – September 2004

The methodological pathway for the drafting of the plan will continue to be followed, and, in particular, phase 2 *Definition of goals and operational strategies*, and Phase 3 *Plan drafting* will be improved. As mentioned above, these phases have already been started and will be illustrated in the following Chapters. However, as it clearly appears, they are still being developed at the present time. In this phase the plan's management structure shall be formalised, as stated in Chapter 7. The work programme foresees that activities be allocated, based on fields of competence, to the various players involved, and that a meeting of the working group be organised on a monthly basis for the necessary information exchanges and to carry out common tasks.

Three actions already launched with a view to improving the site's management should be underscored: 1) the Ministero per i Beni e le Attività Culturali has entrusted Fondazione Lerici with the task of developing a GIS in which to include all the ample documentation on the necropolises. 2) Regione Lazio has started the procedure leading to the passing of a regional law that will provide the regulatory instrument required to establish archaeological/cultural parks that will cover the areas of the necropolises of Cerveteri and Tarquinia. 3) Last but not least, Regione Lazio has financed a training course that will be attended by the technical experts of the Administrative bodies belonging to the working group entrusted with the task of drafting the Management Plan. The course, due to take place at the beginning of 2004, will be delivered by national and international experts in the field of management tool development.

September 2004 –September 2007

After the plan has been completed, Phase 4, Action implementation, shall be started. It should be highlighted that the suggestion to break down the process into separate phases has been put forth for reasons of methodological clarity. However, it should be recalled that the plan includes a great number of actions that have been in progress for a long time, in whose connection a follow-up has been foreseen. Other actions have been

started (but not completed) after the Memorandum of understanding was signed, as important with respect to the achievement of the goals identified during the preliminary phase preceding plan development.

October 2007

First evaluation of the activities carried out, on the basis of the monitoring actions foreseen by the plan. Based on the results of this evaluation, the deadlines for the second evaluation of activities may be defined, or, as the case may be, a new phase of plan development may be initiated, as foreseen by the methodological pathway adopted.

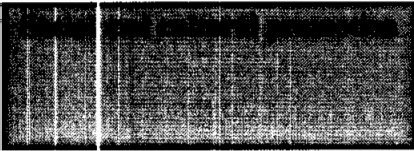
2.4 Summary of completed activities

As previously recalled, by following the methodology illustrated in Chapter 1, a first blueprint of the Management Plan has been developed, albeit still under completion. Within the context of the three sectoral plans, medium term (5-6 years) issues have been identified. In order to reach the goals set, a number of actions have been identified, in some cases representing a follow up of previous actions, or improvements of the same.

This first reference framework may be further enlarged and better defined in terms of content during the coming months, with a view to finalising the draft in the month of September, as mentioned above.

Here follows a number of tables illustrating the structure of the sectoral plans.

SECTORIAL PLANS	ISSUES	ACTIONS
	Systematization of existing data	Collection of cartographic, alphanumeric, photographic, and iconographic data
		Development of a GIS and data insertion
	Increasing knowledge of the archaeological heritage	Continuing excavation activities in the area
		Promoting further study initiatives
	Updating territorial and urban planning tools to improve territorial protection	Conducting a study on the landscape of the Municipalities of Cerveteri and Tarquinia
		Drafting of detailed landscape plans for the areas of Cerveteri and Tarquinia
		Adaptation of the urban development plans of the municipalities of Cerveteri and Tarquinia
	Increasing tomb conservation activities	Evaluating new funding opportunities
		Strengthening tomb conservation systems
	Streamlining and strengthening tomb monitoring activities	Completing experimentation of remote colorimetric tests on images
		Carrying out vulnerability studies on tombs by resorting to the risk map methodology
	Implementing innovative fruition systems	Completing experimentation of methodologies for remote fruition
	Promoting landscape rehabilitation in the site proposed for insertion in the List	Landscape rehabilitation of the necropolises areas
		Development of a project for the conservation of the agricultural landscape surrounding the necropolises

SECTORIAL PLANS	ISSUES	ACTIONS
	<p>Promoting the establishment of a connection between the local population and the archaeological heritage</p>	<p>Including in teaching curricula opportunities for illustrating the meaning and the universal value of the site</p>
		<p>Continuing and improving exhibition and event programmes on the site (necropolises and museums).</p>
		<p>Supporting the activities of the cultural associations working on the site</p>
	<p>Promoting knowledge of the necropolises</p>	<p>Establishment of a cultural reception centre in Cerveteri</p>
		<p>Design of a scientific and teaching centre for the territorial system of Tarquinia</p>
		<p>Creation of a Web site on the "Etruscan necropolises of Cerveteri and Tarquinia"</p>
	<p>Providing tools to improve site knowledge appropriate for its new role as World Heritage site</p>	<p>Increasing the qualitative level of promotional material</p>
		<p>Updating and harmonising signage outside and inside the site</p>
		<p>Defining an interpretative strategy common to the two necropolises</p>

SECTORIAL PLANS	ISSUES	ACTIONS
Economic enhancement		Conducting a study analysing positioning and resources to be enhanced
		Establishment of the archaeological parks of Cerveteri and Tarquinia
		Identifying ongoing activities and projects and defining coordination measures
		Defining a transportation strategy in line with territorial protection requirements
		Ensuring adequate connections between railway, site and car parks
		Creating in Cerveteri a train-based visit itinerary
		Providing opportunities for longer stays by visitors
		Increasing the areas open to the public in the necropolises
		Organising and ensuring fruition of routes along the less-known areas in the territory
		Increasing and coordinating cultural events over the year
		Defining a coordinated strategy in the reception field
		Organising training and updating courses in order to increase the entrepreneurial skills of craftsmen and farmers
		Identifying ongoing activities and projects and defining coordination measures
		Enhancing typical products through a global quality system

CHAPTER 3

PRELIMINARY PHASES OF THE MANAGEMENT PLAN

3.1 Statement of significance of the site

- Etruscans created the first urban culture of the Western Mediterranean, which developed for about 700 years, from the eighth to the first century B.C., in the region of central Italy - corresponding to the Northern Latium and Tuscany- which was thus given by Emperor Augustus the name "Etruria" in 27 B.C.

- Etruscans developed an autonomous and perfectly original culture; they were organised into city-states, which were politically and economically independent from one another, sharing a common religion and language.

In 6th century B.C. Etruscans were the greatest power in Italy. Almost all of Italy was under Etruscan rule; they founded cities in the Po valley, in the Alps, in Campania and Etruscan kings from Tarquinia ruled over the city of Rome. Furthermore Etruscans constituted a mighty maritime power and together with the Carthaginians they controlled the Western Mediterranean. Only from 4th century B.C. Etruscan domination started to wane because of the process of expansion of Rome's rising power, until finally in 88 B.C. Etruscans obtained Roman citizenship.

- Cerveteri and Tarquinia were among the most important Etruscan city-states and their necropolises, preserved almost entirely, constitute the most significant testimony which has reached us so far of Etruscan civilisation.
- The funerary monuments in the two necropolises have preserved their architectural form and decoration up to our own times.
- The two necropolises differ substantially from one another, and each represents the most extensive and significant example of a specific type.
- The **Banditaccia Necropolis at Cerveteri**, preserved in its entirety, is the greatest among those surrounding the city of ancient *Caere* and is by far the vastest of the ancient world. It constitutes a perfect replica of the city inhabited by the living and contributes in great measure to our knowledge of Etruscan civilisation, also concerning city planning aspects.

The single tombs types, completely built in tufa, are unique also in their architectural conception and internal decoration and cannot be compared to any other existing complex either in Etruscan territory or in other part of the world; tombs are faithful replicas of the typical structure

of Etruscan Houses, forming a unique example of domestic architecture from the archaic to the late Hellenistic period..

- The finds from Banditaccia Necropolis are now on show in the Archaeological Museum of Cerveteri (in the 13th century Rocca di Palazzo Ruspoli) which must therefore be comprised within the site.

- The painted tombs in the **necropolis of Monterozzi at Tarquinia** constitute the only great testimony extant in the Mediterranean of classical painting of the pre-Roman times. The importance and uniqueness of the painted tombs in Tarquinia is universally recognized.

The custom of decorating funerary chambers with paintings is documented also in other Etruscan cities, but there are very few examples. Only at Tarquinia does one find such ample range, over such a long period (from 7th to 2nd century B.C., so during the city's entire lifetime). Tarquinia's funerary paintings constitute an irreplaceable source of knowledge not only of Etruscan life, customs and religion beliefs, but also our only source of knowledge of Greek painting which is almost totally lost.

- Funerary furnishings from excavations of Tarquinian tombs and the frescoes of seven painted hypogea which have been detached are now kept in the National Archaeological Museum of Tarquinia, in the historical centre of Tarquinia, in the 15th century Palazzo Vitelleschi. It is for this reason that the Museum should belong to the area proposed for inscription on the UNESCO World Heritage List.

- Judged against the six criteria established by UNESCO for evaluating outstanding universal significance for cultural sites, the Necropolises of Cerveteri and Tarquinia meet criteria i, ii, iii, iv, vi, as follows:

- i. standing for a masterpiece of human creative genius: the uniqueness and exceptional qualities of the two complexes are evident. The former shows in a funerary context the same town planning and architectural schemes used in an ancient city: The latter's large-scale wall paintings are exceptional both for their formal qualities and content, which reveals aspects of life, death and religious beliefs of the ancient Etruscans;
- ii. having influenced, in a specific period or cultural area, the development of the architecture, of monumental art's and landscape-creation: owing to their particular characters, the two necropolises have influenced both the landscapes and the shape of many other necropolises in the same area, which however were unable to equal the grandiose and specific characters of the two models;
- iii. witnessing to a civilisation or tradition that has disappeared: the two necropolises constitute unique and exceptional testimony of the ancient Etruscan civilisation, the only urban type of

civilisation of the pre-Roman Italy. The painted tombs of Tarquinia are moreover the only remaining documentation we have concerning large-scale Greek painting, which has been completely lost;

- iv. being a considerable example of a kind of building, architectural complex or landscape witnessing to an important period of human history: owing to the almost total loss of ancient Etruscan buildings, the necropolis of Cerveteri is the most complete and imposing example of an Etruscan city, reflecting the topography and urban structure; it therefore offers an indispensable representation of Etruscan domestic architecture in all its complex diversity;
- vi. being associated with traditions, events, ideas, beliefs or artistic and literary works: the two necropolises have inspired figurative and literary works from the Renaissance up to our own times. Michelangelo was inspired by the paintings in the so-called Tomb of the Ogre in Tarquinia to execute a drawing. In the 19th century artists of the Grand Tour in Italy included in their watercolours the striking landscapes of the two necropolises and today painters, such as Schifano and Matta, have included signs and images in these works inspired by the Etruscan world of Cerveteri and Tarquinia.

Finally, to understand the influence of Etruscan culture on the literary sphere, one must only read the evocative pages of Etruscan Places describing Cerveteri and Tarquinia, written by the British novelist D.H. Lawrence.

Last but not least, the painted tombs of Tarquinia constitute an important chapter in the history of restoration of antique painting; these works were the first to be detached according to the most innovative technologies then known by the Istituto Centrale del Restauro (Cesare Brandi). The most important interdisciplinary studies on decay in hypogeal environments and on the possible measures were based on these same works and culminated in the convergence between archaeology, physics and natural sciences in the research.

3.2 The need for and role of an enlarged management plan

The Ministero per i Beni Culturali manages the site proposed as UNESCO nomination, corresponding to the area of the two Etruscan necropolises, by means of its local office the Soprintendenza per l'Etruria Meridionale. This means that all activities of knowledge gathering, protection, conservation, enhancement and promotion of the site are directly carried out or adequately coordinated by a single body.

The management plan that is being drawn up is meant therefore to meet to main objectives:

- to confirm and streamline the already highly efficient management of the two necropolises;

- to integrate management activities relating to the two necropolises with the management of their territory of reference;
- to promote the conservation and enhancement of the value of two particularly large areas, characterized by the presence of the necropolises;
- to encourage the sustainable development of the territories of Cerveteri and Tarquinia, based on the importance of their cultural resources and the opportunities that the conservation of those resources can bring to the local communities;

For this reason the management plan contemplates three different reference territories, defined in relation to the different objectives to be pursued, and to the entities responsible for the actions to be taken in view of those goals.

The first two territorial districts coincide respectively with the area of the UNESCO site and with the area of the *Buffer zone*. The third area relates to a vaster district, for which there is no need to define a precise boundary, but rather a series of various strategic actions to be implemented in different ways over the area.

3.3 Determination of the competent bodies and analysis of the present management instruments

The vast territory that surrounds the necropolises of Cerveteri and Tarquinia, defined as “the third vast district” (see paragraph 3.2), is presently managed by different institutions which are competent for different aspects:

- The Ministero per i beni culturali, through its local branches is competent for all activities relating to knowledge, protection and conservation of cultural heritage.
- The activities of enhancement and promotion of such heritage compete to Regione Lazio who is also responsible for landscape conservation.
- The Province di Roma and Viterbo are competent concerning promotion of tourism in their territories, and for road conditions at provincial level and for training activity.
- The two municipalities of Cerveteri and Tarquinia are in charge of managing the urban planning; therefore they are competent as to new buildings, municipal roads, local transport, etc.

The territory is managed by different institutions by means of different legislative instruments. In particular:

- As to the cultural archaeological architectural art historical environmental heritage, all the area is subject to national conservation laws;
- As to the environment and the landscape the area is subject to the safeguard norms contained in the Piano Territoriale Paesistico (landscape planning), an instrument to govern the area which determines areas of totally protected and establishes what use can be made of each area.
- The Piani Regolatori Generali (urban plannings) of the single municipalities, are bound to respect the superior legislative instrument (Piano Territoriale Paesistico) in determining the destined uses of the areas and the means and limits of urban transformations.

3.4 Agreement among competent bodies

In February 2003 a Memorandum of Understanding was signed in Rome by those entities already involved in managing the area surrounding Cerveteri's and Tarquinia's necropolises. These entities, described in paragraph 3.3 are the following:

- Ministero per i Beni culturali
- Regione Lazio
- Provincia di Roma
- Provincia di Viterbo
- Comune di Cerveteri
- Comune di Tarquinia

The agreement endorses the commitment made by the different signatories to coordinate and work jointly according to each one's competencies, to enhance the areas of the two Etruscan necropolises of Cerveteri and Tarquinia and to ensure the protection and rehabilitation of the landscape and the enhancement of the sustainable social and economic development of the large areas surrounding the necropolises. This cooperation aims to draft and realize the management plan, which should constitute a technical instrument to protect cultural heritage, to ensure cultural promotion and the economic enhancement of the site proposed for inscription on the UNESCO World Heritage List.

- See Attachment 1 – Memorandum of Understanding

CHAPTER 4

ANALYSIS OF PRESENT SITUATION

4.1 Analysis of the territory resources

4.1.1 *The site and the buffer zone*

The Municipalities of Cerveteri and Tarquinia, situated on the coast of Latium north of Rome, are home to the majority of the most significant archaeological discoveries belonging to the ancient Etruscan civilisation, and as a whole they enshrine a historical and archaeological heritage that is unique in the world. In the territory of Latium this is an area of great value, an instance of the unity reached here by human history and natural landscape.

- The ancient city of *Caere*, *Chisra* in Etruscan, the southernmost Etruscan city, occupied 150 hectares. It owed its expansion in the Mediterranean primarily to its two main ports: *Pyrgi* (today S. Severa), *il Punico* (S. Marinella) and *Alsium* (Palo). As one of the largest, most densely populated and richest centres of the Mediterranean world, it actively joined the struggle for supremacy in the Tyrrhenian sea against the Greeks. The city suffered the direct consequences of the Etruscan defeat. A deep crisis set in, until the city began enjoying a good relationship with Rome. During the latter's struggle against other Etruscan cities, *Caere* supported these and was punished by Rome. Reduced in status, it became a municipium, leading a modest existence during Imperial times. In the Middle Ages the increase of malaria epidemics meant the population transferred to the site known today as Ceri. The old *Caere* took the name of *Caere Vetus*, which was Italianized into Cerveteri. At the end of the 15th century the noble Orsini, Farnese and della Rovere took up residence here, and in the 16th century it became a principedom belonging to the Ruspoli family.
- The ancient town of *Caere* was all but unknown up to a few years ago. Some archaeological investigations had been carried out at the beginning of the 20th century by Mengarelli, who discovered many buildings, now mostly re-interred, among them were a theatre and a Roman portico, two temples and the remains of Etruscan habitations. When explorations started again many structures were brought to light, proving Etruscan presence already throughout the 6th century BC. Vast tracts of the city ramparts and regular tufa block courses are still visible today.
- Extensive necropolises extended above and at the foot of the ancient town, in the localities Sorbo and Cava di Pozzolana, but especially in the two plains on the south east side in the areas of Monte Abatone and Monte Abatoncino, and on the north-west side of the city, the site of the Banditaccia necropolis. This must have been the most important among the city's necropolises,

occupying an area of about 20 hectares and including thousands of burials. These cover a wide chronological range, as they date from the 8th to the 2nd century BC. The area therefore offers the possibility of following the changes in types of burials for a period of about six centuries, and therefore, to chart the changes in mentality, beliefs and, more in general, the development of Cerveteri's Etruscan culture.

- The **Banditaccia necropolis** is immersed in an evocative park in a landscape of great beauty which one can appreciate from the very beginning, as one approaches the tombs through the ancient avenues and alleyways that climb up among the tombs. Visitors feel as though they are inside an actual city, organised according to rules prescribing a division into blocks, separated by main and secondary roads, along which rise the tombs, whose exterior appearance recalls the structures and forms of habitations, revealing the architectural conception visible also in the structure and decorations of the interiors.

The main part of the Banditaccia has been enclosed with a fence, and is open to the public. There is a large number of tombs of the highest artistic and historical value, e.g. The Tomba dei Capitelli, dating to the beginning of the 6th century BC; four tombs (Tomba dei letti funebri, Tomba della capanna, Tomba dei Dolii, Tomba dei Vasi Greci), with long *dromoi* (corridors) and various funerary chambers are all contained within Tumulus II. This mound belonged to an important aristocratic family, and is one of the largest of the necropolis, measuring 40 meters in diameter. The Tomba dei Rilievi is among the most beautiful in the whole necropolis of the Banditaccia, and belonged to the Matuna family. Its name derives from the fact that it holds reliefs modelled in painted stucco representing elements of the funerary furnishings, including weapons and tools of daily use.

Other large and important tumuli are located outside the boundaries of the fenced archaeological area. These are alike open to the public, and include the so-called Tumulo degli Scudi e delle Sedie, certainly one of the most majestic and wealthiest of the whole necropolis, measuring 50-metre in diameter. It contains three different tombs: the Tomba degli Animali Dipinti, the Tomba dell'Argilla, and the Tomba degli Scudi e delle Sedie, whose furnishings have been represented with particular style and care. The other funerary monuments outside the boundaries of the archaeological site which must be listed, are the Tumulo degli Animali dipinti, the Tumulo della Nave, the Tomba delle Iscrizioni, that is articulated on two different levels. Here about fifty inscriptions were recovered, which prove that it was used by different generations. Another important tomb is the Tomba dell'Alcova.

- The description of the wealth of the Banditaccia necropolis must include the funerary areas of Sorbo, Ripa Sant'Angelo and Monte Abatone, that lie within the buffer zone of the site

proposed as a UNESCO candidate and that cover a rather extensive chronological range, referring mainly to the Etruscan history of Caere. The Sorbo necropolis is the earliest, and includes well-shaped and ditch-shaped tombs of the Villanovan period, among which some large tumuli rose during the orientalisering period. One of these is the monumental Regolini-Galassi Tomb, discovered in 1836 and containing a sumptuous cache of gold, silver, ivory and bronze objects, all belonging to the deceased members of an aristocratic family of the first half of the 7th century BC (presently held in the Gregorian Etruscan Museum in the Vatican).

- The necropolis of Monte Abatone is another remarkably vast and important area, that lies within the buffer zone of the site proposed as a UNESCO candidate. Electromagnetic surveys resulted in in-depth investigation of the necropolis. The Tomba Torlonia and the Tumulo Campana are among the tombs open to the public.
- A great number of the finds from these necropolises are now in the **Museo nazionale Etrusco**, opened in 1967, and which has also been inserted in the UNESCO nomination. The museum is located in the town's historical centre, inside an ancient castle (Rocca), donated to the Italian State by the Ruspoli princes. The collections document various cultural phases of the Caerean territory: the earliest, represented by the funerary objects from the Sorbo necropolis (9th to 7th century BC) and the period of the city's heyday, illustrated by the materials from the Banditaccia and Monte Abatone necropolises, as well as by those belonging to the excavations at Civita.

The room on the upper floor of the Museum includes a series of Hellenistic sarcophagi, found in the Tomba dei Tasmie and in the Tomba dei Sarcophagi, both of which lie outside the fenced in area of the Banditaccia necropolis, in the area called "Tombe del Comune".

Apart from these, this museum section includes a series of painted slabs from the temple of Hera and a splendid statue of Charon from the Sant'Angelo necropolis. In the same room are also various anatomical ex-votos and a few architectural terracottas.

- According to tradition Tarquinia, *Tàrchuna/Tàrchna*, was the most ancient and important among Etruscan cities, and had been founded by Tarchon, brother or son of the hero Thyrrhenus.

Tarquinia rises at the base of a fluvial network of which the river Marta constitutes the main artery, in a strategically favourable position. For this reason it was home to a significant and flourishing centre of Villanovan civilisation between the 9th and the 7th century BC. But a decisive phase of its development began at the end of the 7th century BC, when it founded a maritime port called Graviscae. Having finally become a city, Tarquinia opened up to the Greek

world, maintaining its prosperity and power throughout the 6th century BC. A wide-ranging crisis caused the city to experience a period of decline, from which it recovered quickly, to become during 4th century BC the mightiest city of the Etruscan world, the main antagonist of Rome. Once conquered, the city survived up to Imperial times, but by 3rd century AD it had fallen into complete decline and was rapidly losing its population. In 7th century it was completely abandoned, as inhabitants moved to a nearby hill occupied by the necropolis of Monterozzi, and called the new centre Corneto. The medieval city became particularly important and expanded its perimeter, as proved by the circuit of its walls and by its well preserved 18 towers. Between the 12th and the beginning of the 13th centuries Corneto flourished, reaching the apex of its wealth and during the 15th century it witnessed the splendid period under the Vitelleschi family's domination. The plague epidemic of 1452 signalled the beginning of decadence. Towards the end of the century all the area called Castello had been definitively deserted.

- The very large **Monterozzi necropolis**, the most important necropolis of Etruscan Tarquinia, extends to the South East of the modern town, and to the South of the hill on which the Etruscan Civita once rose. The place owes its name to the characteristics of the archaeological landscape itself, which is dotted with the tumuli created over the tombs. There is a large variety of types of burials, almost all of which originally contained precious furnishings, now lost, but the majority still holds intact their great figurative heritage constituted by the paintings with which they were decorated.

The tombs, excavated in tufa, could be reached by means of a long and narrow corridor, the "dromos". The paintings had lively colours, red being reserved for male figures and white for the women, but also including azure and green. Among the most important one may list the Tomba delle Leonesse, which owes its name to the couple of felines facing each other (possibly panthers), painted on either side of the corbels on the end wall. Over these is painted a large crater-shaped vase flanked by two musicians and two dancing groups. On the lateral walls are four reclining characters of the kind one finds in banqueting scenes. A continuous frieze with birds and leaping dolphins amid sea waves runs around all walls of the chamber. The Tomba della Caccia e della Pesca is well-known on account of the scenes in the second chamber, characterised by the fresh vitality employed to represent the natural environment, and including fishermen in a boat, and a man who is about to dive from a rock. The Tomba dei Caronti, has two floors with false sculpted doors. Each is flanked by two figures of infernal daemons (called Charon or Charons), accompanied by inscription describing each one's functions. The Tomba dei Leopardi has a single chamber, and the end wall is decorated with a banqueting scene, with

three couples reclining on beds (one of the couples is composed by two men). Servants on the left hand wall and musicians, on the right, are portrayed with great liveliness and spontaneity; coloured decorative elements grace the central architrave and the sloping ceiling of the chamber. The Tomb of the Anina family has a bench along the walls, which was dug out to receive the burials or to support the sarcofagi with roof-shaped lids.

The Tomba dell'Orco, composed of chambers of two adjacent tombs later united by means of a passage with a coffered ceiling. Originally the tomb was entirely painted, while today it still holds the famous image of the "maiden Velcha", and the equally well-known mythological scene of the blinding of Polyphemus. The Tomba degli Auguri, composed of a single chamber, presents on the end wall a fake door, and on each side are two men, possibly priests, in an attitude suggesting prayer or mourning. On one wall is a representation of the cruel game called Phersu (mask), in which a masked figure orders a dog to attack a man condemned, who has to defend himself while his head is closed in a sack. The Tomba dei Tori one of the earliest tombs, has an articulated structure formed by an atrium at the end of which are accesses to two cells with benches. The pace of the central chamber is divided up by polychrome bands with pomegranates, under which are two doors. Between these is a scene showing Achilles lying in wait to ambush his enemy Troilus. The Tomba del Barone, shows the often-repeated, delicate farewell theme. On the end wall a husband takes leave of his wife in the presence of two young horsemen (possibly the sons); on the left wall the mother says farewell to the sons, while on the right is the farewell scene in which one of the sons takes leave from his brother.

- Some tombs' painted decorations were removed for conservation purposes, and these paintings are now in the **Museo Nazionale Archeologico di Tarquinia**, first opened in 1924, one of the most relevant Etruscan museums, constituted by the merging of the Commune's collections which includes finds recovered as early as the 19th century. The museum is located in Palazzo Vitelleschi, one of the most important monuments of early Renaissance in Latium, and was erected during the first half of the 15th century by Cardinal Giovanni Vitelleschi (nicknamed "Cardinale di Ferro", i.e. the "Iron Cardinal"). The museum's collections are continuously increased to house the materials recovered during excavations conducted by the Soprintendenza per l'Etruria Meridionale, as well as paintings detached from the tombs of the Monterozzi necropolis (Tomba delle Bighe, Tomba della Nave, Tomba del Triclinio). Among its exhibits are the finds from other city necropolis which cover a time span starting in Iron Age, as occurs at Cerveteri. These necropolises called Calvario, Infernaccio, Acquetta, are all comprised within the area of the buffer zone of the site proposed as candidate for inscription on the List. Pian di

Civita, the location of the ancient city, also lies within the buffer zone. The museum also houses materials from the area inhabited in antiquity, which occupied an area of about 150 hectares.

- The remains of the Civita (which are in the buffer zone) were subjected to regular excavations as of 1982, and are conspicuous. Apart from the urban walls, constituted by a grandiose work in lime blocks placed according to an isodome structure, 180 cm thick. Other structures include the Ara della Regina, remains of a temple structure of outstanding size (39,35 metres x 25,35 metres), built during the 4th century over earlier buildings. Below the Civita there is a church carved in the rock called S.Savino, recently the subject of investigation by the Medieval Archaeology Chair of “La Sapienza” University of Rome.

4.1.2 *The territory*

- The town of **Cerveteri** and its surrounding territory are characterised by green slopes, verdant, picturesque and wooded valleys, where the terrain is dominated by sudden asperities, which are beautified by torrents and rivers. They thus form a ravishing landscape and an evocative green backdrop, with publicly accessible viewing points.
- All the territory is very rich in cultural, environmental and landscape resources. Modern Cerveteri's main landmarks are piazza Santa Maria, with its church and the 16th century Palazzo Ruspoli, whose secondary façade is incorporated in the fortress with a tower and walls built utilizing large tracts of the ancient Etruscan ramparts.
- Among the cultural ones the archaeological resources play an important role in the Caerean territory; in particular, along the coast, on the via Aurelia, lie the remains of ancient *Pyrgi* which various classical sources indicate as the port of *Caere*. The settlement can be visited upon request, and is known especially thanks to the discovery of two complexes centred upon temples, which have revealed a great variety of materials, ranging from terracotta ex votos to the celebrated group sculpture of Tydeus and Melanippus. Equal fame is attached to the important inscribed golden *laminae*, two written in Etruscan and one in Phoenician, found in temple B and proving the very good relationship which existed between *Caere* and Carthage around the end of the 6th century BC. Many of the finds recovered in the excavations of the two temples have been placed in the small Antiquarium adjacent to the castle of S. Severa.
- Another archaeological site that must be remembered is *Aquae Caeretanae* a thermal complex known thanks to Classical sources, whose remains were recognised in 1988 at the locality Sasso di Furbara, a few kilometres from the via Aurelia. It consists in a large structure including various buildings (caldarium, tepidarium, and service areas) and connected to a series

of cults linked naturally to the salutary waters: one dedication incised on a marble stone begins with the words “To Jove and Hercules of the Caerean Baths”.

- Another important landmark in the surroundings of Cerveteri is the small picturesque mediæval town of Ceri placed on an outcrop located in the valley and dominated by the monumental fortress of the Anguillara; it is surrounded by wooded glades and forms a real estate complex of exceptional aesthetic and traditional value. Ceri and the wooded valley of Sanguinara at its foot, constitutes also a landscape of singular beauty, with picturesque natural vistas and public viewing points that allow people to enjoy the landscape and the surroundings.
- **Tarquinia** rose in an area characterised by the presence of the Marta, namely, a waterway leading to the sea, and by a large number of related, lesser waterways, along which rose numerous Etruscan centres, such as Tuscania, Blera, Norchia, Axia, Surrena. All these, together with other maritime cities, Vulci (to the North) and *Caere* (to the South), shaped the scenery and boundaries of Southern Etruria.
- Also the territory belonging to the Commune of Tarquinia is very rich in cultural, environmental and landscape resources. The landscape of the Tarquinian countryside is geologically very complex, and quite unique; it differs from that of the other centres of Southern Etruria, mainly built on tufa. Its calcareous formations are rich in fossil shell deposits, locally known as “macco”, sandstone, and grey “nenfro” stone which constitutes a reminder of the volcanic eruptions of the quaternary period. All types of stone were used since antiquity, in Etruscan architecture and sculpture.
- The coastal plain has been deeply transformed by large scale reclamation work, and used to be characterised by marshy and unhealthy areas, of which the salt fields are the only evocative reminders.
- Among the cultural ones the archaeological resources play an important role because of the importance of Northern *Latium* during the Etruscan and Roman period. An archaeological site of great importance included in Tarquinia’s territory is the area of ancient *Graviscae*, from 181 BC. From 1969 systematic excavations in the whole area of the Roman colony have brought to light three parallel roads which permit a reconstruction of the regular structure of the Roman settlement. On the second *decumanus* are the remains of a small *domus* while on the third *decumanus* rose a sumptuous late antique domus, with a courtyard enlivened by fountains with niches, and ending in a vast apsed area. The archaic phase (580 B.C.) is exemplified by the Greek Emporium Sanctuary dedicated to Hera Aphrodite and Demetra.

- Also regarding later periods the Tarquinian area includes remarkable landmarks, among them the early medieval church of S. Restituta, rising outside the walls of the Etruscan city. The church was excavated by Rome University as also the Early Medieval city of Leopoli-Cencelle.
- But one must not forget that the historical centre of Tarquinia itself offers a wealth of monumental heritage dating to different periods.

4.1.3 Socio-economic analysis of the territory

4.2 Instruments for safeguard, planning and control of the area

- a) The areas belonging to the necropolises of Banditaccia (Cerveteri) and Monterozzi (Tarquinia), proposed for the inscription, rise within the larger perimeter requested by ICOMOS after investigation on the spot. These areas are State property and managed directly by the Ministero per i Beni Culturali, through the Soprintendenza Archeologica per l'Etruria Meridionale, its local entity, that can carry out any work there.

Furthermore the Soprintendenza has acquired large areas on the State's behalf, to ensure the development of the archaeological resources. In particular, at Cerveteri, the State owns a large estate, including the area inhabited in antiquity and all surrounding areas containing various city burial areas. The land was bought thanks to successive Ministerial Decrees, and small portions of land are still owned by the Commune of Cerveteri and by private owners, and are in all cases protected by Italy's limitative laws protecting archaeological resources.

Also in the case of Tarquinia, whole areas have been acquired or expropriated and in any case all painted tombs located outside of the fenced part of the necropolis are State property.

The archaeological heritage of the UNESCO site and of the buffer zone is protected by means of different laws. Implementation of Law 490/99 – Titolo I is assigned to the Ministero per i Beni e le attività Culturali. It certainly constitutes the main body of laws that have protected and protect the area's archaeological heritage's integrity. This heritage is granted further protection thanks to the fact that the archaeological areas are State property. Therefore any kind of action excepting only archaeological investigation and restoration under the Soprintendenza's supervision is banned.

This body of laws is reinforced by the law that deals with the protection of landscape, because the archaeological resources in that area are also considered a vital element of the landscape.

The body of laws dealing with landscape protection in particular employs a measure called “vincolo”, by means of which a certain defined area is subjected to special limitations, by which means changes are subject to controls. The Ministero per i Beni e le Attività Culturali and the Regione Lazio are entrusted with the task of controlling and approving all plans for new works in areas that are subjected to this regime.

This instrument dates back to 1939, the year of the approval of law n.1497, dealing with the protection of natural heritage. This law also encompassed rules for the setting up of territorial landscape planning, called “Piani Territoriali Paesistici” (PTP) (i.e. landscape planning). In Italy these have represented the most widely employed instrument for ensuring the safeguard of environmental heritage and landscape of a given territory. The contents of such plans were later integrated by means of various laws: among the most important we can list law n. 431 of year 1985, which says all Italian regions (Regioni) must draw up a PTP, and the recent Legislative Decree n.490 of 1999, also known as Testo Unico sui beni culturali, which re-orders all of sixty years’ legislation on cultural heritage and landscape, in an effort to update and modernise legislation on cultural and environmental resources.

The building housing the two archaeological Museums of Cerveteri and Tarquinia, inserted in the nomination, are also State property. As they are monumental buildings they are subject to special laws on monuments (Legislative Decree 440/1999 article 2) and to the Piano Regolatore Generale (i.e. urban planning) of the two Municipalities.

The presence of all these protective norms ensures that no alteration can take place on the Museums.

- t) The buffer zone of Cerveteri is State-property and is subject to a special law according to archaeological safeguard law 1089/30; it also lies within the area subject to environmental and archaeological conservation laws according to article one paragraph m of law 431/1985; it also is subject to the Piano Regolatore (urban planning) of the Comune of Cerveteri, approved with resolution 3505 of the Regional Board of year 1980, where is designated as a “W area” (i.e. to be absolutely respected).

The presence of all these protective norms ensures that no alteration can take place in the area identified as buffer zone.

The historical centre of Cerveteri, where the Museum is located, is subjected to limitative laws concerning monuments (ministerial Decree 27.07.89), therefore no actions which might alter that area are allowed.

The buffer zone of Tarquinia is only partially placed under special restrictive laws on archaeological areas, but the tombs there are all State property. The whole area is anyway subject in its entirety to environmental and archaeological conservation laws (Legislative Decree 440/1999 article 146 paragraph m – and previously law 431/1985) and to the safeguard norms of the Piano Regolatore (urban planning) of the Comune of Tarquinia: this allows the Soprintendenza to decide whether to authorise and/or modify any project to be carried out there. The buffer zone at Cerveteri and at Tarquinia is also protected by the Piano Territoriale Paesistico (landscape planning) n.2 della Regione Lazio. In particular, in the case of Cerveteri, the Eanditaccia necropolis lies in a totally protected area. The Tarquinia Commune has instead recently drawn up a detailed plan (Piano Particolareggiato), that considers the whole area surrounding Monterozzi necropolis (the instrument awaits approval by Regione Lazio).

The historical centre of Tarquinia, where the Museum is located, is subjected to special laws regarding monuments and to the Piano Regolatore Generale (urban planning) and therefore this allows the Soprintendenza and the Comune to authorize and/or modify any project.

- c) The third area, relates to a vaster district surrounding the UNESCO site and the buffer zone, is governed by means of two types of instruments, which refer to the two reference scales of territorial and municipal level. At a territorial level the main instrument is the Piano Territoriale Paesistico (landscape planning) n.2 della Regione Lazio, which encompasses all the Northern coastal area of the region of Latium; at municipal level the main instruments are the Piani Regolatori Generali (urban planning instruments) of Cerveteri and Tarquinia.

4.2.1. The Piano Territoriale Paesistico (PTP) (landscape planning)

The Municipalities of Cerveteri and Tarquinia fall within the Piano Territoriale paesistico (PTP) of Regione Lazio, ambito territoriale n.2 – litorale nord.

The body of laws in the plan are meant to protect and enhance all environmental and archaeological landmarks and landscapes that are protected by the State and by Regione Lazio, as well as all those diffuse values on which the “vincoli” act thanks to the force of the laws.

The plan applies in a limited way to the areas and heritage which have been declared to be of remarkable public interest according to law 1497 of 1939 and to those areas and resources subject to landscape protection limitations (vincolo paesistico), according to law n.431 of 1985.

In the areas where different types of vincoli subsist and affect diffuse resources under law 431/1985 and in areas declared to be of remarkable public interest according to law 1497/1939 both norms apply, if compatible. If they are in contrast with each other, the most restrictive one applies.

According to the said plan, the areas are subject to protective laws according to the following rules

- 1) a mandatorily empty area must surround each single archaeological resource, according to provisions contained in the PTP, or, if such provisions are deemed insufficient, by the Regione Lazio authorities, who decides upon this issue after having consulted the Soprintendenza archeologica responsible for that area;
- 2) ordinary and extraordinary maintenance, refurbishing, consolidation, conservation restoration and work dealing with hygiene issues will be allowed on pre-existing buildings.
- 3) new buildings as well as the enlargement of pre-existing buildings only in cases explicitly provided for in the PTP, in any case, any authorisation and location of new buildings is conditioned by the results of exploratory and pre-emptive excavations commissioned by the petitioner and supervised by the relative Soprintendenza archeologica.

4.2.2. Town-planning instruments at municipal level

The Municipalities of Cerveteri and Tarquinia are equipped with city plans (Piani Regolatori Generali) which are in force at present. According to Italian law, city plans must respect the rules enshrined overriding laws, in all matters involving “vincoli”, and in particular those set down in the PTP. This condition has ensured that the provisions contained in the city plans conform to policies regarding protection and conservation of historical archaeological and landscape resources present in the area.

In the case of Cerveteri, for example, the present plan submits the Comune area corresponding to the buffer zone of Banditaccia to measures that enforce complete respect.

The Tarquinia Comune has instead recently drawn up a detailed plan (Piano Particolareggiato), that considers the whole area surrounding Monterozzi necropolis (the instrument awaits approval by Regione Lazio). It focuses on tutelage and enhancement of the natural and archaeological resources present in the area, reinterpreting the territory originally meant to become an archaeological park according to a proposal published in 1970.

As concerns the two historical centres, the two Communes instruments, paying due respect to the body of laws enshrined in the PTP, provide for their inscription within the zone “A” of the

Piano regolatore, area for which maximum degree of respect for historical, architectural and urban topographical elements is mandatory.

4.3 The management of Etruscan Necropolises

The area proposed as a UNESCO site, comprising the archaeological areas of Etruscan Necropolises of Cerveteri (Banditaccia) and Tarquinia (Monterozzi) and the archaeological museums linked to such areas, is State property. In this area the management has already reached some of its goals, and is developing future prospects in the sectors of knowledge, conservation, monitoring and controlled tourist fruition, to avoid potential threats caused by unrestricted access by the public. All aforementioned activities are managed by the Soprintendenza per i Beni archeologici dell'Etruria Meridionale, both in the role of administrative entity in charge of State property, and in its role of technical and scientific office, capable of planning and implementing all necessary actions, if necessary also through co-operation with qualified national and international research institutes.

4.3.1. Present level of knowledge

- The level of knowledge of the two ancient Etruscan necropolises of Cerveteri and Tarquinia is considerable, as proved by the mass of related literature, which is the result of the interest that scholars from all over the world have shown demonstrated towards such outstanding heritage.
- The history of archaeological research in **Cerveteri** begins in 1834, when 53 tombs of the Banditaccia necropolis began, including the Tomba degli Scudi e delle sedie (Tomb of the Shields and Chairs), and the one called “degli Animali Dipinti” (of the Painted Animals). The quality and value of the finds meant that from that time onwards excavations were carried out more systematically, and were granted an authorisation by the Papal Government. At the turn of the century the most famous tombs were found, among them the Tomba dei Rilievi (Tomb of the Reliefs), the Tomba delle Iscrizioni (Tomb of the Inscriptions), the tombs called “dei Sarcofagi”, “del Triclinio”, “dell’Alcova” (tombs “of the Sarcophagi”, of the “Triclinium”, of the “Alcove”). Excavations were carried out by Marquis Campana who included the finds in his collection; unfortunately this material was then dispersed in various Italian museums, including the Archaeological Museum in Florence, and foreign ones, such as the Louvre and the Hermitage.
- At the beginning of the 20th century the need to discipline archaeological research meant that Raniero Mengarelli was appointed to direct excavations in Cerveteri; between 1908 and

1933 he continued excavations at the necropolis, also undertaking restoration and enhancement work to make the area accessible and open it to the public. The Excavation Journals and all documentation concerning finds are now kept in the archives of the Soprintendenza Archeologica per l'Etruria Meridionale.

- Another important event leading to an increase of our knowledge of the Banditaccia necropolis took place during the 1960s, when the Soprintendenza carried out in conjunction with the Lerici Foundation of the Milan Polytechnic a systematic survey of the territory to investigate the monuments by means of innovative methods available through geological survey.
- From that time onwards thanks to the knowledge acquired, the Soprintendenza can undertake its safeguarding activities in a more informed way, and is also able to carry out the archaeological excavations in co-operation with some University Institutes. It can thus engage in field work, as well as conservation and enhancement projects in the same area.
- Knowledge concerning **Tarquinia** necropolis begins at a much earlier date. At the beginning of the 18th century the tombs of Tarquinia were very well-known and were called "*grotte cornetane*" after Corneto, a town which during the Middle Ages became Tarquinia's main rival; many artists and scholars from various countries visited them, and have left us works dealing with their descent into hypogeal chambers, including drawings and paintings and a great number of descriptions. But the discovery of tombs had already taken place a long time ago; the earliest knowledge we have dates from Renaissance, when people's interest in the antique world was revived. Michelangelo visited some of the hypogeal chambers of Tarquinia, and may have been inspired by their paintings. A sketch on the back of a letter, showing the head of the god of Hades, Aite, is held today in the Buonarroti Archives in Florence.
- Most of the tombs were discovered during the first half of the 19th century, when in the exploration of the vast area occupied by the necropolis was intensified as landowners, antiquarians and local authorities engaged in excavations. Reports on the discoveries started to appear in the periodical publications of the Istituto di Corrispondenza Archeologica, founded in Rome in 1828.
- The fame of Tarquinian tombs attracted increasing attention of visitors and artists from all over Europe; the great French writer, Stendhal, who was appointed French Consul of Civitavecchia in 1830, and did not neglect to visit the Tarquinia excavations; in 1837 he wrote a long article entitled *Les tombeaux de Corneto*, which appeared posthumously in the *Revue des Deux Mondes*.

- An inscription now at the National Museum of Tarquinia, was placed to commemorate the visit of Ludwig I of Bavaria, who was fascinated by the ancient tombs and ordered some of them to be fitted with doors and locks at his own expense. According to a taste that was then becoming fashionable, he also ordered reproductions of some of the paintings to decorate the Vase Room in the Alte Pinakotek in Monaco which was about to open. Many life-size copies and fac-similes of the Etruscan paintings at Tarquinia were made to decorate the walls of the most important museums and antiquity collections which were being inaugurated across Europe, including the Etruscan Gregorian Museum in the Vatican, and the rooms housing the Campanari collection at the British Museum.
- Another very important phase for the knowledge of Tarquinian tombs is the one around mid-20th century, when a systematic exploration of some areas of the necropolis was carried out with new underground survey methods. Special sounds were employed to detect the hypogeal burials, using the earth's electric or its magnetic conductivity. The method has been widely used since then in archaeological research, and was adopted in Tarquinia by the Lerici Foundation, led to the discovery of dozens of new frescoed tombs.
- Today new tombs are discovered thanks to the scientific research carried out by the Soprintendenza Archeologica dell'Etruria Meridionale. The last important discovery dates back to 1985 when the Tomba dei Demoni Azzurri was discovered; however, numerous lesser tombs are discovered every year. Frescoed tombs constitute a minimal part of existent burials (about 2%); that is because only the aristocracy could afford the luxury of decorating their funerary chambers. Up to this day about two hundred painted tombs have been discovered, and are mainly concentrated in the city's necropolis of Monterozzi, for which inscription on the UNESCO World Heritage List is requested.
- To summarise, the level of knowledge of the Cerveteri and Tarquinia necropolises is very extensive, and continues to increase abreast with the discoveries and research. It must not be forgotten that restoration and in-depth investigations of the funerary monuments in both necropolises, which focus on conservation and on the increase of knowledge, and play an important part, especially for aspects such as techniques and materials employed.
- The body of knowledge relating to the two necropolises is enormous and grows day by day. This is due to new discoveries and conservation work but also because to a great number of studies and researches, undertaken partly by the authorities in charge of the site, partly by many foreign and Italian cultural organisations.

- Finally, existing knowledge, available at the Soprintendenza Archeologica dell'Etruria Meridionale and its local branches at the Museums of Tarquinia and Cerveteri, includes:
 - Hand written journals of the excavations by R.Mengarelli and by the staff of the Soprintendenza di Cerveteri and excavation journals of the Soprintendenza di Tarquinia.
 - Graphic and photographic documentation of the two tombs and of the single tombs; graphic reproductions of frescoes and relief decorations of the Cerveteri tombs: graphical documentation and 19th century watercolour reproductions of some of the hypogeal paintings of Tarquinia;
 - Inventories including accurate descriptions of all finds in each tomb now preserved and/or on show at the Museums of Cerveteri, Tarquinia, and Villa Giulia in Rome.
 - Administrative and accounting documentation relating to the management of the Cerveteri complex, in the archives of the Soprintendenza; scientific, administrative and accounting documentation relating to restoration work, micro-climatic monitoring, installation of transparent barriers, pest control and weeding, ordinary and extraordinary maintenance of the painted tombs of Tarquinia.
 - Scientific publications concerning the two necropolises and single funerary monuments (see essential bibliography in the dossier) and on conservation and restoration of structures and paintings.
 - Catalogues of exhibitions on specific themes and non-specialist guidebooks (often published with the support of local bodies and institutions).

- Further documentation on the painted tombs of Tarquinia is included here as an example. It comprises documentation available in places other than the Soprintendenza's Rome headquarters. One must remember however that other documentation (inventories, catalogues, reliefs and iconography) is present in archives, libraries, cultural institutes and museums world wide.
 - The Istituto Archeologico Germanico of Rome, situated in via Sardegna holds original life-size reproductions of the tomb paintings: tracings on semitransparent cellophane supports, watercolours painted during the second half of the 19th and during the first years of the 20th century, as well as exhaustive photographic documentation of all tombs now accessible.
 - The Istituto Svedese of Rome in via Omero holds the watercolours executed between 1895 and 1913 to create the facsimiles of Tarquinia's painted tombs destined to the Ny Carlsberg Glyptotek in Copenhagen.

- In Rome, the watercolours of the painter Elio d'Alessandris are kept at the Museo delle Antichità Italiche ed Etrusche of Rome University "La Sapienza"; these were executed during the first years of the 19th century, and also relate to the tombs known at the time.
- Life-size facsimiles of the Tarquinian tombs are also on show in the rooms of the Gregorian Etruscan Museum in the Vatican.
- The excavation papers, the graphic and photographic documentation of the tombs excavated by the Foundation and the documentation of the electromagnetic prospecting carried out during the 1950s and 60s are kept at the headquarters of the Lerici Foundation in Via Veneto in Rome. The same type of documentation concerning surveys of Banditaccia necropolis at Cerveteri is also available there.
- Many documents relating to the survey of the state of conservation of the paintings in the Tarquinian tombs carried out during the '60s by the Istituto Centrale per il Restauro in cooperation with the Centro Cause di Deperimento e Conservazione delle opere d'Arte, (part of Consiglio Nazionale delle Ricerche) are kept at the Central Institute for Restoration in Rome, in Piazza San Francesco di Paola 9; further documents relating to the monitoring of the state of preservation of some tombs already subject to analysis during the '60s was recently carried out using conservation records of the "Carta del Rischio del Patrimonio Culturale" (Map showing the Risks faced by Historical Heritage).
- The Istituto Centrale per il Restauro di Roma holds in its restoration archives the documentation relating to the many restorations of the Tarquinian paintings undertaken by that Institute.

4.3.2 Assessment of the conservation state

- The state of conservation of the tombs in the areas of the two necropolises proposed for inscription on the UNESCO World Heritage List is good, because they have benefited of the care and attention of the bodies in charge of their safeguard.
- In particular, regarding **the Banditaccia necropolis of Cerveteri** the systematic explorations starting from the early 20th century were immediately followed by restoration campaigns, to allow access to the funerary monuments, and to avoid any deterioration related to weather. The first works were directed by Raniero Mengarelli, in charge of Cerveteri excavations for about 25 years, starting in 1908. During that time, although restorations were not always correct from the philological point of view, work was carried out using local materials, compatible with those in use in ancient structures, and traditional craft techniques compatible with the ones used in antiquity.

- More recent conservation includes increasingly sophisticated methods, are devised by experts who proceed apace with the progress of scientific research. Work has focused in particular on the problems relating to structural damage to the Banditaccia monuments, caused by tree roots and rain water. Particular restoration and consolidation techniques have been adopted after adequate testing, within the systematic restoration programme for the tumuli in the necropolis, underway since year 1983. Among the most significant work to stabilise the tufa mounds in danger of collapsing, one may record here the one focusing on the tombs along the so-called “Via dei Vasi Greci” and the “Via degli Inferi”.
- At the moment nearly all the tombs have all been restored and are subjected to continuous maintenance work by the Soprintendenza. This work include small scale consolidation work, cleaning, disinfecting and pest-control activity, carried out according to the needs detected by the continuous monitoring of the different monuments performed by the Soprintendenza’s staff. For such work the Soprintendenza can rely on a specific budget that in 1999 amounted to 70 or 75 thousand euros a year.
- Moreover, during recent years, attention has also focused on the natural environment which characterises the necropolis area; conservation efforts have also focused on natural resources which characterise the necropolis, by ensuring the protection of typical species to preserve its specific and original characteristics.
- In the case of **Tarquinia’s tombs**, the frescoes survived for centuries because they were executed on the rock walls of underground chambers. Deterioration began after their discovery. So from the end of the 18th century, in Tarquinia, like in Cerveteri, researchers who carried out archaeological investigations attempted to address the problem of the conservation of the painted tombs; possible ways to save the paintings were considered, and therefore, also the techniques originally employed to execute the frescoes. Fresco detachment, the only method known and considered feasible at that time, was impracticable because of the humidity present in the hypogea. This meant that from the second half of the 19th century, only simple maintenance was carried out employing systems and methods of the period: metal braces, application of cement-based mortar, re-applying pigment.
- New methodologies based on analytic investigation techniques were adopted at the same time when the Istituto Nazionale del Restauro was founded in Rome in 1939. A new phase began in which interest in the situation of the painted tombs of Tarquinia was rekindled. The problem of the conservation and restoration of the paintings and rigorous scientific methods were adopted. Initially paintings were still being transferred to museums, but detachments were successfully

carried out using new non-hygroscopic materials, and new methods of protection and conservation in situ were being experimented.

- Very soon however interest focused on the reasons of decay of the hypogea and on prevention. The joint efforts of the Istituto Centrale del Restauro and of the “Centro Cause di Deperimento e Conservazione delle opere d’Arte” of the Consiglio Nazionale delle Ricerche have resulted in protection and restoration programmes that harmonise fruition and conservation, without removing the frescoes from their environmental and historical context.
- These action protocols form the base of thirty years’ activity of the Soprintendenza per i Beni Archeologici dell’Etruria Meridionale, which is carrying out a programme of operation which focuses on the maintenance of the tombs now open to the public and on restoration, and on equipping the remaining hypogea to ensure accessibility. At the moment the necropolis includes about many accessible tombs, of which 19 are already restored and equipped for visitors.

4.3.3 Pinpointing of main risk factors

- The **Tarquinian tombs** have been the subject of the most modern interdisciplinary studies on reasons of decay in hypogeal environments and on the possible means of pre-emptive measures. Such research saw its maximum level of convergence between archaeological and natural sciences¹.
- One of the most important factors in decay of tomb paintings is caused by the typically complex environmental situation of hypogea.

In funerary chambers there is a high level of humidity, very close to saturation (90 to 95% Relative Humidity), because water present in the ground imbibes the walls, evaporates within the chamber and tends to saturate the environment. Temperature depends on the tomb’s depth, but its levels are fairly constant, showing small, slow seasonal variations.

The paintings are not affected as long as the tombs remain sealed: this is because an equilibrium is achieved within a closed hypogeal environment, and the balance between humidity and temperature level remains constant. When this relation is affected, the decaying process is triggered and can harm the paintings.

- When a tomb is opened by its discoverers and then when it receives a stream of visitors, sudden temperature and humidity variations are caused firstly by external air, which causes remarkable variations in temperature and relative humidity, especially when external conditions are very

¹ M.PARIBENI, Cause di deperimento e metodi di conservazione delle pitture murali delle tombe sotterranee di Tarquinia, Roma 1970.

different from internal ones, during the hot, dry summer season. Secondly changes due to visitors' presence lowers the chamber's overall humidity as people's clothes absorb water vapour present in the air. Thirdly, the temperature and humidity levels variations depend also on light sources, which can heat the air and cause a fall in humidity level.

- Internal micro-climatic variations affect the balance between frescoed walls and the chamber environment, cause water vapour to migrate from one wall area to another, and cause soluble salts to rise to the surface. This process triggers a series of physical and bio-chemical alteration mechanisms. Depending on the paintings' consistency and technique, salt deposits can appear on the surfaces, and cause whitening. The pictorial surface can either rise or detach itself completely from its base, as salts crystallise under the surface.
- One must not forget that condensation phenomena can appear, when the frescoed wall presents a surface temperature equal to, or lower than the dew point, this causes the environmental vapour to deposit in liquid form on the surfaces.
- The main risk factor for paintings in these hypogeal environments lies therefore in the opening of the tombs to visitors.
- The same processes that can induce a deterioration of the Tarquinian hypogea can be detected in the **Cerveteri tombs**. Here too alterations are due to temperature and humidity variations that take place in the funerary chambers. At Cerveteri however variations are stronger and faster, because the tomb walls are exposed to the elements and therefore they can rely on a lower level of thermal inertia compared to the Tarquinian hypogea, which are situated at various metres' depth. On the sculptured surfaces inside the tumuli a series of alterations may appear: microscopic cracks, microscopic chips can appear, as salt crystals collect in the pores of the stone, and walls can turn white as salt deposits on the surfaces.
- Some problems of biological origin are common to the hypogeal environment of both necropolises. Fungi, bacteria, streptomiceti, and sometimes algae cause the development of colonies or patinas of biodeteriogenous bacteria batteri biodeteriogeni, these can alter surface colour and produce alteration also at deeper levels. To this must be added the harm caused by insects, who dig microscopic galleries under the surfaces.
- One of the main risks threatening the Cerveteri tombs are caused by the roots of wild vegetation growing on the earth above the tombs; in the archaeological area there are many large trees, including pine trees and oaks, whose roots are capable of deeply damaging the sepulchral structures.

- Moreover at Cerveteri a further threat other than that directly affecting the hypogea is that relating to the external parts of the tombs, where the building materials, the blocks of tufa rock, are exposed to the elements. The alterations produced in stone by chemical and physical mechanisms in a natural environment are well known.
- Sun rays act on a porous, non-homogeneous stone, such as tufa, causing a general increase of surface porosity, which results in a decay of the mechanical properties of the stone. Repeated seasonal cycles can cause the detachment of superficial areas and disintegration of the most affected layers.
- Wind can also cause remarkable damage, especially on the surface of stones already affected by other agents.
- Water is one of the main problems for the conservation of outdoor stone monuments. Rain water can determine remarkable alterations that damage the stone surface, subject to the weathering action of rain, as well as the inner layers, causing infiltration and seepage. The main impact of the porous network which characterises tufa rock is the action of water in the icing and thawing cycles: water in liquid form may collect in the stone's cavities, then freeze, increase in volume and exert pressure on the walls of the pores. The repetition of this cycle quickly results in microscopic cracks gradually spreading to the deeper layers, disintegrating the stone into chips, and causing the detachment of fragments of increasing size.
- To the alterations caused physio-chemical processes triggered by the environment one must add the biological problems, including those linked to weeds. One must not forget the risks of fires due to the presence of many tall trees both within the archaeological site and in the surrounding area.
- At both sites one must also consider the risks linked to tourism impact.

4.3.4 Definition of strategies and priorities to prevent and/or reduce risk factors

- The effect of rain, wind and sudden climate changes can cause the gradual decay of tufa, the material constituting the **funerary structures of Cerveteri**, are dealt with by means of periodical, focused conservation work, and ordinary maintenance work both on the tombs' external areas and on interiors. This work also help to fight the wearing down of architectural elements due to the continuous stream of visitors.
- In order to achieve the difficult balance between conservation and fruition (thus avoiding drastic measures), in those cases in which decoration is particularly fragile, the Soprintendenza has

engaged in a policy of monitored fruition, closing access to sepulchral monuments that remain visible thanks to a glass slab, as for instance in the case of the so-called Tomba dei Rilievi.

- This passive protection system is the result of joint studies carried out by the physics laboratory of the “Centro Cause di Deperimento e Conservazione delle Opere d’Arte” of CNR: it consists in a glass door equipped to avoid condensation, that avoids thermal and humidity variations, and ensures the micro-climate inside the tomb remains unvaried. This barrier also avoids mechanical damage that could derive from visitors accessing the tomb. This installation constituted a prototype for similar ones placed at the entrance of Tarquinian tombs.
- To fight against deterioration caused by light penetrating inside the tombs and to allow a better viewing conditions, a new lighting system with fluorescent lamps is now being installed in different phases, using ordinary funding resources. The large tumuli outside the fenced area will also be lighted with the new system.
- The structural damage caused by tree roots is progressively being dealt with by consolidating and anchoring the structures. Removing the tall trees entirely would entail a greater degree of damage to the tombs, and by now the pine trees and oaks form an integral part of the landscape of the necropolis. Although the trees constitute a fire hazard, risk is reduced to the minimum by cutting back the wild vegetation growing on the tumuli every four months. The fenced archaeological site has been equipped with fire-fighting facilities, consisting in a network of water faucets along the whole perimeter, which was renewed during the last two years.
- Concerning the risks due to the stream of visitors outside the tombs, visitors’ routes are being gradually optimised to improve accessibility; routes open to the public are periodically subject to maintenance to contrast the damage due to wear and tear and to rain water.
- Concerning the safeguard of funerary structures from risks due to possible vandalism, a video-surveillance system has been installed. It includes security cameras and lighting, and is meant to monitor the area adjacent the entrance and the building which holds the archaeological depot and the restoration laboratory.
- In any case the archaeological area is constantly controlled by wardens, and the Nucleo di Tutela del Patrimonio artistico dell’Arma dei Carabinieri carries out regular surveillance.
- Concerning **Tarquinia**, as mentioned above many exhaustive studies have been carried out since the 1960s by the Soprintendenza, together with the physicists of the “Centro Cause di Deperimento e Conservazione delle opere d’Arte” of the Consiglio Nazionale delle Ricerche and with Rome’s Istituto Centrale del Restauro. These studies indicated the causes of decay of paintings in hypogeal environments, contributing to the search for the best preventive measures.

- During the last thirty years the Soprintendenza's has been following a programme, including restoration and maintenance on the one hand, and the installation of passive protection systems on the other.
- Restoration is carried out according to an action protocol jointly drawn up by the Soprintendenza and the Istituto Centrale del Restauro: the proper approach to restoration is evaluated according to technical and scientific methods according to specific procedures. These range from preliminary investigations, that are by now quite standardised, to the use of appropriate materials and sophisticated instrumentation, to correct and precise graphic and photographic documentation of the different phases of restoration².

The operations include preliminary work before consolidation, removal of any inadequate earlier restoration work, surface cleaning, presentation treatment, which in no way alter the originality and integrity of the paintings. The approach adopted has been consolidated over time and can supply a great variety and range of information, which in turn has resulted in whole scenes being saved after their almost total disappearance due to decay.

- On average, with the ordinary funds assigned by the Ministry, the Soprintendenza can guarantee the restoration of a small or medium-sized tomb over two years' time.
- The Soprintendenza also pursues a strategy to ensure the maintenance of the tombs it has restored. This is based on systematic monitoring of the paintings' state of preservation, and includes a series of periodical actions, consisting in: ordinary maintenance and emergency work on painted surfaces, consolidation where necessary of the paintings' rock support, disinfection using fungicides, bactericides and anti-algae products to devitalise biodeteriogenous micro-organisms, disinfestation using adequate chemical products which allow the selection and control of spontaneous vegetation growing above the painted tombs.
- Maintenance actions are based on the actual conservation needs which are pointed out by the frequent inspections carried out by the officers of the Soprintendenza. Each year the Soprintendenza arranges specific contracts with firms specialising in different relevant sectors to carry out such maintenance work, with funds assigned for this very purpose by its senior body, the Ministry.
- Moreover, the Soprintendenza is carrying out an action policy which allows to harmonise in the best way possible the needs of conservation and fruition. The restored tombs are "equipped" for visitors, by installing a transparent sealing device, including self-defrosting glass doors, which isolate the sepulchral chamber from the *dromos* (access corridor), and allow a view of the

² The accurate description of work carried out on each tomb is documented by the records held in the archives of the Soprintendenza and by a large number of publications.

frescoes. This system of passive protection has been installed in 19 tombs in the necropolis. The system ensures environmental conditions are stabilised and maintained at levels close to natural ones, thus eliminating causes of decay. The barriers allow a clear view of the painted chambers also thanks to a cold light illumination system, installed following joint studies carried out by the Soprintendenza and physicists of the Istituto Centrale del Restauro.

Recently, ventilation holes were created in the areas through which visitors access the tombs. The purpose of this improvement is to diminish the strong thermal imbalance between the dromoi and the funerary chambers, and to optimise the doors' de-frosting time. At the same time the lower temperature and relative humidity in the dromoi allow visitors to enjoy a greater degree of comfort.

- Access to the tombs that have not yet been equipped with transparent barriers, has been restricted to small groups that can access the tomb only for a limited time.
- Concerning human-related risks, the tombs are protected by fences and subject to security surveillance by the Soprintendenza personnel. Moreover, access to the tombs is barred by specially equipped doors and metal doors which close off all access.

The Guardia di Finanza police body contribute to security with night patrols in the necropolis area.

4.3.5 Promotional activities and visitor facilities

- The Soprintendenza Archeologica per l'Etruria Meridionale pursues a policy aiming primarily to safeguard and guarantee the conservation of the two necropolises and their museums, but also implements a series of actions focusing on increase of the archaeological heritage, on ensuring a correct and safe enjoyment of the resources and on raising awareness of concerning its value.
- Over the years restoration of many tombs has been completed. The Soprintendenza's objective is also to gradually increase the number of tombs open to the public, making them safely accessible by restoration and by installing adequate equipment in the tombs. For example at Cerveteri work is being carried to equip the tombs with lighting to improve visibility, interpretation and safe fruition; at Tarquinia an ever increasing number of tombs are being equipped with passive protection systems which allow visitors to view the tombs while ensuring the paintings' conservation.
- The two necropolises have been equipped to be enjoyed by the public, and have now been equipped with adequate signposts, educational billboards with explanations and illustrations, written in Italian and in English.

- The necropolises also include toilet facilities which obey existing norms, and include facilities for the disabled.
- At Cerveteri the compound facing the ticket office is today used as a free parking lot. At Tarquinia a special parking area has been set up by the Comune and is reserved for tourist buses. It is located in the area of the modern cemetery.
- Careful attention has been devoted to educational issues at both sites. At Cerveteri didactic work has been devised to meet the needs of different types of visitors. The necropolis is visited by large numbers of elementary, middle and high school students, as well as by adults. Guided tours on general issues are available, as well as theme-based guided tours. Educational workshops on different issues such as the archaeological excavation, ceramics, fresco painting, creating objects from moulds, vase modelling with the potter's wheel, false artefact detection. Learning trails include workshop attendance and a guided tour to the tombs. The necropolis is also the focus of educational trips, comprising several other archaeological sites.
- News concerning the two necropolises are available also by visiting the web site of the Ministero per i Beni e le Attività Culturali.
- At both Cerveteri and Tarquinia special promotional activity, and many other events and activities are set up to contribute to the spread of knowledge concerning the two sites, and to raise awareness in the public about the past. In the Cerveteri necropolis, shows and dramatised theme plays are set up, to re-enact ancient Etruscan ceremonies and customs, i.e. banquets or funerary ceremonies. Concerts are organised by the Teatro dell'Opera of Rome. In Tarquinia special events are staged in the necropolis. The tourism development plan includes summer openings of the necropolis and of the Museum thanks to the Comune's co-operation.
- The Cerveteri museum is equipped with Italian/English explanations and illustrations. The Museo Nazionale di Tarquinia is accessible to the disabled and is equipped with an equally useful set of explanatory panels and installations in three languages (Italian, English and German).
- To enhance the promotion of the Cerveteri necropolis, the Soprintendenza has set up a publishing service to produce a series devoted to the site, and illustrating different aspects of Etruscan culture.
- As to promotion and enhancement of the archaeological heritage and of other resources present in the area, a great number of activities are being undertaken in the two Communes. For example, different public institutions and private associations co-operate with the Soprintendenza Archeologica dell'Etruria Meridionale for the diffusion of knowledge

concerning archaeological heritage in general and for the UNESCO nomination areas in particular.

- The two Municipal Administrations, both very actively engaging in promoting and enhancing activities, fund specific works, i.e. publications, restorations of works of art and of buildings (recently at Tarquinia the Winged Horses of the Museum has been completed with these funds).
- The two Municipal Administrations organise seminars, lectures and guided tours in the two necropolises and in the other areas of archaeological or artistic interest. Moreover the same Administrations benefit of the support of numerous Cultural Associations, whose members are private individuals acting, and so are able to organise exhibitions, extraordinary events of various kinds to improve the awareness-raising action carried out by the Ministero per i Beni e le Attività Culturali through its local offices.
- Since 1998 every year, Tarquinia witnesses the cycle of summer concerts called “Notturmo Etrusco”. Concerts are performed in the archaeological sites and in other town monuments. The same season also witnesses a series of events called “Teatro sotto le stelle”, which attracts many tourists from the sea-side resorts of the area, and the so-called “Giostra degli sponsali”, a re-enactment in period costume. The event that has most contributed to promoting the image of Tarquinia is: “A porte aperte: un museo nella città”. This event aims to open up heritage not usually open to the public, and includes concerts, exhibitions and other kinds of attractions.
- At Cerveteri many and very active Associations promote cultural activities and awareness raising actions. They work in conjunction with the Comune, the Provincia and the Regione. These associations often participate in protection and safeguarding activities, supporting the Soprintendenza per l’Etruria Meridionale in its excavations and researches. The Fondazione Archeologica per l’Etruria Meridionale, for instance, has adopted a part of the Via degli Inferi, a road in the Banditaccia Necropolis. It intends to engage in cleaning enhancement and refurbishment of the area.
- All private cultural Associations play an important role in raising awareness among the local population, and especially among young people. They organise guided tours, educational activities in schools and training courses, especially focused on archaeological resources, and particularly on Etruscan necropolises of Cerveteri and Tarquinia.
- The two sites also include informatised ticket issue, reception services, bookshop for the sale of guidebook and educational material, souvenirs and reproductions of vases, bronzes and ancient jewels (at Cerveteri the bookshop has been set up inside a historical building dating from the beginning of the 20th century, which was recently restored for this purpose), a cloak room, and refreshment areas managed by external contractors.

- At the Museo Nazionale di Tarquinia the Soprintendenza has set up an efficient ticket issuing service, a cloakroom, a bookshop for the sale of guides, educational materials and objects of various kinds. The services to ensure enjoyment and didactic activities are contracted to the same external contractor in charge of services at the archaeological site.

CHAPTER 5

STRATEGIES AND OBJECTIVES

5.1 Strategies for the management of the site proposed as UNESCO nomination

The management plan for the site proposed for inscription in the UNESCO List of World Heritage has been conceived as an instrument to pursue a development model reconciling different needs: the need for conservation of the exceptional cultural heritage of Cerveteri's and Tarquinia's Etruscan necropolises, the need for tourist fruition and the district's needs concerning transformation, as well as the need for economic growth at local and national level.

Management of the site proposed as UNESCO nomination, and the relating plan must therefore be considered as a dynamic process, realised over time and including medium and long term objectives. Obviously such process does not begin at the time when the site is proposed as UNESCO candidate. Work on the two necropolis began many decades ago, and both are adequately managed through a programme to increase knowledge, ensure conservation, enhancement of tourism and monitoring, performed by the institution responsible for the archaeological areas¹, often adopting criteria and approaches that are highly innovative – both on a national and international level – for the scientific rigour on which choices and work are based.

The UNESCO nomination must constitute a further stimulus to enrich this process, to involve numerous other public entities, whose competencies and interests lie in the Upper Latium area, to perfect and extend protection and conservation policies regarding archaeological, landscape heritage, and all other cultural heritage present in the area. Moreover this “management plan” means to supply an instrument which makes use of the great appeal of the two main archaeological sites, to promote the social and economic development through the enhancement of all tangible and intangible heritage which is diffused over the whole area. In particular the area includes historical centres, monuments, landscapes, local crafts, folklore, wine and food specialities. Knowledge, conservation, restoration and enhancement of such heritage can constitute as many segments of an economic system. This system should develop all the potential of the physical artefacts and of the body of different types of knowledge which has accumulated during the centuries with specific and unique characteristics.

¹ The two necropolises are managed by the Soprintendenza Archeologica per l'Etruria Meridionale, acting at local level in name of the Ministero per i Beni e le Attività Culturali.

5.2 Long term objectives of the management plan (2004-2034)

Following the guidelines of UNESCO and ICOMOS, the management plan identifies the long term objectives which qualify the strategic vision described above.

Knowledge, protection, conservation and reahbilitation

- Ensuring research and study on Etruscan sites continue by involving national and foreign specialised institutions.
- Ensuring research in the field to increase knowledge of Etruscan civilization.
- Promote a greater level of protection of the landscape ensuring it retains its characteristics
- Continue restoration of tombs and monitoring the overall conditions in the necropolises
- Promote the rehabilitation of the landscape in those areas which have undergone alterations during the last forty years.
- Facilitate access to areas not yet easily accessible to the public

Cultural and social promotion

- Increase sensibility and knowledge of the local population as to their cultural heritage, which they will be called upon to share with all humanity should the candidacy prove successful.
- Increase the general public's knowledge of the site, extending and updating the means employed in promotion and information.

Economic enhancement

- Developing a local economic system based on both the material and immaterial cultural heritage, starting from the encouragement of sustainable cultural tourism, ensuring the conditions for the development other heritage-related sectors, including crafts, agriculture, communication and training.
- Ensuring the promotion of economic development will not in any case threaten the heritage or the life quality of the resident population.
- Ensuring that the local population should be among those who enjoy the economic benefits derived by the enhancement of the cultural activity.
- Determination of the areas and of the actions which must be implemented to enhance cultural resources, encouraging participation of private enterprise.

- Determination of the actions aiming to innovate the structures and the instruments which regulate the cultural heritage management.

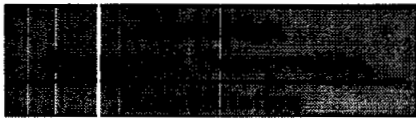
Implementation and monitoring structure

- Fine tuning of the plan's implementation structure, once its candidacy is accepted, according to the policies shared by the subjects involved and further detailed in the methodological approach described in chapter 1.
- Defining and evaluating the instruments of the monitoring of activities.

5.3. Medium term objectives

Following the chosen methodological approach, certain medium term objectives must be pursued in the management plan's three sectors - conservation and rehabilitation, cultural and social promotion, economic enhancement - as well as in the implementation and monitoring structure. Each of these objectives refers to a special theme or field of activity, and involves certain actions or projects. The following chapter contains a report on the stage reached in elaborating this part of the plan, which is the result of joint activities of the signatories of the agreement protocol. As mentioned in chapter 2, this elaboration is still at an initial stage and will be completed during the next few months.

**CHAPTER 6
THREE SECTORIAL PLANS**

SECTORIAL PLANS	ISSUES	ACTIONS
	Systematization of existing data	Collection of cartographic, alphanumeric, photographic, and iconographic data
		Development of a GIS and data insertion
	Increasing knowledge of the archaeological heritage	Continuing excavation activities in the area
		Promoting further study initiatives
	Updating territorial and urban planning tools to improve territorial protection	Conducting a study on the landscape of the Municipalities of Cerveteri and Tarquinia
		Drafting of detailed landscape plans for the areas of Cerveteri and Tarquinia
		Adaptation of the urban development plans of the municipalities of Cerveteri and Tarquinia
	Increasing tomb conservation activities	Evaluating new funding opportunities
		Strengthening tomb conservation systems
	Streamlining and strengthening tomb monitoring activities	Completing experimentation of remote colorimetric tests on images
		Carrying out vulnerability studies on tombs by resorting to the Risk Map methodology
	Implementing innovative fruition systems	Completing experimentation of methodologies for remote fruition
	Promoting landscape rehabilitation in the site proposed for insertion in the List	Landscape rehabilitation of the necropolises areas
		Development of a project for the conservation of the agricultural landscape surrounding the necropolises

- **Systematization of existing data**

Collection of cartographic, alphanumeric, photographic and iconographic data

The amount of information and documentation relating to the tombs in the two necropolises and on the rest of the archaeological heritage of Cerveteri and Tarquinia is enormous, but also particularly heterogeneous, as it includes paintings, watercolours, drawings, photographs, inventory files, romantic descriptions, updated scientific descriptions and diagnostic descriptions of chemical-physical and biological issues, restoration reports, researches in art history, and so forth (see paragraph 4.3.1). This material is partly held by the Soprintendenza Archeologica per l'Etruria Meridionale, partly by other institutions and research institutes inside and outside Italy. The first step consists therefore in collecting all this material to classify it and make it manageable, and easy to consult.

(Subject in charge of implementation: Soprintendenza Archeologica per l'Etruria Meridionale)

Development of a GIS (Geographical Information System) and data insertion

Work is about to begin on an informatized data bank based on the GIS, which should link the wide variety of data to the geographical location of each existing tomb or archaeological structure present within the site or included in the buffer zone. The data base should allow the submission of queries and research at different levels of detail, starting from monuments represented on the informatized cartography will allow the determination of the relevant monument, starting from any specific piece of information contained in the data bank.

This information system will be available through Internet, and it will allow different access levels for researchers and students around the world and for potential visitors to the site.

(Subject in charge of implementation: Lerici Foundation working jointly with all other interested bodies).

- **Increasing knowledge of the archaeological heritage**

Continuing excavation activities in the area

Each year the Soprintendenza Archeologica finds new tombs at the site (see paragraph 4.3.1), but other institutes and research institutes in Italy and abroad cooperate with the Soprintendenza to implement archaeological knowledge of the area, by conducting excavations and recuperation of new areas. At Cerveteri the Italian Universities of Venice and Urbino together with the CNR (Consiglio Nazionale delle Ricerche) are conducting digs at the ancient Civita and the University of Perugia is carrying out excavations of a Hellenistic structure in the locality known as S. Antonio. At Tarquinia the University of Milan conducts excavations at the Civita and Rome University's Dipartimento di Archeologia Medievale is excavating the church built in the rock of San Savino, and other digs at the Early Medieval city of Leopoli-Cencelle; the Universities of Perugia and Padua are performing excavations at *Graviscae* and Tokyo University is excavating the Roman villa of Cazzanello, situated near the coast.

(Subjects in charge of implementation: Soprintendenza Archeologica, Italian and foreign research institutes)

Promoting further study initiatives

Knowledge of the two necropolises and of the archaeological heritage of the two Municipalities of Cerveteri and Tarquinia is continually increasing thanks to the large number of studies and

researches carried out by the Soprintendenza and by Italian and foreign research institutes. For instance, at present a campaign for the graphic survey with up to scale reproductions is underway to reproduce the paintings of Tarquinia. It is being conducted by the Istituto Nazionale di Studi Etruschi and its final aim is to contribute to a Corpus of all Etruscan painting. Graphic reproductions on a 1:1 scale of all accessible tombs at Tarquinia is being published by the Albert-Ludwigs Universität of Freiburg. The École Française de Rome is carrying out jointly with the Ministère de la Recherche a corpus of the painted tombs of Tarquinia which will be accessible using Internet: the first volume will include the painted tombs of Tarquinia, and will include images, archaeological data and bibliography.

(Subject in charge of implementation: Soprintendenza Archeologica, Italian and foreign research institutes).

- **Updating territorial and urban planning tools to improve territorial protection**

Conducting a study on the landscape of the Municipalities of Cerveteri and Tarquinia

As one of the objectives of the management plan is to reach the rehabilitation of the landscape of the two Municipalities, a systematic study must be implemented. Starting from existing scientific evidence this work should analyse the evolution of the territory during time and its present form. This study would play a preliminary role in relation to later initiatives within a plan to rehabilitate and to encourage a sustainable transformation of the area.

(Subjects in charge of implementation: Soprintendenza beni architettonici e paesaggio, Regione Lazio, Università di Roma).

Drafting of detailed landscape plans (Piani Paesistici) for the areas of Cerveteri and Tarquinia

In the scope of the regional plan for the preservation of landscape that is in force at the moment, two pilot projects will develop to add further detail to said plan. This project will follow the indications contained in the agreement between the State and the Regions (Accordo Stato Regioni) of 19/04/2001. It has been divided into the following phases: a) knowledge of the whole territory by means of specific analyses and definition of the landscape's elements of value and characteristics which must be protected, enhanced and reinstated; b) analysis of transformation's dynamics also by determining threatening factors; c) determination of the bodies in charge of actions of safeguard and landscape enhancement; c) definition of the objectives of landscape quality; e) determination of the actions to safeguard and enhance the landscape, to be carried out coherently with the actions and the investments aimed at economic and productive development of the areas involved; f) definition of the prescriptive norms regarding safeguard and use of the territory.

(Subjects in charge of implementation: Regione Lazio, Soprintendenza beni architettonici e paesaggio).

Adaptation of the urban development plans of the Municipalities of Cerveteri and Tarquinia

On the basis of the indications of the detailed landscape safeguard plans, the Communes of Cerveteri and Tarquinia shall conform their urban plans to the indications therein, according to law. In particular the objectives shall be: a) maintaining the features, the values and the morphologies, also taking into account the architectural types, as well as traditional techniques and building materials; b) the drawing up of development guidelines compatible with the different values recognized, and such as not to diminish the value of the landscape, paying particular attention to the safeguard of agricultural areas; c) rehabilitation of those parts that have been compromised or degraded, by reinstating pre-existing values or creating new high-value features which are both coherent and integrated.

(Subject in charge of implementation: Municipalities of Cerveteri and Tarquinia)

- **Increasing tomb conservation activities**

Evaluating new funding opportunities

On the base of strategies determined to reduce risk factors at the Etruscan necropolises (see paragraph 4.3.4) the Soprintendenza has drawn up and implemented specific action programs. The plans for Cerveteri and Tarquinia include restoration work and periodical maintenance work which are necessary to ensure the conservation of the tombs and access to the archaeological areas (i.e., weeding, pest control, up keep of visitor's paths). Moreover at Tarquinia the plan includes specific work to equip tombs accessible to the public with acclimatized barrier. All restoration and maintenance activity are carried out using the ordinary funds allocated by the Ministero per i Beni Culturali: they are employed, for example to restore and equip one single painted tomb every two years (cost of restoration of paintings: 650 € per square meter; installation of a transparent barrier including lighting equipment: 2000 €). Therefore the Soprintendenza has drawn up a plan to accede to special funds to increase conservation activity.

(Subject in charge of implementation: Soprintendenza Archeologica, other offices of the Ministero dei Beni culturali and all subjects involved in the area).

Strengthening tomb conservation systems

To optimize the functioning of the installations for the tombs' protection and fruition, experimental work has been undertaken to ensure the best kind of lighting is chosen for the hypogea. A study was carried out by the "Centro Cause di Deterioramento e Conservazione delle opere d'arte" of CNR and by the physics and biologists of the Istituto Centrale per il Restauro di Roma. In some of the tombs certain sources of high-efficiency cold light were installed, which could be regulated as to their intensity, and with low photosynthetic activity which would not stimulate biodegradation processes. Periodical colorimetric and biological analyses were carried out on samples of the surfaces subjected to this kind of lighting. The results of this work provide a basis for the planning and realization of special lights, in which care has been devoted to all parts including supports and wiring, and which have now been installed in the Tomba dell'Orco at Tarquinia.

(Subjects in charge of implementation: Soprintendenza Archeologica, CNR, Istituto Centrale del Restauro).

- **Streamlining and strengthening tomb monitoring activities**

Completing experimentation of remote colorimetric tests on images

The tombs in the two necropolises are subject to monthly monitoring by the Soprintendenza's staff, which controls the state of conservation, searching for possible chemical or biological threats, and controlling all possible risk factors.

The periodical controls also allow to assess the results of conservation methods applied, and to improve them continuously, based also on scientific progress. Protection and fruition installations are also subject to monitoring. First of all, alternated controls of microclimatic conditions in the funerary chambers is carried out thanks to special switches, to verify the system's efficiency. Moreover, based on the results of these tests, a system is now being devised to allow de-frosting of the glass panels only in those cases in which surfaces are close to condensation to optimise the system's work and to minimise thermal load.

At the moment, experts of the Istituto Centrale del Restauro are studying a system to ensure a colorimetric control based on the image. In practice, researchers employ an approach and equipment originally devised to work in other sectors, to safeguard painted surfaces. The image is acquired with methods based on colorimetry. These methods permit remote and continuous control of all possible mechanisms of decay which alter the original colour of the paintings.

(Subjects in charge of implementation: Soprintendenza Archeologica, Istituto Centrale del Restauro)

Carrying out vulnerability studies on tombs by resorting to the Risk Map methodology

All tombs of the necropolises of Cerveteri and Tarquinia will be registered according to special filing methods drawn up by the Istituto Centrale del Restauro in the research program "Carta del Rischio del Patrimonio Culturale Italiano" (i.e. Risk Map of Italian Cultural Heritage). This will be done to evaluate their state of conservation and to define for each tomb an indicator of its vulnerability which will be comparable to the danger indicators of the whole area, and will allow the evaluation of the risk.

- **Implementing innovative fruition systems**

Completing experimentation of methodologies for remote fruition

The Istituto Centrale per il Restauro di Roma is experimenting innovative methods for what is termed "remote fruition". Based on the results of an application previously employed at the Altamura Caves in Puglia, a system of remote control is being set up including moving video cameras to be used to view the caves. A prototype is being built and will be installed in the Tomba dell'Orco at Tarquinia, to allow "virtual visits" of the chambers placed in the innermost areas of the sepulchral monuments, where they are inaccessible to the public.

This system after new verification and fine tuning will be applied in all those cases in which the chambers cannot be safely visited or in which direct fruition equipment cannot be installed.

(Subjects in charge of implementation: Soprintendenza Archeologica, Istituto Centrale del Restauro)

- **Promoting landscape rehabilitation in the site proposed for insertion in the List**

Landscape rehabilitation of the necropolises areas

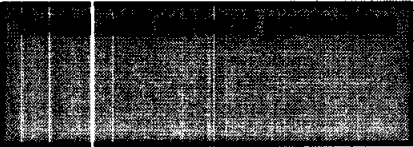
It will be necessary to carry out the indications contained in the projects drawn up for both necropolises. In the case of Cerveteri, the project which won the contest organized by the Municipal Administration will have to be developed. In the case of Tarquinia, the final project in some pilot areas will have to be drawn up aiming at the rehabilitation of the landscape of the necropolises, as stated in the operational program drawn up in July 2002. Some detailed projects have been defined by the Soprintendenza to optimize the parking and roads leading to the necropolises.

(Subjects in charge of implementation: Soprintendenza Archeologica, Municipal administrators)

Development of a project for the conservation of the agricultural landscape surrounding the necropolises

The necropolises rise in an agricultural landscape which must be preserved and enhanced. It is therefore necessary to reach agreements with the owners and managers of the areas which are often State property to define a strategy to allow the agricultural landscape to preserve its character also by making it more accessible to visitors to the necropolis.

(Subjects in charge of implementation: Soprintendenza Archeologica, owners and managers of the areas).

SECTORIAL PLANS	ISSUES	ACTIONS
	<p>Promoting the establishment of a connection between the local population and the archaeological heritage</p>	<p>Including in teaching curricula opportunities for illustrating the meaning and the universal value of the site</p>
		<p>Continuing and improving exhibition and event programmes on the site (necropolises and museums).</p>
		<p>Supporting the activities of the cultural associations working on the site</p>
	<p>Promoting knowledge of the necropolises</p>	<p>Establishment of a cultural reception centre in Cerveteri</p>
		<p>Design of a scientific and teaching centre for the territorial system of Tarquinia</p>
		<p>Creation of a Web site on the "Etruscan necropolises of Cerveteri and Tarquinia"</p>
	<p>Providing tools to improve site knowledge appropriate for its new role as World Heritage site</p>	<p>Increasing the qualitative level of promotional material</p>
		<p>Updating and harmonising signage outside and inside the site</p>
		<p>Defining an interpretative strategy common to the two necropolises</p>

6.3: Plan of social and cultural promotion

- **Promoting the establishment of a connection between the local population and the archaeological heritage**

Including in teaching curricula opportunities for illustrating the meaning and the universal value of the site

At the site of both necropolises many educational activities are under way to increase the awareness of students of all ages concerning the importance of the archaeological heritage present in the area (see paragraph 4.3.5); such didactic activities will be implemented to raise the sensitivity of young people also about the meaning and value of a site which they share with all humanity.
(Subjects in charge of implementation: Soprintendenza, schools, private associations)

Continuing and improving exhibition and event programmes on the site (necropolises and museums)

The two necropolises and the archaeological materials of the two museums have been the subject of many exhibitions, activities and extraordinary events over the years, which were organized by the Municipalities and by private associations working jointly with the Soprintendenza Archeologica (see paragraph 4.3.5). Such activities and events will be increased and aimed to promote the sites, to attract and involve local populations to a greater degree.
(Subjects in charge of implementation: Municipalities of Cerveteri and Tarquinia, Province of Rome and Viterbo, Soprintendenza, private associations)

Supporting the activities of the cultural associations working on the site

As described in paragraph 4.3.5 many private associations are promoting cultural activities and raising awareness at the site working in conjunction with the two Municipalities, with Provincia di Roma and Viterbo and with Regione Lazio. The task of finding the necessary funds for this activity will fall to the institutional bodies involved.
(Subjects in charge of implementation: all bodies involved)

- **Promoting knowledge of the necropolises**

Establishment of a cultural reception centre in Cerveteri

The Municipality of Cerveteri is already working to the restoration and rehabilitation of the “Case Grifoni”, an ancient building in the main square of Cerveteri, in front of the Archaeological Museum. This building will become a *Centre of Etruscan Studies* and it will host the *Visitor centre* of the archaeological site.
(Subjects in charge of implementation: Soprintendenza Archeologica, Municipal administrators)

Design of a scientific and teaching centre for the territorial system of Tarquinia

The “operational programme” of the Soprintendenza, relating to the realization of a *park of Tarquinia’s painted tombs*, includes the refurbishing of abandoned old buildings in the area in order to create a new museum centre, which would serve as a scientific and educational reference point for the whole of the surrounding territory.
(Subjects in charge of implementation: Soprintendenza Archeologica, Municipal administrators)

Creation of a Web site on the "Etruscan Necropolises of Cerveteri and Tarquinia"

The web site will make use of the large amount of material already available, which will also be used in the GIS described in the first sectorial plan. In particular iconographical material and video footage will be chosen to ensure virtual visits of the necropolises and tombs which have not yet been excavated but which have nonetheless been explored by means of video cameras. Such instruments will allow a limitation of the pressure of visitors to the site and ensure its conservation (Subjects in charge of implementation: Soprintendenza Archeologica, Fondazione Lerici, Municipal administrators)

- **Providing tools to improve site knowledge appropriate for its new role as World Heritage site**

Increasing the qualitative level of promotional material

The quality of illustration material concerning the necropolis will have to be upgraded in view of its new status as World Heritage site. In particular, homogeneous documentation concerning the two necropolises will have to be supplied to visitors.

(Subjects in charge of implementation: Soprintendenza Archeologica, Municipal Administrations, private firms in charge of managing services on the archaeological areas, local cultural associations).

Updating and harmonising signage inside and outside the site

Billboards and signposts will have to be streamlined and contain references to the site's inclusion in the List of World Heritage. Such material will have to be placed also outside the necropolises to raise awareness as to the presence and meaning of a site belonging to said List.

(Subjects in charge of implementation: Soprintendenza Archeologica, Municipal administrations)

Defining an interpretative strategy common to the two necropolises

An *Interpretative Strategy* common to the two necropolises will have to be agreed upon by involved subjects to supply the general public and the local population with the most up to date instruments of knowledge of the site's value.

(Subjects in charge of implementation: Soprintendenza Archeologica, Communication experts)

SECTORIAL PLANS	ISSUES	ACTIONS
Economic enhancement		Conducting a study analysing positioning and resources to be enhanced
		Establishment of the archaeological parks of Cerveteri and Tarquinia
		Identifying ongoing activities and projects and defining coordination measures
		Defining a transportation strategy in line with territorial protection requirements
		Ensuring adequate connections between railway, site and car parks
		Creating in Cerveteri a train-based visit itinerary
		Providing opportunities for longer stays by visitors
		Increasing the areas open to the public in the necropolises
		Organising and ensuring fruition of routes along the less-known areas in the territory
		Increasing and coordinating cultural events over the year
		Defining a coordinated strategy in the reception field
		Organising training and updating courses in order to increase the entrepreneurial skills of craftsmen and farmers
		Identifying ongoing activities and projects and defining coordination measures
		Enhancing typical products through a global quality system

6.3 Plan of economic enhancement

- **Improving knowledge of the economic potential of the areas of Cerveteri and Tarquinia**

Conducting a study analysing positioning and resources to be enhanced

The economic enhancement plan must be preceded by a research developed to supply an adequate reference framework as to the position of the resources, other than the archaeological resources, that must be enhanced within the site, the available funds, the potential and the as yet untapped vocations the area might still need to express in an adequate manner.

(Subjects in charge of implementation: all those bodies who are the signatories of the Memorandum of Understanding)

- **Promoting territorial management tools to promote sustainable development**

Establishment of the archaeological parks of Cerveteri and Tarquinia

The urban plans of the two municipalities already provide for the set up of archaeological parks, and preliminary studies for their realization have been carried out, as mentioned above. The new regional law also mentioned previously will make available the necessary legislative instruments. It will therefore be possible to carry out in operational terms the realization of archaeological parks which will be a very useful instrument to pursue general objectives and sectorial objectives contained in the management plan.

(Subjects in charge of implementation: all those bodies who are the signatories of the Memorandum of Understanding)

Identifying ongoing activities and projects and defining coordination measures

In a survey of the area various initiatives and projects presently underway were pin-pointed as useful means to reach a sustainable economic enhancement of the area of the two municipalities (Progetto di valorizzazione dell'area Cerite, Distretto culturale di Viterbo, Patto territoriale). Within the implementation of the management plan it will be necessary to determine all initiatives which as yet remain unlisted and define the means to coordinate them to avoid wasteful duplication and to identify all possible ways of producing synergies.

Subjects in charge of implementation: all those bodies who are the signatories of the Memorandum of Understanding)

- **Promoting a better access to the site**

Defining a transportation strategy in line with territorial protection requirements

It is necessary to define a transport strategy which can develop sustainable transport programmes capable of satisfying the needs of local population and of visitors to the sites.

(Subjects in charge of implementation: local administrators, agencies in charge of public transport, private transport firms)

Ensuring adequate connections between railway, site and car parks

Particular attention will have to be devoted to ensuring a more efficient link between the two necropolises including public transport at both national and regional level, to ensure access by those visitors without private means of transport.

(Subjects in charge of implementation: local administrators, agencies in charge of public transport)

Creating in Cerveteri a train-based visit itinerary

A project has been drawn up for the realization at Cerveteri of two visitor's routes to be performed using a miniature railway, and its feasibility is now being evaluated by the Soprintendenza. The train, composed by one or more small carriages, will convey visitors to the most important areas of Banditaccia necropolis situated both inside and outside today's fenced in area.

(Subjects in charge of implementation: the Municipality of Cerveteri)

- **Promoting cultural tourism in line with site conservation requirements**

Providing opportunities for longer stays by visitors

To create the means for economic development which will produce benefits for the local population, visitors need to extend their stay in the area using either existing facilities or other facilities which must be created. For this purpose various of the following actions can be undertaken.

Increasing the areas open to the public in the necropolises

The Soprintendenza Archeologica pursues a policy primarily aimed at the safeguard and conservation of the two necropolises and of their museums, but which is increasingly bent on the enhancement of the resources; for this reason it undertakes a series of actions to increase the archaeological heritage (by means of acquisition or expropriation of new areas, by undertaking new excavations and restorations, by implementing ways to improve fruition of tombs and of new areas of the necropolises). At Cerveteri a system is being strengthened to safely make available to visitors an ever increasing number of funerary tumuli outside the fenced area and at Tarquinia two new tombs have been opened to the public.

(Subjects in charge of implementation: Soprintendenza Archeologica)

Organising and ensuring fruition of routes along the less-known areas in the territory

Visitors which today concentrate only in certain areas of the necropolis and tend to overlook sites which are just as important but less well-known. It is therefore necessary to organize and make available visitors' routes which include also less frequented archaeological sites and other historical landmarks in the area, including those of an intangible nature.

(Subjects in charge of implementation: local administrations, cultural associations, enterprises in charge of organizing cultural events, Soprintendenza archeologica)

Increasing and coordinating cultural events over the year

As mentioned earlier, at present the two archaeological areas and the territory of the two municipalities are host to many cultural events. To encourage visitors to extend their stay it is necessary to increase the number and the programme of the events and distribute them throughout the year.

(Subjects in charge of implementation: local administrations, cultural associations, enterprises in charge of organizing cultural events)

Defining a coordinated strategy in the reception field

A territory which enjoys such a large and diffuse cultural heritage should be able to welcome visitors with structures and equipment which are adequate to the context. It is therefore necessary to define a receptive strategy which promotes quality in the hotel sector and in the restaurant sector. For this purpose in the sensitive areas new buildings should be discouraged and priority should be given to the rehabilitation and re-use of existing buildings.

(Subjects in charge of implementation: local administrations, entrepreneurial and crafts associations)

- **Promotion the communications, crafts and heritage sectors**

Organising training and updating courses in order to increase the entrepreneurial skills of craftsmen and farmers

To allow local business to make full use of the chances offered by the material and immaterial cultural heritage of their territory, training and updating courses should be organized to increase and reinforce the entrepreneurial capacities of farmers, craftspeople and of all those whose activities can benefit from this heritage.

(Subjects in charge of implementation: Province, Communes, entrepreneurial and crafts associations)

Identifying ongoing activities and projects and defining coordination measures

A survey carried out in the area has focused on various initiatives and projects which are underway in the two municipalities and which concentrate on communications, crafts, and heritage. The realization of the management plan will have to include the determination of all the initiatives which have not been surveyed yet, and the definition of the means to coordinate them to avoid useless duplication and to determine wherever possible, the means of achieving synergy.

(Subjects in charge of implementation: all bodies which have signed the Memorandum of Understanding)

Enhancing typical products through a global quality system

The Global Quality system pinpoints the area's qualities and its products. It should be implemented by using parameters, standards, methods and structured and controllable processes. It will thus be possible to enhance typical products creating a network through which artisanal and traditional food products can be sold, and to promote those venues that offer local food specialties.

(Subjects in charge of implementation: local administrations, entrepreneurial associations, farmers and craftsmen)

6.4 Analysis of funding sources

The resources for which inscription in the UNESCO World Heritage List are located in an area for which various funding sources are potentially available.

Some of these funds can be defined as belonging to the direct kind. These are the funds which the Communes of Cerveteri and Tarquinia annually allocate for maintenance and fruition of the historical and archaeological heritage, and for those activities aiming to diffuse knowledge in the cultural and tourism fields to ensure the enhancement of the area as a whole.

Another source of direct funds is the Sovrintendenza archaeological dell'Etruria Meridionale. This body undertakes annual work concerning the management of the sites. It undertakes works to protect the resources, and engages in ordinary and extraordinary maintenance of the archaeological complexes also in a more general sense.

The administrative bodies above local level, namely, Regione Lazio, Provincia di Roma and Provincia di Viterbo, other funds can be requested and employed in the territories of Cerveteri and Tarquinia.

In the Legge Regionale n.1/2001 (Norme per la valorizzazione e lo sviluppo del litorale del Lazio, i.e. norms for the enhancement and development of the coast of Latium), the authorities of Regione Lazio have instituted by means of article 23 a regional fund for the coast of Latium (Fondo regionale per il litorale del Lazio). The total budget for the two-year period of 2000-2002 has been established to be of about 70 million euros. It is meant to enhance and protect structural and environmental resources, to diversify and fine-tune the offer of touristic and cultural services, to strengthen maritime productive activities and to raise occupational levels. The aim is that of boosting economic and social development of the littoral of the region of Latium.

At provincial level instead the two Communes belong to different provincial districts. Cerveteri belongs to Provincia di Roma, while Tarquinia belongs to the Provincia di Viterbo. Therefore possible sources of funds at this level are not the same for both Communes.

Provincia di Roma has planned to start a process to enhance the area of Cerveteri, Tolfa and Bracciano. According to this program the Regione Lazio will allocate 1 million euros a year to the Communes who decide to participate in the plan. Monitoring would be carried out by the Provincia on work focusing on protection and enhancement of the territory. Among the types of works contemplated by these funding plans, there are projects for touristic and receptive activities, for the maintenance of environmental and landscapes, for the realisation of touristic routes and theme-based excursions.

The whole operation's objective is on one hand, to improve the efficiency of the "culture"-producing process, and on the other, to optimise at local level the economic and social impact of the process.

Finally a possible source of funds at national scale is provided by the recent reformation law on tourism ("legge quadro sul turismo", Law n.135 approved 29 march 2001 and entitled Riforma della legislazione nazionale del turismo).

This law has introduced a new concept: the local touristic systems (Sistemi Turistici Locali), defined as "homogeneous or integrated touristic contexts, including areas belonging to different regions and characterised by an integrated offer of cultural and environmental resources and typical agricultural and craft products".

With these instruments legislators have decided to recognise as unitary entities those localities sharing typical peculiarities, although they belong to different regions, and offer from the tourism marketing point of view, a unitary and homogenous product.

The law provides for the possibility for local touristic systems to gain State recognition and to qualify for a special status, as occurs the case of the mountain communities (Comunità montane), including concessions for the promotion of their particular touristic offers, to improve their facilities and to re-qualify businesses already active in the tourism sector.

CHAPTER 7

INSTRUMENTS TO IMPLEMENT THE PLAN AND MONITORING ACTIVITY

7.1 Introduction

As previously specified in previous chapters, the management of the site proposed for inscription in the World Heritage list constitutes a process based on the great number of activities carried out over a time span of over a hundred years to ensure the Etruscan necropolises' conservation and presentation to the public.

The definition given to the nomination takes into account the need to improve the archaeological heritage's link to its surrounding landscape, to enhance the involvement of local populations in a process that ensures a better knowledge of the resources which help to form their own identity and to create the conditions for an economic development which respects the cultural value of the area.

To meet these goals many public and private entities must be involved, and therefore the tools to coordinate all actors must be provided, as well as those to evaluate the plan's actual realization, and those to supply the necessary guidelines for its realization.

This activity has been partially carried out during the preliminary phases of the drafting of the plan, described in chapter 2. A particular reference was made to the signing of an Memorandum of Understanding and to the formal set up of a Working Group. For the realization of the plan at least in the first phases it will be advisable to reach a structurally simple implementation which does not involve large amounts of funds or new bureaucratic structures of any kind.

7.2. First definition of the instruments for the plan's implementation

7.2.1. *Steering committee*

The first level of the management structure consists in a *Steering Committee* which includes the political decision-making institutions' representatives which have signed the agreement protocol.

This committee's tasks will be

- to follow the actual progress of the plan
- to supply the directions for the further continuation of the management process
- agree on the development priorities of single sectors of the plan
- ensure adequate allocation of those resources which single administrations will have to make available and identify other fund sources also through the involvement of private entities.

- evaluate the relations relative to monitoring and take the necessary decisions for the follow through of the management process.

7.2.2. Working Groups

Apart from the Steering Committee the activities of a more technical nature are entrusted to one or more *Working Groups*, including also private subjects, or cultural and conservation associations. At the moment a Working Group is in charge of drafting the plan. In future the Working Groups will be in charge of the following tasks:

- defining the work program agreed upon by all subjects responsible for its realization
- coordination of actual realization of each task included in the plan
- ensuring technical support to planning and realization of the activities described in the plan
- to follow the realization of single tasks and find solutions to remove any difficulties which might arise
- define further actions or projects which might be useful to reach a thematic objective described in the management plan.

7.2.3. Permanent secretariat

Coordination and organization support to the two structures will be necessary. To this task will be appointed a *Permanent secretariat* which carries out the following duties:

- to act as a permanent point of reference for all subjects involved in the plan's realization
- assist the Steering Committee and the work groups in their activity supplying the necessary organizational support
- define a schedule for meetings and provide for their realization
- organize and archive all documentation relating to the plan
- keep contacts with the public with the press and with any other interested subject to supply news on the plan's realization

7.3 Further prospects for the plan's implementation instruments

The instruments for the implementation of the plan described in the preceding paragraph will be activated after the inclusion of the site in the World Heritage List. However, the municipal administrations of Cerveteri and Tarquinia have already declared they intend to reach in time a structure divided differently.

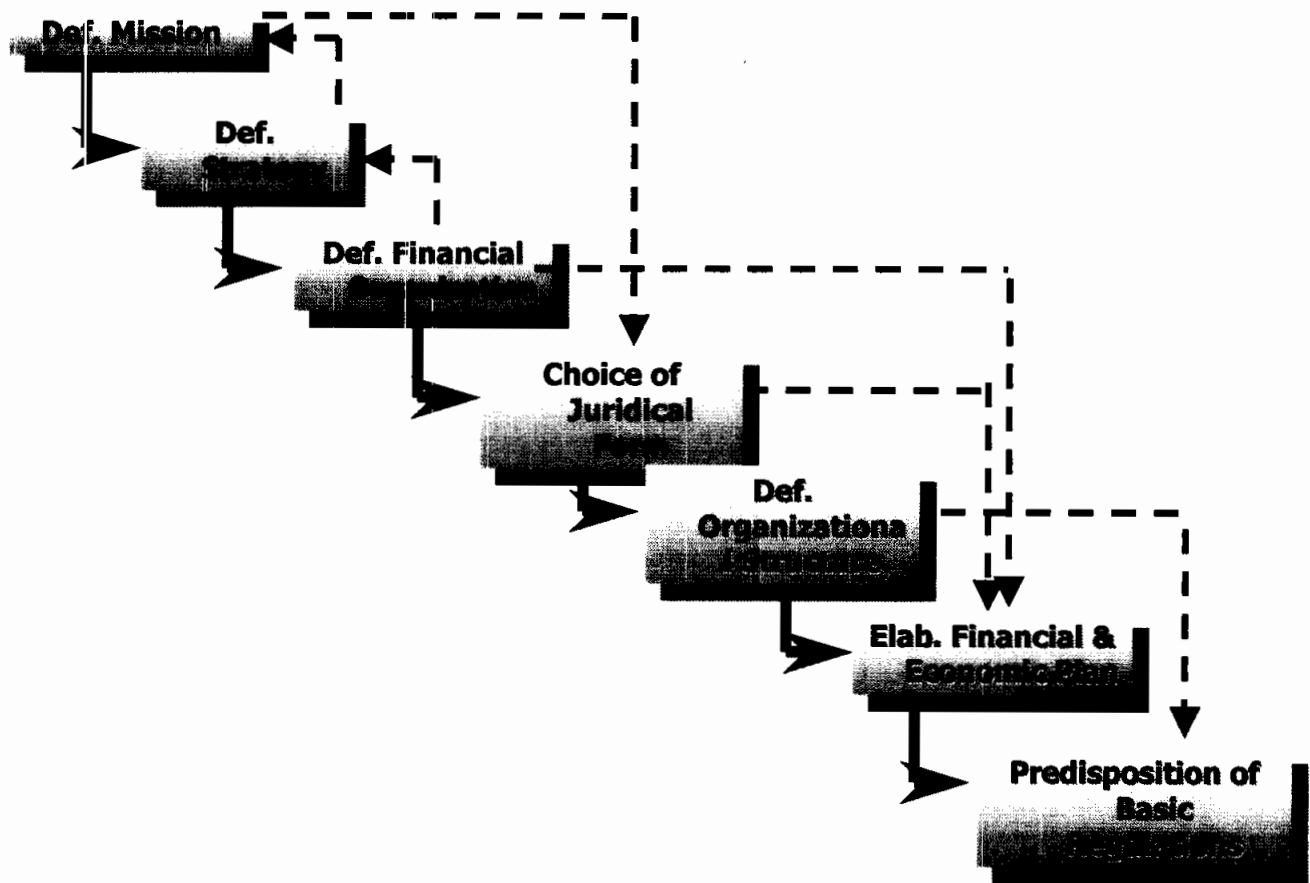
In particular the new management structure should play a more operational role consisting also in technical support to the single institutions, if the first phase of the plan's realization should confirm

such necessity. Together with the Steering Committee, which will have to continue its role as evaluator. For the guiding and also for coordination a “Development Agency” will be purposely instituted, which will take into account the experience already carried out in other Italian regions.

The “Development Agency” will be a partly private, partly public company, and will be capable of carrying out the following duties towards the implementation of the management plan:

- Support on technical and logistical level of the co-ordination between partners and thus (a) define and realize the coordinated and integrated lines of action for the development of the environmental and cultural resources of the area involved, encouraging the presence and participation at different institutional, social associational and productive levels which are present in the area; (b) encourage aggregation and cooperation between local actors involved in conservation and landscape transformation issues.
- Increase knowledge and awareness at local level of the value of the environment of the culture and identity of the area to encourage the process aiming to raise consensus around the safeguard of those values and choices imposed by sustainable development.
- Support of programming and planning functions at local level in the field of conservation, enhancement and compatible transformation of the landscape, within a framework of integration and coordination, also by supplying specific services for study, research, innovation and qualification.
- Support for the actions towards conservation, rehabilitation and modern transformation of the landscape through consultancies and orientation of local operators.
- Carry out monitoring to guarantee knowledge, integration, surveillance and evaluation of work undertaken in the area.

Of course at this time, in spite of the fact that all information on this issue have been collected, a choice of the institutional juridical model has not yet been finalized. A process type of analysis has been preferred, as illustrated by the following diagram, where the definite choice of the juridical model represents a more general phase in which some (independent) variables are expressed concerning the cultural project to be pursued.



Process of analysis and definition of the institution project

7.4. Regional law on archaeological and cultural parks

During the last few months, Regione Lazio has initiated the process that will lead to the approval of the regional law which in turn will supply the normative instrument necessary to the institution of archaeological-cultural parks which will include the necropolises of Cerveteri and Tarquinia. When such law will become operational, Italy will dispose of a very advanced kind of instrument to be used in the management of development of areas of great importance as to their heritage and culture. By means of this law it will therefore probably be possible to reach a definition of the

institutional project for the choice of the most convenient instruments for the plan's implementation.

7.5. Monitoring

The *monitoring system* completes the management process. It should be capable of assessing the effective realization of the goals of the programme as well as the benefits expected to invest the area in the cultural, economic and social fields. A model must be built to control scheduled actions by means of adequate indicators and analysis parameters which will contemplate also the time scale for the actions' realization. This model will be defined during a more advanced draft of the plan.

The subjects in charge of monitoring should be external and independent (in the same way as auditing firms) but should be capable of working closely with the management body.

ANNEX 1

AGREEMENT BETWEEN THE MINISTRY FOR CULTURAL PROPERTIES AND
ACTIVITIES
AND REGIONE LAZIO,
PROVINCIA DI ROMA, PROVINCIA DI VITERBO
AND THE MUNICIPALITIES OF CERVETERI AND TARQUINIA

CONCERNING THE METHODS TO BE ADOPTED TO DRAW UP AND IMPLEMENT A
MANAGEMENT PLAN FOR THE SITE
Etruscan necropolises of Cerveteri and Tarquinia
Nominated for the inscription on the UNESCO World Heritage List

CONSIDERING the Convention concerning the protection of the world cultural and natural heritage (Paris, November 16th 1972);

CONSIDERING the DPR (Decree of the President of the Italian Republic) No.8 dated January 15th 1972, concerning the transfer of competence in the matter of urban planning;

CONSIDERING the legislative Decree No. 368 dated October 20th 1998 concerning the establishment of the Ministry for Cultural Properties and Activities according article 11 of the Act No.57 dated March 15th 1997;

CONSIDERING the Decree dated October 9th 2001 with which the Minister for Cultural Properties and Activities, Mr Giuliano Urbani, has charged Mr Nicola Bono with the functions concerning the activities connected with UNESCO;

CONSIDERING the Decree dated October 15th 1997, issued by the Minister for Cultural Properties and Activities, providing for the establishment of a permanent Work Group charged to deal with and coordinate all matters related to Convention concerning the protection of the world cultural and natural heritage (Permanent work group for UNESCO World Heritage List);

CONSIDERING the Regional Act No.24 dated 6th July 1998, also concerning landscape planning and the safeguard of resources and areas subject to landscape protection, and particularly art.31 bis including actions to be taken to protect landscapes;

CONSIDERING THAT in the year 2003 Italy will submit the nomination of *The Etruscan necropolises of Cerveteri and Tarquinia* to the UNESCO World Heritage Centre;

CONSIDERING THAT one of the basic requirements for the inscription of the site is an adequate "management plan" and considering moreover that Italian law concerning area and town planning and safeguard of cultural and environmental resources does not foresee any instrument which can be defined as a *management plan*;

CONSIDERING THAT the Soprintendenza per i Beni Archeologici per l'Etruria Meridionale (Superintendence for the Archaeological Resources of Southern Etruria), which is competent for both sites, and the permanent Work Group for the UNESCO World Heritage List in view of the nomination have drafted a *management plan* for the areas proposed for the inscription, which describes and coordinates all activities related to the necropolises and concerning protection, conservation and enhancement, either under way or scheduled;

CONSIDERING THAT it is deemed necessary to extend the aforementioned *management plan* also to the so-called "buffer zones" of the two nominated areas, namely the areas covered by the Piano Paesistico Regionale n.2 "Litorale Nord" (regional landscape plan No.2 referring to the Northern coastline), where the two archaeological parks are planned;

AGREE TO THE FOLLOWING

Art.1

The Soprintendenza per i Beni archeologici per l'Etruria Meridionale on behalf of the Ministry for Cultural Properties and Activities, and together with the permanent Work Group for UNESCO World Heritage List, Regione Lazio, Provincia di Roma, Provincia di Viterbo, and the

Municipalities of Cerveteri and Tarquinia pledge to coordinate work and co-operate, each within its competence, to promote the areas of the two Etruscan necropolises of Cerveteri and Tarquinia which are nominated for UNESCO World Heritage, and to protect and and rehabilitate the landscape and to promote the social and economic development of the areas where the two necropolises are located.

Art.2

Cooperation will particularly focus on the best ways and means to implement the maximum subsidiarity among the involved institutions on the basis of existing laws to achieve efficient coordination and avoid any waste of energies and resources possibly resulting from the many institutions involved in the management of the areas. Cooperation will also aim at the developing of methods to define and implement the management plan, which is intended as a technical instrument to orient and support action of the institutions involved towards the protection of heritage and the cultural and economic promotion of the site nominated for the World Heritage List.

Art.3

To achieve the above targets the Ministry for Cultural Properties and Activities, the Regione Lazio, the Provincia of Rome, the Provincia of Viterbo, and the Municipalities of Cerveteri and Tarquinia will start cooperation with other bodies, at national or international level, operating in sectors linked to the management of cultural and archaeological heritage.

Art.4

For the implementation of the present agreement the Ministry for Cultural Properties and Activities, the Regione Lazio, the Provincia of Rome, the Provincia of Viterbo, and the Municipalities of Cerveteri and Tarquinia will work out a joint programme. The present protocol does not involve financial burdens for any of the signatory parties.

Rome,

MINISTERO PER I BENI E LE ATTIVITÀ CULTURALI
IL SOTTOSEGRETARIO DI STATO
(On. Nicola Bono)

REGIONE LAZIO
IL PRESIDENTE
(On. Francesco Storace)

PROVINCIA DI ROMA
L'ASSESSORE ALLA CULTURA
(On. Paola Guerci)

PROVINCIA DI VITERBO
L'ASSESSORE ALLA CULTURA TURISMO E SPORT
(On. Giovanni Maria Santucci)

COMUNE DI CERVETERI
IL COMMISSARIO STRAORDINARIO
(Dott.ssa Paola Basilone)

COMUNE DI TARQUINIA
IL SINDACO
(Sig. Alessandro Giulivi)

L'AMBASCIATORE



RAPPRESENTANZA
PERMANENTE D'ITALIA
PRESSO L'U.N.E.S.C.O.

22/12 Peter

Paris, le 19 décembre 2003

CLT3

n. 2244

Monsieur le Directeur,

Je me réfère à la requête d'informations supplémentaires concernant la proposition d'inscription du site « *Necropoli etrusche di Cerveteri e Tarquinia* » dans la Liste du Patrimoine Mondial.

A cet égard, j'ai l'honneur de vous faire parvenir un dossier révisé, y inclus la nouvelle cartographie relative au périmètre du site, ainsi qu'un rapport sur l'état d'avancement du plan de gestion.

Je saisis l'occasion pour vous renouveler, Monsieur le Directeur, les assurances de ma meilleure considération.

Francesco CARUSO

Monsieur Francesco Bandarin
Directeur du Centre du Patrimoine Mondial
Maison de l'UNESCO
Paris

UNESCO – WORLD HERITAGE LIST. NOMINATION OF THE SITE

**“ETRUSCAN NECROPOLISES
OF CERVETERI AND TARQUINIA”.**

1. Identification of the site

a. Country

Italy

b. Province, Region

Rome, Latium – Viterbo, Latium

c. Name of property

Etruscan Necropolises of Cerveteri and Tarquinia

d. Geographical co-ordinates UTM

Cerveteri :

N 261,495.09; 4,656,230.73

S 259,433.05; 4,653,935.37

E 261,589.68; 4,656,189.74

W 259,206.03; 4,654,622.71

Tarquinia:

N 233,419.94; 4,682,944.94

S 235, 635.86; 4,681,014.71

E 235,861.39; 4,681,462.19

W 233,366.35; 4,681,462.19

e. Boundary of UNESCO site and buffer zone

See the enclosed maps.

f. Surface of UNESCO site and buffer zone

Cerveteri. Surface of UNESCO site: 197,57 ha.

Surface of buffer zone: 1824,04

Tarquinoa. Surface of UNESCO site: 129,36 ha.

Surface of buffer zone: 3108,07 ha.

Surface of UNESCO site: 326,93 ha

Surface of buffer zone: 4932,11 ha

2. Justification for Inscription

a. Statement of significance

Etruscans created the first urban culture of the Western Mediterranean, which developed for about 700 years, from the eighth to the first century B.C., in the region of central Italy – corresponding to Northern Latium and Tuscany – which was thus given by Emperor Augustus the name “*Etruria*”, in 27 B.C.

The Etruscans spread this urban culture to many other populations of ancient Italy. Etruscan civilisation was variously influenced by Greek civilisation and such legacy was transmitted by Etruscans to Romans: we can therefore define Etruscan culture as a bridge between Greek and Roman cultures. However, this was not all. Etruscans developed an autonomous and perfectly original culture.

They were organised into city-states, which were politically and economically independent from one another, sharing a common religion and language.

In 6th century BC Etruscans were the greatest power in Italy especially because they traded in metals, which were abundant in their land: “Almost all of Italy was under Etruscan rule” wrote *Servius*, a 4th century BC Latin writer. Etruscans founded cities in the Po valley, in the Alps, in Campania, while Etruscan Kings from Tarquinia ruled over the city of Rome. Etruscans constituted a mighty maritime power, and together with the Carthaginians they controlled the Western Mediterranean, opposing Greek interests. Only from 4th century B.C. did Etruscan domination start to wane, due to the process of expansion of Rome’s rising power, until finally in 88 BC Etruscans obtained Roman citizenship.

Cerveteri and Tarquinia are both situated within a few kilometres from the coast of the Tyrrhenian sea, and were among the most important Etruscan city-states.

The ancient inhabited areas of both cities have not been sufficiently explored, but the necropolises have been preserved almost entirely. They thus constitute the most significant testimony which has reached us so far of Etruscan civilisation. Moreover both necropolises differ substantially from one another, and each represents the most extensive and significant example of a specific type.

The Banditaccia Necropolis at Cerveteri is important because among other things it represents a unique example for its natural beauty. From the archaeological point of view, one must bear in mind that the necropolis, preserved in its entirety, constitutes a

perfect replica of the city inhabited by the living. It therefore contributes in great measure to our knowledge of Etruscan civilisation, also concerning city planning aspects.

Tombs are faithful replicas of the typical structure of Etruscan houses, forming a unique example of domestic architecture, from the archaic to the late Hellenistic period.

Finally the single tomb types, completely built in tufa are unique also in their architectural conception and internal decoration, and cannot be compared to any other existing complex either in Etruscan territory or in any other part of the world. The finds from Banditaccia Necropolis are now on show in the Archaeological Museum of *Caere* (in the 13th century Rocca di Palazzo Ruspoli) which must therefore be comprised within the site.

The frescoed tombs in the necropolis of Monterozzi at Tarquinia constitute the only great testimony extant in the Mediterranean of Classical painting of pre-Roman times. Surviving pictorial documentation offers nothing comparable either in quality or quantity; it is therefore to be considered one of the greatest preserves of ancient painting. Tarquinia's funerary paintings faithfully reflect Etruscan civilisation. They constitute an irreplaceable source of knowledge not only of Etruscan life, customs and religious beliefs, but also our only source of knowledge of Greek painting, which, as we know, is almost totally lost. The very nature of Tarquinian paintings – executed on the rock-hewn walls of funerary underground chambers – ensured their survival. Instead, Greek large-scale wall paintings – almost exclusively employed in sacred or civil buildings – were lost when those buildings collapsed. Tarquinian frescoed tombs therefore constitute a unique archaeological complex, and one of the most extraordinary examples of art both in the Mediterranean and in all antique art.

The importance and uniqueness of the frescoed tombs in Tarquinia is universally recognized. For this reason they were inserted in the list of 100 monuments drawn up by the *World Monuments Watch* for 1998-99 (site n.41) and signalled again at the foot of the list of year 2000.

Funerary furnishings from excavations of Tarquinian tombs and the frescoes of seven frescoed hypogea which have been detached and transposed onto new bases, are now kept in the National Archaeological Museum of Tarquinia, in the historical centre of Tarquinia, in the 15th century Palazzo Vitelleschi. It is for this reason that the Museum should belong to the area proposed for inscription in the list of UNESCO Heritage.

b. Possible comparative analysis

In its totality and architectural uniqueness Cerveteri finds no parallel in any funerary complex in Etruria, or in any other culture of ancient Italy or in the whole of the Mediterranean basin.

This is because, although the tumulus-shaped tomb is a well-known type, present in a great number of different civilisations, no necropolis can be compared to the one at Cerveteri. Here, the whole monumental complex replicates the structure of the ancient city and the tombs themselves reproduce plans, decoration and furnishing and shapes typical of Etruscan habitations. An example can be found by considering the most ancient burials of the orientalisising period. These seem to be inspired "*in the way they are organised, with a large central tumulus surrounded by smaller ones, according to a geometrical pattern, (e.g. Tumulo del Colonnello and small surrounding tumuli), by the first, nascent city centres, possibly to ratify further a social scale whose rigorous hierarchies are reflected in the positions of the tombs*" (MORETTI 1977)

The custom of decorating funerary chambers with paintings is documented also in other Etruscan cities, but there are very few examples. Only at Tarquinia does one find such ample range, over such a long period: works were executed between 7th and 2nd century BC, so during the city's entire life-time. Such a development has its only parallel in Egypt, as far as we know.

The phenomenon of frescoed tombs is attested also in other cultures of pre-Roman Italy (in Campania, at *Paestum* and in Puglia), but these are isolated funerary chambers, or more often funerary sarcophagi *castroni*, testimonies of indigenous cultures of a strictly local nature, while constant contact of Etruscan civilisation with Greek civilisation ensures that Tarquinian funerary paintings are a unique source of knowledge of major Greek painting, which is now all but lost. It is now certain that at least some of the oldest tombs at Tarquinia were frescoed by Greek painters, who had moved to Etruria to serve the wealthy local aristocracy.

c. Authenticity/integrity

The funerary monuments in the two necropolises have preserved their architectural form and decoration up to our own times. The necropolis of Cerveteri was subjected to systematic excavations from the early 1900s, was restored at different times under Raniero Mengarelli's direction, using local materials and craft techniques. Thanks to these efforts, Banditaccia was already at that time, a monumental area accessible to visitors. In recent times, conservation efforts have also focused on natural resources, by ensuring the protection of typical species from the threat represented by parasites and atmospheric agents.

As mentioned earlier in paragraph 2 a, the frescoes in the tombs in Tarquinia have been perfectly preserved during the centuries because they were executed on the rock-hewn walls of underground funerary chambers. The conservation and restoration of paintings were carried out over the years according to rigorous scientific criteria. One of the first issues faced by the prestigious Istituto Centrale del Restauro di Roma, from its foundation in 1939, was the conservation of wall paintings in subterranean environments. Studies and analyses carried out at the time initially led to the conclusion (during the 1950s and 1960s), that the best way to save the paintings consisted in detaching and preserving them in museums. But later, also thanks to the development of restoration techniques, it became possible to guarantee the frescoes' adequate protection and conservation without detaching them from their natural base, or from their original historical and environmental context. For over thirty years now the Soprintendenza per i Beni Archeologici dell'Etruria Meridionale is carrying out a program for the restoration and conservation of the frescoed tombs according to the protocols agreed on with the Istituto Centrale del Restauro and with the Centro Cause di Deperimento e Conservazione delle Opere d'Arte an agency of Consiglio Nazionale delle Ricerche which allow the perfect balance between conservation and fruition.

d. Criteria for proposing the inscription

- i. The necropolises of Tarquinia and Cerveteri are to be considered masterworks of man's creative genius: the uniqueness and exceptional qualities of the two complexes are evident. The latter shows in a funerary context the same town planning and architectural schemes used in an ancient city. The former's large-

scale wall paintings, are exceptional both for their formal qualities and content, which reveals aspects of life, death and religious beliefs of the ancient Etruscans.

- ii. Owing to their particular characters, the two necropolises have influenced both the landscape and the shape of many other Etruscan necropolises in the same area, which however were unable to equal the grandiose and specific characters of these two models.
- iii. The two necropolises constitute unique and exceptional testimony of the ancient Etruscan civilisation, the only urban type of civilisation of pre-Roman Italy. The frescoed tombs of Tarquinia are moreover the only remaining documentation we have concerning large-scale Greek painting, which has been completely lost.
- iv. Owing to the almost total loss of ancient Etruscan buildings, the necropolis of Cerveteri is the most complete and imposing example of an Etruscan city, reflecting the topography and urban structure; it therefore offers an indispensable representation of Etruscan domestic architecture in all its complex diversity.
- vi. The two necropolises have inspired figurative and literary works from the Renaissance up to our own times. Michelangelo was inspired by the paintings in the so-called Tomb of the Ogre in Tarquinia to execute a drawing (see paragraph 3b); in the 19th century artists of the Grand Tour in Italy included in their watercolours the striking landscapes of the two necropolises (e.g., compare *Etruria Svelata. I disegni di Samuel James Ainsley nel British Museum*, Rome 1984). Today painters such as Schifano and Matta, and the still living Griechi have included signs and images in their work, inspired by the Etruscan world of Tarquinia and Cerveteri. Finally, to understand the influence of Etruscan culture on the literary sphere, one must only read the evocative pages of *Etruscan Places* (1932), describing Cerveteri and Tarquinia, written by the British novelist D.H. Lawrence.

Moreover, the frescoed tombs of Tarquinia constitute an important chapter in the history of restoration of antique painting; these works were the first to be detached according to the most innovative technologies then known, by the Istituto Centrale del Restauro (Cesare Brandi). The most important interdisciplinary studies on decay in hypogeal environments and on possible preventive measures were based on these same works, and culminated in the convergence between archaeology, physics and natural sciences in the research (Marcello Paribeni).

3 – DESCRIPTION OF PROPERTY

a. Description of property

The Banditaccia necropolis at Cerveteri is the grandest among those surrounding the city of *Caere*, and is by far the vastest of the ancient world. At this time it is divided into different parts, some of which are State property, of which about twenty hectares has been enclosed. This area includes the tombs excavated by Raniero Mengarelli, and by the Soprintendenza per l'Etruria Meridionale under the direction of Soprintendente M. Moretti from the 1960s onwards.

The necropolis occupies a plateau, where rows of tombs rise on either side of a main “funerary” road; within the necropolis space is organised in a way as to form actual small squares placed at crossroads, which also had ritual purposes.

Rather than proceed with a detailed description, on account of the vastness and of the thousands of existing tombs, we here provide examples of the most significant funerary structures based on type, architecture and decorative aspects.

The most ancient burials can be recognized close to *Tumulus III*, as a series of small trenches excavated in the tufa rock. They contained *impasto* pottery ossuaries which held the ashes of the deceased. The trenches were covered with stones and at times, were distinguished by means of a stone artefact signalling the tomb's presence. A slightly later kind is constituted by trench tombs and a group of five tombs open to the skies.

Tumulus II, one of the most imposing mounds, has a tufa base and a cylindrical drum decorated with rectangular bands and mouldings, and a funerary altar also cut in tufa. It is dated to the beginning of the 7th century B.C., when the first tomb, called “*della Capanna*” (i.e., Hut-shaped tomb), was built; the mound also houses the tombs “*dei Letti Funebri*” (Funerary Couch Tomb), “*dei Doli*” (Dolia Tomb), “*dei Vasi Greci*” (Greek Vase Tomb).

The “*Tomba della Capanna*” comprises an access corridor with two irregularly-shaped niches and two chambers on its main axis, measuring in total about eight metres in length. The first chamber appears to be conceived as a sort of proto-triclinium, and presents lateral stone couches and a gabled ceiling, showing the main crossbeam carved in relief, to imitate a real hut roof, made of wood and straw. The second chamber is reached through a rather small arched doorway, has no stone deposition couches,

because, according to excavators' recollections, the deceased had been placed on the floor. Remains of wood and nails were found, so quite possibly the deceased were placed in wooden coffins. Originally, an accumulation of river pebbles was found within the tomb. The pebbles have disappeared during the last few years, but their presence is attested by photographs. The tomb is dated mid 4th century BC, and its interest lies in the fact that it replicates a contemporary hut-shaped dwelling, a type of building of which no appreciable example exists.

The "*Tomba dei Vasi Greci*", the most recent of the four, is dated to mid 6th century BC. Its original closing system is still preserved and it comprises a rectangular vestibule, accessible through a *dromos* (corridor) flanked by two small lateral cells, with three doorways decorated with mouldings carved in relief, leading to three chambers where the bodies would be placed on *klinai* and beds in the shape of *cassoni* (i.e., large chests), some of which are topped a triangular-shaped pediment. This tomb also imitates a domestic interior and its plan recalls that of an Etruscan temple, from which it seems to derive. The stone deposition couches are topped by a pediment (for female burials) or shaped like a *cassone* (in male burials) and have been altered, possibly due to make space for the wood coffin. One must remember that the funerary objects found in the *Tomba dei Vasi Greci* are now on show in the section devoted to Cerveteri in the Museum of Villa Giulia in Rome.

The "*Tomba dei Letti Funebri*", in use from the end of the 7th to mid 6th century B.C., has a *dromos* with two lateral cells and a main central chamber where funerary beds are excavated in tufa. A second chamber parallel to this one has two banks of tufa on either side.

The "*Tomba dei Doli*" owes its name to the discovery of two large impasto pottery vessels, destined to contain food. Its plan is the same as the *Capanna* tomb, in spite of the fact that this tomb dates from the second half of the 2nd century BC, and so must be placed in a different chronological context. The chamber on the right, called *degli Alari* (i.e., "*chamber of the Firedogs*") because two firedogs were found there, revealed undisturbed funerary furnishings of great interest, presently on show at the Museum of Villa Giulia, and including Greek and Eastern-Greek imports.

In a small square near the tumulus, along the main street, the wheels of carts have left clearly visible tracks. This demonstrates that this road, which linked up to the main

roads leading from *Caere* to *Pyrgi*, was used for funerary purposes but was also frequented by normal traffic in the *Caere* area.

The *Tomba della Cornice*, (i.e. Tomb of the Moulding) has a vestibule accessed through a short *dromos*, lateral cells and at the two sides of the door are two thrones with sculptured legs, ends decorated by two lateral disks, and having footstools before them. On the four sides of the vestibule are four *klinai* and, on the end wall, are three Doric-type doorways, each leading to chambers with funerary couches on either side. This burial can also be dated to the beginnings of the 6th century B.C., and here too a very strong influence of contemporary domestic interiors is evident. Its twin is the nearby *Tomba della Cornice 2*.

The *Tomba dei Capitelli* (i.e. Tomb of the Capitals) is constituted by a main room covered by a frame-shaped ceiling, imitating the floor of a house, made with grooved bricks such as those found when excavating the city, and wooden beams, almost a first example of parquet floor. There are two supporting pillars, each decorated by a capital with eleven or twelve sides, of rather irregular shapes, recalling roughly hewn tree trunks. Rare traces of stucco applied to the carbon inclusions present within the tufa, before it was covered with plaster, indicate that the chamber was decorated with paint. All around the room are eight *klinai*.

The *Tomba della Casetta* (Tomb of the Hut) dated to the beginning of the 6th century B.C., overlooks another small piazza, a crossroads for different inner alleys. The tomb has a cross-shaped plan, the vestibule leading through arched openings into three chambers, one on each side.

Close to this is the *Tomba dei Rilievi* (Tomb with the Reliefs) and the *Tomba del Pozzo* (Tomb of the Well). The first, also known as the *Grotta dei Bassorilievi*, *Tomba degli Stucchi* and *Tomba bella*, is dated 4th century B.C. and is the most famous among the thousands of burials at Banditaccia. It belonged to the Matuna family, as attested by frescod inscriptions inside some niches and on two stone slabs, one of which refers to the foundation of the Tomb by Vel Matuna son of Laris. The hypogeum is reached by descending a long stairway dug out between two rock faces. One reaches a great rectangular hall (6.50 m. x 7.80), with a ceiling supported by two pillars surmounted by Aeolic capitals. It also includes thirteen double funerary niches (four on either side, two in the entrance wall, and three in the end wall), separated by pilasters ending in Ionic capitals. Place to bury other thirty-three bodies was created by carving a tufa ledge that

runs all round the walls, divided by ridges to define each burial place; the two pilasters described earlier rest upon the ledge. All thirteen niches have a double cushion modelled in red frescoed stucco. The wall under the niches is frescoed in stripes of yellow, white and brick red, imitating the drapery which covered the *klinai*. The central niche is particularly important, as it recalls more than any other a real *kline*, and was probably meant for the tomb's patrons. Various objects used in religious and civil spheres are represented in polychrome stucco which covers the plastered walls. The representations occupy the area above the niches, the pilasters, the end wall, and the two visible sides of the two pillars. They include weapons (helmets, shields, swords, lances, leggings), various attributes typical of religious and civil office, and a whole series of domestic animals and tools which refer to the sphere of daily life. The nether world is evoked by the infernal figures of Typhon and Cerberus, placed under the *kline* of the central niche, and maybe also by the presence of two busts on either side of the same niche, which have now almost disappeared.

The *Tomba del Pozzo* is constituted by two chambers placed on a street dug out of the tufa rock. It belongs to an intensive type of burial, which characterises the period between 3rd and 2nd century B.C., when tombs received new burials over a prolonged period. The single burials are distinguished by means of phallic-shaped stones for men and hut-shaped ones for women. The origins of this distinction is quite ancient, as proved by the different shapes of lids used for burial vases.

The tomb owes its name to the presence of a well, which however cannot be referred to any kind of hydraulic work. The burial, like other contemporary ones, includes a trench for the bones and stone *cippi*. There is no strong numerical link between the ledges and the niches inside, which are much more numerous.

The sector called *Monti Ceriti* or *della Tolfa* is particularly interesting for the urban plan aiming to create a functional and aesthetic link between the old areas and the new. Along the first road rise on both sides small tumuli and cubic, or dice-shaped tombs, partly excavated in the tufa rock, partly built out of tufa blocks, with a podium distinguished by the torus, on top of which rises an upper platform, decorated by another torus and a curved moulding, and covered with earth. These cubes contain funerary chambers with rock benches and gabled ceilings with a central beam carved in relief. Similar tombs dated between the second half of the 6th and the end of the 5th century B.C. flank *via dei Monti Ceriti* and here also they are organised into blocks in

which the association between different types of tufa, the varieties known as *macco* and light coloured *peperino*, used for the mouldings and for the Doric profiles of doorways, and the reddish tufa of wall structures create a highly pleasing polychrome effect. Among the burials an important place is assigned to the *Tumulo Maroi*, which comprises three tombs, dated between the second half of the 7th century and the second half of the 6th century B.C. The *Tomba Policroma* (i.e. Polychrome Tomb), architecturally similar to the dice-shaped tombs on nearby *Via dei Monti Ceriti*, is divided internally into a short corridor with steps, a single main chamber with ledges, divided into two main areas by means of two central pillars with modelled capitals, gabled ceiling in the main area, while a flat ceiling with parallel beams covers the lateral areas. There are still traces of striped frescoed decoration on the end wall. The nearby *Tumulo Mengarelli* dating to mid 6th century B.C. in spite of its size, houses a single tomb. A long *dromos* with two lateral cells leads to a circular vestibule with two other cells on either side, parallel to a large rectangular chamber with a ceiling showing horizontal beams similar to the vestibule ceiling, where two pillars support the innermost section. Scarce traces of wall paintings remain, showing animal and vegetal subjects. The *Tumulo del Colonnello*, (Tomb of the Colonel), distinguished by a grandiose façade, contains four tombs, in a way that recalls the *Tumulo II*. The earliest, dated to the beginning of the 6th century B.C., presents a long *dromos*, that leads to a single chamber covered with a ceiling which imitates the gabled ceiling of a hut. The complex of the two *Tombe Gemelle* (Twin Tombs) is enclosed in a dice-shaped structure. One of the two is called *Tomba di Marce Ursus*, (Tomb of Marce Ursus) from the Etruscan name of the owner incised on the right wall. The tomb's base is dug out of rock, while the rest is built in blocks of square stone. A simple entrance leads to a vestibule where a shaft, imitating a flue links the chamber to the outer section of the tumulus. Through this opening libations and offerings could be poured during funerary ceremonies, to enter in contact with the deceased according to a custom inherited by Romans and later by Christians. It has also been supposed that by means of this channel free of earth other bodies could be buried without opening the tomb's door. The interior was composed of a room with a double gabled ceiling with a central beam carved in relief, perpendicular to the entrance. Other two rooms parallel to each other at the far end contained deposition couches, as did the vestibule. The rooms also contained two small "windows" decorated with mouldings "in the shape of an owl's beak".

The *Tumulo degli Scudi e delle Sedie* (Tumulus of the Shields and Chairs) is one of the most majestic and imposing of the entire complex. It encloses three tombs: the earliest, called *Tomba dei Leoni Dipinti* (Tomb of the Frescoed Lions), then the *Tomba degli Scudi e delle Sedie* (Tomb of the Shields and Chairs), which gives its name to the tumulus, and a third one, called “*dell’Argilla*”, (Clay Tomb). The tumulus has a diameter of about 50 metres, with a smooth drum ending with a triple torus. On entering the tumulus by means of a twelve-metre corridor open to the skies, one finds the entrance to the tomb of the frescoed lions with two lateral chambers divided by arched doorways from the vestibule provided with two funerary beds and two free standing pillars supporting an imitation tympanum and a *kline* with modelled legs and two large rock-hewn “baskets”. Such artefacts, which may have functioned as altars, are similar to others found in other necropolises of the city of *Caere*. Originally the walls showed different subjects, which have now vanished, except the one on the tympanum on the end wall showing the “Lord of the Beasts”, a male figure placed between two lions shown facing each other. These lions are the only remaining pair of a line forming a frieze all round the chamber walls. A similar representation, showing only lions, appears again in the chamber on the left which gives its name to the whole tomb. The sloping ceiling with rays departing from the centre imitates the wooden roof, or rather, the frame of a wooden roof of an oval-shaped hut. The *Tomba degli Scudi e delle Sedie*, in the same tumulus, has an entrance facing north-east, and is dated between the 7th and the beginning of the 6th century B.C., as it was built about two generations earlier than the tomb described above. It has a short *dromos*, the usual lateral cells, and a large vestibule overlooking three chambers sharing a common axis. The main objects of interest are two “thrones” with circular backs and footrests, placed at the sides of the vestibule door opposite the entrance, some representations of shields hanging from the walls and the care shown in executing the details of all the furnishings.

Compared to this one, the third tomb, the so-called *Tomba dell’Argilla* is simpler. It has a brief *dromos*, the customary lateral cells and a vestibule leading to two further chambers. It is dated to the second half of the 6th century B.C.

Further south, the *Tumulo degli Animal Dipinti* has four hypogea, of which the earliest (dated 2nd half of the 7th century B.C.), gives the tomb its name, and is by far the most interesting. It has a long *dromos* with low steps open to the skies, lateral cells, a round vestibule whose walls show animals frescoed in the “orientalising” style, and ledges.

From here one reaches the funerary chamber with four pillars, containing beds and deposition ledges, covered by a gabled roof with beams placed in ray-shaped formation. The *Tumulo della Nave*, (Tomb of the Ship) placed a few hundred metres from the previous one, comprises three tombs, of which the oldest is the one that gives the tumulus its name and dates to the second half of the 7th century B.C. Its plan is similar to the one of the *Animali Dipinti* tomb, with a long *dromos* with an upper arca built in masonry. This leads through arched doorways soberly decorated with mouldings into three lateral cells. Then there is a circular vestibule and a circular chamber divided up by four pillars. The style of the supports of the *klinai*, shaped like clubs, and the rayed roofs of the two cells in the *dromos* constitute the main features. The ship frescoed on the end wall of the main chamber, to which this tomb and the whole tumulus owe their name, has almost disappeared. Between the *Tumulo degli Animali Dipinti* and the *Tumulo della Nave* is the *Tomba Giuseppe Moretti*, dating to the second half of the 6th century B.C. A brief *dromos* with lateral cells leads to a spacious central hall with Tuscan columns and small Doric-style doorways leading to seven small rooms destined to contain the bodies.

On the ridge, overlooking the Manganello ditch, rises the *Tomba del Tablino*, dated mid 6th century B.C., inserted in a cube excavated out of the tufa bedrock and completed with masonry blocks. It is a most interesting example as it constitutes an anticipation of the Roman *atrium*-based house. Its T-shaped plan included a short *dromos* leading to two lateral chambers and a large central hall with a gabled ceiling and two small rooms to house single burials. At the end the gabled *tablinum* has a fake door cut in the centre of the end wall and at either side a cell with two funerary couches.

Close to this is the *Tomba delle Onde Marine*, which owes its name to the red stylized wave decoration on the plinth of the ledges. The structure dates end to the Hellenistic period (4th century B.C.) and includes a large single hall with a central pillar.

On the opposite side of the necropolis, the main road passes through an arca occupied by a group of four tombs, commonly known as “*del Comune*” (of the Commune), sharing the same architectural and structural features. They are all impressively deep (so the *dromoi* have stairways), their outside appearance has been carefully planned (by creating small piazzas in front of the monuments and by employing masonry blocks in the wall structures), and they all belong to the same period (4th to 3rd century B.C.). As the interiors are as grand and as well-organised as those in the *Tomba dei Rilievi*, it has

been supposed that they were meant for the families who enjoyed the leadership at Caere when the city was an ally of Rome (4th century B.C.).

The *Tomba dei Tamsnie* (Tomb of the Tamsnie family) has a *dromos* with twenty steps giving access to a rectangular chamber with a ledge on all sides except for the entrance wall. The gabled ceiling is divided up by rows of beams whose thickness, together with that of the *columen* and the orthogonal beam, are alternately coloured red and black. The walls have a series of thirteen niches, two on either side of the door, four on each of the side walls and three on the end wall. In the main niche of the end wall a Parian marble sarcophagus was found which belongs to the so-called “architectural” type, of which other examples have been found in Southern Etruria. The lid of another sarcophagus was found in the right-hand niche of the end wall. Two large parts of the sarcophagus itself had fallen out of the niche on to the ledge in front of the niche. This sarcophagus too belonged to the “architectural type”, had a gabled lid, and on the lip of one of the long sides it bore an inscription consisting of two lines running from right to left. The occupant of this tomb held of the most important civil posts, that of *Zil*. This demonstrates that at the time when this tomb was built (4th century B.C.), substantial and high-ranking patronage was still strong at *Caere*. The *Tomba del Triclinio* (Tomb of the Triclinium) is composed of a single large hall with ledges. On either side of the entrance are two figures sculpted in tufa: a wild boar and a panther holding its prey. Traces of paintings are visible on the walls and on the ledges. On the walls there are nine couples, banqueting and reclining on *klinai*, two servants close to a table bearing ceramic tableware. The ledges bear a spiral motif and a frieze showing animals. Not far from this tomb is the *Tomba dei Sarcofagi* that owes its name to the fact that four white marble sarcophagi were found there. Three are now in the Cerveteri Museum and the fourth in the Gregorian Etruscan Museum in the Vatican Museum in Rome. Originally they were placed on the tufa ledge in one of the tomb’s two chambers. The cubic façade in square block masonry was decorated with mouldings and friezes in *macco*, the remains of which are now in the Archaeological Museum in Cerveteri.

Three funerary complexes overlook the small square. Among these the *Tomba dell’Iscrizione* (Tomb of the Inscription) belonged to the Tarchna Tarquitii family. It consists of two rooms placed on different levels. The most important aspect of this funerary structure which included frescoed stucco decorations, is the presence of inscriptions which give the tomb its name. These contain names written in Etruscan and

Latin. This proves that the tomb was used by a certain number of different generations (according to Cristofani, as many as eight, the last of which were completely Latinised). One of the large hypogea open to the public is the so-called *Tomba dell'Alcova* which belonged to the Tarnas family. It belongs to the same type of the contemporary Hellenistic tombs which built for the powerful aristocratic clans of the period.

The main part of the numerous furnishings found in the Banditaccia necropolis are on show in the National Archaeological Museum in Cerveteri, also proposed for inscription in the List of World Heritage. The museum is situated inside Castello Ruspoli, which rises in the town centre (about a couple of kilometres from the fenced in necropolis). Exhibits are shown on the ground floor and on the first floor. Among these: the Etruscan crater-shaped vase, the so-called "Cratere dei Gobbi" (i.e. "the Hunchbacks' Crater") dated 580/70 BC, frescoed with scenes of the myth of Hercules and Euristhaeus; the Attic black-figure amphora showing Hercules fighting against the Nemean lion, attributed to the Painter of the Red Lines, dated to the end of the 6th century BC; a great number of *bucchero*, bisquit-thin black terracottas and imports from Eastern Greek cities, proving the many contacts between Cerveteri and the Greek world. Many exhibits are also present at the Etruscan Museum of Villa Giulia in Rome which boasts, among other things the so-called Sarcophagus of the Wedded Couple, also belonging to the tumuli burials of Banditaccia.

The frescoed tombs of Tarquinia constitute a 3% quota of the over 6000 burials detected so far in ancient Etruscan city's main necropolis, known as the Monterozzi necropolis. The tombs were all destined to one class of the city aristocracy, consisting in underground chambers excavated in the rock bed, which were accessed by means of a sloping corridor or a by a corridor with stairs, whose length varied according to the depth of the tomb. The plan and size of the tombs vary in time. Most frescoed tombs known today consist of a single square chamber with a gabled roof destined to the burial of a single married couple (*pater* and *mater familias*). In the Hellenistic period, when the funerary tomb was meant to house the whole aristocratic clan, the chambers became vast, were covered by a flat roof supported on pillars and the plan often included various inter-dependant chambers.

About 200 tombs with frescoes or traces of frescoes are known to us today, but excavations are still underway, so the number will certainly rise.

The most ancient frescoed tombs (end 7th- beginning 6th century B.C.) show a fresco decoration only on the pediment of the short sides, or meant only to enhance the coloured sections of the chamber's architectural elements (doorways, beams of the ceiling, lower wall sections and so forth). From mid 6th century B.C. the paintings completely covered the ceiling and the walls with large scenes referring to life and death in the aristocracy for whom these tombs were meant.

About 50 out of 200 of the tombs known to us are presently accessible, while the frescoes of other 7 tombs were detached during the 1950s and 1960s by the Istituto Centrale del Restauro in Rome and are now in the Museo Archeologico Nazionale in Tarquinia. This Museum has also been inserted in the proposal for inscription in the World Heritage List. Many of the subterranean frescoed tombs were discovered in previous centuries, and their exact location has been forgotten. Others were intentionally reburied at the time when it was believed that closing them would ensure better conservation, while others still – identified and documented by means of electrical and geomagnetic surveys – have not yet been brought to light.

In the state-property area of the necropolis (Calvario, Maggi e Scataglini), which is the only part open to the public, out of the over two thousand burials detected so far and consisting mostly in unexcavated funerary burials, the frescoed tombs are about forty, of which about thirty are accessible. A few of the most important examples are described below.

The *Tomba delle Leonesse* (Tomb of the Lionesses) was discovered in 1874 and is dated to 530-520 B.C. and consists of a small chamber with a gabled ceiling. It is conceived like a pavilion whose ceiling is decorated in square chequers and is supported by six columns. On the walls, above the frieze showing flying birds and flying dolphins among the sea waves, are scenes from the life of the aristocracy, relating to the ceremonial banquet, or symposium. Guests (shown on side walls) recline on cushions and are being amused by dancing and music (scenes on the end wall).

The *Tomba del Padiglione della Caccia*, discovered in 1962 and dated to the end of the 6th century B.C. is also conceived like a pavilion, but in this case it is a hunting pavilion, as the Etruscan aristocracy loved the hunt. Onlookers can imagine they can look through the transparent fabric which forms the pavilion walls, and glimpse the hilly landscape, trees, a grazing deer.

The famous *Tomba della Caccia e della Pesca* (Hunting and Fishing Tomb) discovered in 1873 and dated 520-510 B.C. is an exception, because it is composed of two chambers placed on the same axis, both completely frescoed. In the first is a scene of orgiastic Dionysian dancing in a sacred wood. The second hall shows a fresco containing very lively hunting and fishing scenes, taking place in a marine landscape full of fish and water fowl. The pediment of the end wall shows a banqueting scene portraying an aristocratic couple, the tomb's owners.

The *Tomba dei Giocolieri* (Jugglers' Tomb) was discovered in 1961 and is dated to the end of the 6th century B.C. The paintings were inspired by the games which were carried out during the long funerary ceremonies.

The *Tomba dei Demoni Azzurri* (Tomb of the Blue Demons) was discovered in 1985 and is dated to mid 5th century B.C. It documents the introduction in Etruria of a new conception of afterlife. *Charon*, on his boat ferries the souls of the deceased over the waters of the river Acheron. The deceased land on the banks of Hades and are welcomed by their departed ancestors and by grotesque demons.

Hellenistic frescoed tombs are best exemplified by the *Tomba degli Anina*, located in the Scataglini estate. This is an evocative sector of the necropolis which was completely excavated in the 1960s, which thus allows visitors to understand the original appearance of the "city of the dead". About a hundred tombs are placed at different levels. They encroach upon each other, variously oriented around a main funerary road dug out of the rock, which leads to the frescoed tomb belonging to the Tarquinian aristocratic family of the *Aninas*. The vast funerary chamber includes three large ledges in front of the walls. On these are the various stone and pottery sarcophagi which contained the bodies. The walls are frescoed with many small scenes referring to afterlife while on either side of the entrance doorway two large, winged, threatening daemons welcome those who dare enter Hades.

On demand, it is also possible to visit those state-property frescoed tombs that are located in the part of the necropolis denied to the public because it stands on private or municipal properties, i.e.: the *Tomba delle Pantere* (Panthers Tomb), the most ancient frescoed tomb dating back to the end of VIIth century B.C., at Tarquinia, which depicts big and ferocious panthers symbolising the notorious beings living the Dead World; the *Tomba dei Tori* (Bulls' Tomb) depicting the Greek mythological scene of Achilles' ambush at Troilo, dating back to 540 – 530 B.C.; the famous *Tomba degli Auguri*,

dating back to last decade of VIth century B.C. and depicting the funeral rites in tribute to the dead, like the Etruscan cruel game of Phersu, an event characterised by a person wearing a hood (Phersu) with his malstiff and another person wearing a wood using a bludgeon to defend from the beast; finally, the great Hellenistic hypogea that held members from the aristocratic families of Tarquinia, such as the *Tomba del Tifone* (Tomb of Typhoon) and the *Tomba degli Scudi* (Tomb of Shields) and the *Tomba dell'Orco* (Tomb of the Hades) that is featured by two halls linked through a passage-room and frescoes depicting Homeric scenes like Polyphemus' blinding by Ulysses and the Hades, with Persephone, Hades, Agamemnon, Theseus, etc; last but not least, the wonderful *Tomba del Barone* (Baron's Tomb) dedicated to Baron Kestner who discovered it in 1827: the tomb is featured by elegant and sober frescoes depicting funerary scenes painted by an Oriental-Greek artist who moved to Etruria from Northern Ionia about in 510 B.C.

The National Archaeological Museum of Tarquinia, that has been included in the nomination, is housed in the historical Palazzo Vitelleschi, built between 1436 and 1439, which constitutes one of the most important monuments of early Renaissance in Latium. The museum houses the exhibits from the archaeological excavations in the city and in the necropolis of ancient Tarquinia. It also houses the frescoes of seven frescoed tombs, which were detached and mounted on frames by the Istituto Centrale del Restauro Rome during the 1960s (see paragraphs 2c and 3a): the *Tomba del Triclinio*, *delle Olimpiadi*, *delle Bighe*, *della Nave*, *della Scrofa nera*, *del Letto funebre* and *tomba Bruschi*. Four of these are presently on show in a room on the second floor.

b. History and development

The necropolis of **Cerveteri** developed between the 9th century B.C. up to the Hellenistic and Roman period. The most ancient areas (9th to 8th century B.C.) are situated inside the fenced area presently open to the public, and in the locality called Cava della Pozzolana, and include here, as in the nearby Sorbo Necropolis, well-shaped tombs for the burial of cremated remains in urns, and trench graves for inhumations. Naturally these first burials consisted in areas carved in the tufa rock, and were covered at first with simple beams or tree-trunks, which provided the “sky”, and which eventually developed into sepulchral chambers. Later, to ensure greater protection for

the body and the furnishings, which could be damaged by collapse due to the structure's weak structures, a type of hybrid tomb was adopted at the end of the 8th century B.C.. It consisted in a trench tomb with a niche carved in one of the long walls. The niche received the body and furnishings, which were protected and isolated from the rest of the trench by a wall made of large blocks juxtaposed, held together without mortar, which blocked the niche and created the impression of an uninterrupted surface on the trench wall. At this time *Caere* funerary architecture reached an important turning point, because the earlier niche-shaped burial developed into the monumental type. Also, the drum ceased to have any containing purpose, and assumes a fully monumental and decorative function. This development proceeded abreast with that of internal structures and was linked to the conception of the tomb as a house. Therefore the tomb assumed the outward appearance of the tumulus, similar to a circular hut, where the drum acted as the encircling wall and the cone-shaped top recalled the thatched hut roof, a happy convergence and conclusion of a concept that was here defined once and for all. One may here briefly recall the origin of the tumulus: the Etruscan artisan traced on the tufa bank the circumference of the right size, according to the tomb's importance. The area within this circumference was left untouched at first, while a trench about 1,50 metres deep was dug all around the circle, all debris being flung onto the central circular area, creating a conical shape. A tomb was then dug in the tumulus and was normally built on an axis that represents the radius of the diameter of the drum and is oriented towards the centre. To build the "house" of the deceased a certain depth was achieved by inscribing a descending dromos with various steps. This depth was necessary to ensure sufficient height inside the funerary chambers, and also because an adequately thick tufa over the chamber helped to guarantee security and stability to the whole complex. The *Tomba della Capanna* belongs to this phase. From the 7th century B.C. domestic interiors were reproduced in more elaborate form (*Grandi Tumuli I and II, del Colonnello, Mengarelli, degli Animali Dipinti, degli Scudi e delle Sedie, della Nave, Moretti*); these funerary complexes represented the highest point of this type of funerary architecture.

The necropolis expanded from the last quarter of the 7th century B.C. according to a precise urban development plan, including both medium-sized tumuli (*Tomba Policroma, Tomba Maroi*), and small ones (i.e. *Tomba dei Capitelli, Tomba della Cornice*), and cube-shaped tombs regularly aligned along the main roads in the

necropolis (*via dei Vasi Greci, via dei Monti Ceriti, via dei Monti della Tolfa*), and including tombs with shafts. The cube-shaped ones showed standardised plans and space limitations which caused the gradual disappearance of the different decorative elements, previously found on the roof, then reduced to a simple *columen* and two sloping sides, or on the beds, which were schematically outlined, and on the doorways, which were simply squared out, and on the doorways, deprived of the relief mouldings, and in all furnishings. However the architectural elements of the *Tomba delle Colonne Doriche* on *via degli Inferi*, datable around this time, are remarkable for their beauty.

From this time onwards plans became simpler. The Hellenistic tombs usually had a single chamber and ledge along the walls, and among these an important group, the *dei Rilievi* group, dated 4th century B.C., is unique in the Etruscan funerary architecture, for its rich polychrome stucco decorations reproducing objects of every day life and for the figures from the infernal world such as Scilla and Cerberus. These figures by the 4th century had become part of the Etruscan funerary world, widely influenced of Greek beliefs. According to these, Hades was a world populated by shades, watched over by terrible monsters. Other important monuments are the *Tombe del Comune*, the ones named *dell'Alcova, dei Sarcofagi, del Triclinio, dei Tamsnie, dei Capitelli Figurati*.

The necropolis of the Monterozzi started to develop during the Iron Age (IXth – VIIIth century B.C) at Tarquinia, with small nuclei of tombs (wells and trenches). Starting from 7th century B.C. the Monterozzi necropolis become the main cemetery of the city of Tarquinia. The areas occupied by tombs (mainly single-chamber hypogeal burials) increased in size. During the Hellenistic period the whole hill was taken up by tombs. Many burials were surmounted by earth tumuli, which were flattened by the passage of time. Unlike their Caerean counterparts, Tarquinia's aristocratic tombs were not distinguished by greater architectural articulation from those belonging to socially inferior families, but by frescoes covering the walls and ceiling of the underground chambers. To this day over 6000 tombs have been detected. Once excavated and documented, most of these have been usually reburied, because of the objective difficulty of safeguarding their conservation once they are exposed to the elements. Some sectors of particular architectural importance (i.e. Scataglini estate, see paragraph 3a) together with the frescoed tombs, constitute the most important and exceptional feature of the necropolis. Today the burial area's appearance is that of a green area including a score of mounds, still visible at surface level, and by many "casette" (small

houses), built towards the end of the 19th century to protect the entrance corridor excavated in the tufa which led to the frescoed hypogea and to stop rainwater from penetrating the frescoed chamber.

The earliest information on the artefacts our disposal dates end to the Renaissance. The Buonarroti Archives in Florence contain a letter by Michelangelo, showing on the end a rough drawing of a head of Hades, the god of the underworld. Interest in the “frescoed grottoes” – as the frescoed tombs were then called – intensified during the 17th century and in the 18th century when scholars, as well as Italian and foreign artists, penetrated the hypogea through openings found by chance. Full of enthusiastic curiosity, they proceeded to describe and make drawings.

But from the first half of the 19th century Monterozzi necropolis was investigated by scholars, landowners and antiquarians; the majority of the tombs known today came to light around this time. Their fame attracted travellers and artists from all over Europe. Ludwig I of Bavaria visited Tarquinia in 1834 and was so impressed, he ordered reproductions of the paintings to decorate the nascent Alte Pinakothek at Munich. From then on the walls of the main European museums were decorated with life-size copies of the Tarquinian frescoes.

The most recent wave of discoveries of frescoed tombs occurred during the 1950s thanks to the underground surveys conducted by the Milan Polytechnic Institute’s Lericci Foundation, using a method that has ever since been often employed in archaeological research. But the great adventure of Tarquinian painting is certainly not finished. Systematic researches conducted by the Soprintendenza continue and will continue to bring to light new frescoed tombs.

c. Form and shape of the most recent documents referring to the property

Available documentation relating to the two necropolises of Cerveteri and Tarquinia is preserved in the archives of the Soprintendenza (both at the Villa Giulia Museum in Rome and at the Museums of Cerveteri and Tarquinia) and includes:

- Hand written journals of the excavations by R.Mengarelli and by the staff of the Soprintendenza di Cerveteri and excavation journals of the Soprintendenza di Tarquinia.

- Graphic and photographic documentation of the two necropolises and of the single tombs.
- Inventories including accurate descriptions of all finds in each tomb now preserved and/or on show at the Museums of Cerveteri, Tarquinia, and Villa Giulia in Rome.
- Administrative and accounting documentation relating to the management of the Cerveteri complex, in the archives of the Soprintendenza; scientific, administrative and accounting documentation relating to restoration work, micro-climatic monitoring, installation of transparent barriers, disinfestation and weeding, ordinary and extraordinary maintenance of the frescoed tombs of Tarquinia.

Included here as an example is further documentation relating to the frescoed tombs of Tarquinia, available outside the Soprintendenza, limited to the Rome branch.

At the Istituto Archeologico Germanico of Rome, situated in via Sardegna are preserved original life-size reproductions of the tomb paintings conducted on tracing paper or in watercolours during the second half of the 19th and during the first years of the 20th century, as well as exhaustive photographic documentation of all tombs now accessible. In Rome at the Istituto Svedese of Rome in via Omero are preserved the watercolours executed between 1895 and 1913 to create the facsimiles of Tarquinia's frescoed tombs destined to the Ny Carlsberg Glyptotek in Copenhagen. In Rome at the Museo delle Antichità Italiche ed Etrusche of Rome University "La Sapienza" are preserved the watercolours of the painter Elio d'Alessandris, executed during the first years of the 19th century, also relating to the tombs known at the time.

Life-size facsimiles of the Tarquinian tombs are also on show in the chambers of the Gregorian Etruscan Museum in the Vatican.

The excavation papers, the graphic and photographic documentation of the tombs excavated by the Foundation and the documentation of the electromagnetic prospecting carried out during the 1950s and 60s are kept at the headquarters of the Lerici Foundation in Via Veneto in Rome.

Many documents relating to the survey of the state of conservation of the paintings in the Tarquinian tombs carried out during the '60s by the Istituto Centrale per il Restauro in co-operation with the Centro Cause di Deperimento e Conservazione delle opere d'Arte, (part of Consiglio Nazionale delle Ricerche) are kept at the Central Institute for

Restoration in Rome, in Piazza San Francesco di Paola 9. Further documents relating to the monitoring of the state of preservation of some tombs already subject to analysis during the '60s was recently carried out using conservation records of the "Carta del Rischio del Patrimonio Culturale" (Map showing the Risks faced by Historical Heritage).

d. Present state of conservation

The funerary complex of Cerveteri is well preserved in its entirety thanks to the routine maintenance work and thanks to the restoration work which is necessary due to the great number of visitors, the vastness of the area and the wear and tear due to atmospheric agents. In particular at the moment work has been planned in the following tombs:

Tomba dei Doli (restoration of the entrance and entrance stairway)

Tomba di Marce Ursus (restoration of part of the façade)

Tomba dei Leoni Dipinti and *Tomba degli Scudi e delle Sedie* (restoration of the entrances and stairways)

Tombs on *via dei Monti della Tolfa* (restoration of external architraves).

The tombs of Tarquinia, thanks to the intrinsic nature of the subterranean chambers (see paragraph 2c), have ensured that the wall and ceiling frescoes' survival, except in cases in which the passage of time has caused partial crumbling of the plaster and damage due to the surfacing of mineral salts. To avoid this and to restore the paintings to their original splendour, during the last thirty years the Soprintendenza has been carrying out a restoration programme on the frescoed tombs, which are now accessible, which amount to about five dozen. The restoration is carried out according to the most sophisticated methods, according to the protocol agreement between the Soprintendenza and the Istituto Nazionale del Restauro. So far, a third of the tombs have been examined. The operations include ordinary maintenance and urgent conservation work on frescoed surfaces, consolidation of the supporting rock face, pest control and weeding, to safeguard the artefacts from chemical and biological damage. The restoration work consist in consolidation, removal of earlier inadequate restoration attempts, cleaning of surfaces etc., without in any way altering the originality and

integrity of the paintings. With the ordinary funds it received from the Ministry, the Soprintendenza is able to guarantee on average the restoration of a small or medium sized tomb within a two-year time span.

e. Policies and programs related to the enhancement and promotion of the property

Regarding the Banditaccia necropolis at Cerveteri and the Museo Cerite, the Administration acting in accordance with law 4/1993, has activated an agreement according to which an external Contractor is entrusted with the management of:

- the Library, housed within a historical building dating from the beginning of the 20th century, recently restored for this purpose;
- didactic activity aimed to address different needs [elementary, junior high school and high school, general public, theme-based guided tours, educational tours including the visit of other archaeological sites, didactic workshops (archaeological excavations, ceramics, fresco painting, true and false, making a mould, working on a platform) learning trails (workshop and guided tour)];
- publishing, including the publishing of a series on the archaeological site itself, in relation to different aspects of Etruscan culture;
- shows and events (dramatisation of the Etruscan banquet and funerary ceremonies, concerts of Rome's Teatro dell'Opera);
- Informatised ticket issue;
- Cloakroom services;
- Sale of reproductions of terracottas, bronzes and antique jewellery and other objects.

Moreover, the Soprintendenza has activated another agreement for the management of the refreshment areas inside and outside the fenced area.

The Soprintendenza, Regione Lazio, the Soprintendenza per i Beni Ambientali ed Architettonici del Lazio, the Istituto di Archeologia Etrusco-Italica of CNR, the Cattedra di Etruscologia of Rome University "La Sapienza", and the Comune of Cerveteri are about to approve the publication of a special competition entitled "*Public contest calling for ideas, according to Regional Law number 26 of year 1999, for a feasibility study aimed to facilitate safeguarding actions, recuperation and*

enhancement of the historical and cultural and environmental heritage in the area of Cerveteri".

At the moment this Soprintendenza is evaluating a plan including the realisation of two routes measuring respectively 3.45 kms and 10.75 kms for a small train with rubber tyre wheels, for visitors of the necropolis and of the adjacent archaeological areas.

Concerning Tarquinia the Soprintendenza, in agreement with the Physicists of the Centro Cause di Deterimento e Conservazione delle Opere d'Arte of the Consiglio Nazionale delle Ricerche is pursuing a policy which should allow to ensure both conservation and accessibility. Namely, it should gradually open to the public those frescoed hypogea that have been adequately restored and "equipped" in a way that guarantees visits will not damage the tombs. It has been scientifically ascertained that the most consistent cause of decay of frescoed surfaces is caused by micro-climatic variations which occur when visitors enter the frescoed chambers. After time-consuming research and careful checks that have supported the validity of this approach, funerary chambers are being sealed by means of glass barriers where climatisation is installed to avoid condensation. These barriers allow a good view of the frescoed chamber but its isolation ensures that micro-climatic conditions remain unchanged. Moreover the hypogeum is visible thanks to a special "cold light" illumination, studied for this very purpose, to avoid any alterations of the pictorial surfaces. Up to now, thanks to the Soprintendenza 16 out of 30 frescoed tombs are open to the public in the state-property part of the necropolis, while 3 hypogea can be visited in the municipal- and private-property section of the necropolis.

To place these actions within a more organic context aiming at the optimisation of the fruition of the whole necropolis of Monterozzi, and keeping in mind the educational aspects, the need to enhance and ensure the safeguard of the area's environment, the Soprintendenza drew up in year 2000 an "operational program", especially commissioned from a professional studio, which relates to the realisation of a "park of the frescoed tombs of Tarquinia", including concrete evaluations of the financial and planning aspects, to guarantee that objectives will be met gradually, by selecting them according to set priorities, and according to the actual financial resources available.

The state-property area of the necropolis, which is fenced in and open to the public is the subject of an agreement activated by the Soprintendenza, according to which contractors have been entrusted according to law number 4 of year 1993:

- informatised ticket issue
- cloak room services
- bookshop for the sale of guidebooks educational material souvenirs etc.
- educational activities
- refreshments area

The necropolis is supplied with orientation signs and billboards in Italian and English. Accessible toilet facilities for the disabled have been installed and a plan for the realisation of adequate access structures for the disabled are being installed in three frescoed hypogea.

The Town Council of Tarquinia has built a parking area for buses and tour-buses to service the Necropolis.

The paintings located in the municipal- or private-property area can be seen on demand.

The finds from the tomb excavations and the paintings of seven tombs, detached from their original support by the ICR during the 1960s (see paragraphs 2c and 3a) are on show at the National Archaeological Museum of Tarquinia with the support of an adequate educational apparatus in three languages (Italian, English and German). In the National Archaeological Museum of Tarquinia, which is accessible to the disabled, the Soprintendenza has activated the following services, that have been entrusted to an external contractor:

- ticket and cloak room services
- bookshop for the sale of guidebooks educational material souvenirs etc.

4. MANAGEMENT

a-b. Ownership and legal status

The site of the necropolis of Cerveteri proposed as a UNESCO nomination and the Museo Cerveteri belong to the Italian State and are entrusted to the Ministero per i Beni e le Attività Culturali, which ensures its safeguard and conservation, the enhancement and accessibility through its local entity, the Soprintendenza Archeologica per l'Etruria Meridionale.

The buffer-zone for the necropolis of Cerveteri is mainly State property: the land was purchased by the State according to various Ministerial Decrees starting from the 1960s.

A very small part belongs to the Comune of Cerveteri. Only a minimal part is owned by private landowners, and is subject to conservation laws and to the Piano Regolatore Generale (i.e. a set of national laws on building) (see paragraph below). The sector of the necropolis open to the public (Calvario, Fondi Maggiori e Scataglini) and the Archaeological Museum are state-properties and are administered by the Ministry of Cultural Heritage and Activities that is responsible for their restoration, conservation, enhancement and fruition through the Soprintendenza, its peripheral organ. The rest of the Monterozzi necropolis is both municipal (the municipality of Tarquinia) and private. It is protected by archaeological safeguard laws, environmental and archaeological conservation laws and the relating frescoed tombs are state-property.

The buffer-zone is partly state-, municipal- (the municipality of Tarquinia and the Agriculture University) and private-property. The whole complex is subject to specific law (see point c.)

c. Protective measures and means of implementing them

The necropolis of Cerveteri, the part of the necropolis of Tarquinia open to the public and all frescoed tombs – including those that are located in private-property areas – are

state-property and, then, only the Soprintendenza Archeologica per l'Etruria Meridionale, a peripheric organ of the Ministero per i Beni e le Attività Culturali, can carry measures on.

All the areas proposed for being included in the List are anyway subject to archaeological safeguard laws (Legislative Decree 440/1999 article 2 – and previously law 1089/1939), environmental and archaeological conservation laws (Legislative Decree 440/1999 article 146 paragraph m – and previously law 431/1985) and Piano Regolatore Generale of the Comune of Cerveteri and the Comune of Tarquinia (sub-zones F2 and F9 – Archaeological Park).

The buildings housing the two archaeological Museums of Tarquinia and Cerveteri inserted in the nomination are also State property. As they are monumental buildings they are subject to special laws on monuments (Legislative Decree 440/1999 art. 2), and to the Piano Regolatore Generale of the two Comunes.

The buffer-zone of Cerveteri is subject to a special law, (*vincolo diretto*) according to law 1089/39 F° 21: DM 16.05.60; F° 30: DM 13.09.68, DM 8.06.73; F° 32:DM 31.05.61); it also lies within the area subject to environmental and archaeological conservation laws according to article one paragraph m of law 431/1985; it also is subject to the Piano Regolatore of the Comune of Cerveteri, approved with resolution 3505 of the Regional Board of year 1980, where it is designated as a “W area” (i.e. to be absolutely respected). The presence of all these protective norms ensures that no alteration can take place either in the necropolis area or in the area identified as “buffer zone”, part of which is anyway already State property.

The historical centre of Cerveteri, where the Museum is located is subject to limitative laws concerning monuments (Ministerial Decree 27.07.89), therefore no actions which might alter those areas are allowed.

The buffer-zone of **Tarquinia** is partly subject to archaeological laws; the whole area is anyway subject in its entirety to environmental laws (Legislative Decree 440/1999 article 146 paragraph m – previously law 431/1985) and to the safeguard norms of the Piano Regolatore of the Comune of Tarquinia: this allows the Soprintendenza to decide whether to authorise and/or modify any project to be carried out there.

The historical centre of Tarquinia is subject to special laws regarding monuments and to the Piano Regolatore Generale and therefore this allows the Soprintendenza and the Comune to authorize and/or modify any project.

d. Entities in charge of management

The areas of the necropolises of Cerveteri and Tarquinia (including the frescoed tombs standing in the sector of the necropolis of Monterozzi that is not state-property, because they actually are state-property) proposed for inscription in the World Heritage List, are managed directly by the Ministero per i Beni e le Attività Culturali, through the Soprintendenza Archeologica per l'Etruria Meridionale.

The two buffer-zones are managed by the Ministero per i Beni e le Attività Culturali, for all aspects concerning monumental, archaeological and environmental resources, and by the Comune Administration Bodies of Tarquinia and Cerveteri. The Provincial Authorities of Rome and Viterbo, the Regione Lazio and the Agrarian Science University of Tarquinia participate in the management.

At Cerveteri auxiliary staff monitors the entire area under the supervision of a local officer.

At Tarquinia there is also a local branch of the Soprintendenza Archeologica per l'Etruria Meridionale, including security personell in charge of 24 hour surveillance over the whole area (see paragraph 4h and 5a-d).

e. Level on which management is carried out and name and address of responsible person in charge that is to be contacted

The necropolis and the two Museums are managed on the basis of existing laws concerning safeguard and accessibility of cultural resources (Legislative Decree 490/99, Law 431/85, Law 4/93).

The management of the two archaeological sites and of the two Museums is implemented at State level, because the Soprintendenza Archeologica per l'Etruria Meridionale is a local body depending from the Ministero per i Beni e le Attività Culturali.

The persons in charge of the areas in question are the Soprintendente dott.ssa Anna Maria Moretti and Funzionari di Zona (local officers) dott.ssa Rita Cosentino (Cerveteri) and dott.ssa Maria Cataldi (Tarquinia).

Address of the Soprintendenza: - Piazzale di Villa Giulia 9, 00196, Rome Italy
tel. 0039 06 3226571; fax. 0039 06 3202010

f. Pland adopted relating to the property

Concerning the two necropolises the Soprintendenza has drawn up and is carrying out action plans reaction plans reaction plans relating to the conservation of the archaeological resource and to its accessibility.

The conservation plan at Cerveteri entails conservation and annual management (weeding and pest control). Concerning accessibility the Soprintendenza is installing illumination for the tomb interiors to facilitate access and comprehension, and is working to make sure tombs can be safely accessed.

The conservation plan for the frescoed tombs of **Tarquinia** fixes the yearly intervention of the Soprintendenza through restoration operations and other conservation work (pest control, weeding, consolidation, etc.); the plan makes provisions also for specific works to ensure tombs are gradually equipped with climatised glass barriers described in paragraph 3 e, and opened to the public; in the state-property area of the necropolis the public can regularly visit 16 frescoed tombs: this number will increase thanks to the development of restoration works. The frescoed tombs that are located in the private-property sector of the necropolis can be visited on demand: three of them are equipped with glass barriers.

The plan for the touristic development of Tarquinia also contemplates summer evening opening of the necropolis and the Museum in co-operation with the Comune of Tarquinia.

The Soprintendenza means to work towards the enhancement of the whole necropolis according to the planning guidelines included in the “operational plan” drawn up in year 2000 (see paragraph 3e).

g. Financial resources

The funds used for the maintenance of the necropolis of **Cerveteri** are mainly State funds: the ones for restoration management and enhancement of the necropolis (amounting to around € 250.000 a year) and those for Museum maintenance and enhancement (about € 100.000 a year) are allocated by the Ministero per i Beni e le Attività Culturali; For year 2003 the Soprintendenza has issued a request for funds amounting to € 250.000,00 for the general upkeep of the site (including both the Museum and the Necropolis).

Provincia di Roma finances the Commune of Cerveteri for the realisation of work in the archaeological area of the necropolis, jointly funding specific projects (e.g. 1999-2002: special evening openings during summer including guided tours by characters in historic costumes): Also to enhance the area outside the fenced area the Commune co-operates with the Soprintendenza by installing signposts and billboards to ensure the public enjoyment of the site.

Concerning Tarquinia the Soprintendenza can rely on State funds it receives from the Ministero per i Beni e le Attività Culturali for restoration, maintenance and for the enhancement of the necropolis (about € 100.000 a year); for the maintenance and enhancement of the Museum (about € 30.000 a year). In total, for year 2003 the Soprintendenza requires for the whole site (Museum and necropolis) funds amounting to 215.000 €.

The Tarquinia Comune co-operates in enhancing the archaeological area of the necropolis. It participates in funding specific enhancement projects (in 1987: opening to the public of the Scataglini necropolis; in 1988: setting up of the tour bus parking lot; in 2002: restoration of the relief of the winged horses in the Museum, etc.). It annually finances the summer evening openings of the Museum and of the Necropolis. The Commune is co-operating with the Soprintendenza also for the enhancement of the buffer zone. For instance in year 2002 it has provided the signposts and billboards to ensure fruition by the general public of the site of the ancient city.

h. Competencies and training concerning conservation and management techniques

The Soprintendenza per i Beni Archeologici dell'Etruria Meridionale includes among its personnel highly qualified specialists in charge of protection, conservation and maintenance. At Cerveteri the work is carried out by architects, surveyors, draughtsmen, restorers supervised by the archaeologist local officer (director of the Museum and of the Necropolis). Likewise at Tarquinia work is carried out by an architect, a surveyor, an excavation assistant, as well as security and cleaning staff, supervised by the archaeologist local officer (director of the Museum and of the necropolis).

For some specific problems the Soprintendenza can rely on highly specialised external staff it recruits also from research institutes. Among these are: external consultants (engineers) working on the two sites' security installations; firms specialised in chemical weeding, disinfestation and maintenance of the green areas; specialists and restorers (holding diplomas of Istituto Centrale per il Restauro of Rome) for ordinary and extraordinary maintenance work, as well as physicists of the Centro Nazionale delle Ricerche and from the Istituto Centrale per il Restauro, who are in charge of microclimatic monitoring of the funerary chambers and of their lighting system.

The same personnel operating within the areas for which inscription in the UNESCO List of World Heritage also works on the funerary monuments located in the buffer zone.

i. Visitors facilities and statistics

The necropolis of Cerveteri, the state-property sector of the necropolis of Tarquinia and the two museums proposed for the inclusion are regularly open to the public. The other frescoed tombs of Tarquinia – that are located in the municipal- and private-property areas – can be visited on demand.

The necropolises have signposts and billboards with explanations in English and Italian. The Museum of Cerveteri offers didactic supports in English and Italian, while the Tarquinia Museum offers didactic support in Italian, English and German.

Concerning the Cerveteri necropolis within the fenced area, and adjacent to the refreshments area, toilets have been installed and include facilities for the disabled; there are also reception and restoration facilities entrusted to external contractors (see paragraph 3 e).

At Tarquinia the Museum is accessible to the disabled; in the Necropolis accessible toilets facilities for the disabled have been installed and a plan for the realisation of adequate access structures for the disabled are being installed in three frescoed tombs; there are also reception and restoration facilities entrusted to external contractors (see paragraph 3 e).

A parking lot for tour buses has been set up by the Commune of Tarquinia.

Cerveteri:

Visitors for year 2000: 74.512 (paying 30510; non paying 44.002);

Visitors for year 2001: 76.167 (paying 31.235; non paying 44.932);

Visitors for year 2002 (January – October): 74233 (paying 29.123; non paying 45.110);

It must be pointed out that the outstanding majority of non paying visitors is constituted by students, and are concentrated especially in the March-April period.

Tarquinia:

Visitors for year 2000: 69022(necropolis),64115(museum);

Visitors for year 2001: 72275(necropolis), 66227(museum).

Visitors for year 2002 (January-October): 61241 (necropolis), 55649 (museum)

Variations over time reflects the number of holiday makers at the bathing resort of Tarquinia. About half of the visitors entered free of charge as they were students, under-eighteens, or over sixty-five years of age. A large number of foreigners visit the site.

j. Site management plan and exposition of the objectives

The Soprintendenza Archeologica per l'Etruria Meridionale pursues a management policy for the two necropolises and for the museums which aims above all to ensure their safeguard and conservation, but also to implement the enhancement to ensure the correct fruition of the archaeological resource.

As concerns **Cerveteri** the Soprintendenza has been carrying out for quite a while an enhancement plan that includes the ordinary maintenance of the structures and of the park as well as an increase in the lighting equipment inside the tombs to improve fruition.

Concerning **Tarquinia** the management policy for the enhancement pursued by the Soprintendenza aims at gradually opening to the public all frescoed hypogea in the state-property area, thanks to restoration and protection plans. At the same time, the Soprintendenza is carrying out a plan to extend the archaeological area open to the public by expropriating and acquiring the estates in which parts of the necropolis are located and which are still the property of public entities or private owners.

k. Staffing levels (professional, technical, maintenance)

Cerveteri: 1 archaeologist officer, co-ordinator, director of the archaeological area and of the museum, 1 architect, 2 surveyors, 3 excavation assistants, 2 restorers, 24 wardens in total, assigned to Museum and archaeological site security monitoring.

Tarquinia: 1 archaeologist officer, 1 architect, 1 surveyor, 1 assistant (in charge of periodical monitoring of the site area and of the buffer zone), 2 chiefs of security staff, 9 security staff of the necropolis, 20 museum security staff, 1 workman, 1 cleaning staff.

5. FACTORS INFLUENCING THE SITE

a. Pressure due to development

The necropolises of Cerveteri, the state-property sector of the necropolis of Tarquinia and the two museums are not interested by anthropical risks linked to inadequate measures or actions, because they are state-properties and are managed by the Soprintendenza Archeologica per l'Etruria Meridionale. Also the part of the necropolis of Tarquinia, which is still private- or municipal-property, is not subject to risks because it is subject (see point 4c) to safeguard laws and, then, each action to be carried out has to be accepted by the Soprintendenza; all the frescoed tombs that are interested by that are state-property and managed by the Soprintendenza.

The necropolis of **Cerveteri** is fenced in, and subject to 24-hour monitoring by wardens, supported by a sophisticated alarm system. After dark the members of the Cerveteri local branch of the Carabinieri (military police) periodically patrol the area. At the Cerveteri museum there is a 24-hour warden ship and an alarm system using closed-circuit TV cameras producing video recordings.

The museum of **Tarquinia** is controlled by wardens 24 hours a day and is linked by means of an alarm system to the local police station. The necropolis that is circled in the state-property sector and, slightly, in the private-property sector, is subject to daily security monitoring; during the night surveillance is carried out by police forces (Guardia di Finanza, Carabinieri and local police force).

Concerning the buffer-zone: there are small-scale attempts at illegal building, linked to agricultural development at Cerveteri. These are regularly blocked by the careful monitoring of the local wardens. A periodical monitoring service using small aircraft is also carried out by the Nucleo di Tutela del Patrimonio Artistico dei Carabinieri.

The buffer zone at Tarquinia is periodically monitored by inspections carried out by Soprintendenza personnel and by the Police Forces including monitoring service by means of small aircraft is also carried out by the Nucleo di Tutela del Patrimonio Artistico dei Carabinieri. The many regulatory laws (see paragraph 4 c) allow the Soprintendenza to control and condition all actions by third parties, including the agricultural use of non-State property estate, where in any case all agricultural activity in the area of the fenced in frescoed tombs is prohibited.

b-d Damage linked to the environment and to tourism pressure

The effect of rain, wind, and sudden climatic variations can cause the gradual decay of tufa, namely, the rock out of which all the funerary structures of Cerveteri are made of. Periodical and focused work of conservation and maintenance is therefore carried out.

The fenced-in archaeological area is equipped with fire-alarms. To minimise fire hazards, every four months wild vegetation on the tumuli of the monumental area is cut.

Periodical work is carried out to minimize the risks due to the large numbers of visitors, including the wearing down of the street level. Routine maintenance ensure the wearing down of the architectural parts inside the tombs, also due to continuous visits by the public. The Soprintendenza has adopted a policy involving controlled fruition in cases where particularly fragile decorations are present, forbidding access to monuments where viewing is allowed by glass panels, as in the *Tomba dei Rilievi*.

At **Tarquinia** the only risks for hypogeal environments are those caused by visitors. Unrestricted access to the hypogeal frescoed chambers could seriously damage the paintings. However this threat has been totally averted by the management policy adopted by the Soprintendenza that limits the public to visit the tombs equipped with glass barriers and allows the public to see those without barrier only in few small groups (see punto 3e).

e. Number of inhabitants in the UNESCO site and in the buffer zone

At **Cerveteri** the State property areas does not contain inhabitants. The buffer zone is also scarcely populated as it is partially State property and subject to limitative legislation according to law 1089/39

In the archaeological area of **Tarquinia**, which is State property, there are no inhabitants. In the buffer zone, which is subject to many restrictions, the inhabited areas include Tarquinia's historical centre, and many small agricultural centres which date back to a time when the restrictions did not exist. There is also a modern cemetery belonging to the Comune of Tarquinia. In the valley of the San Savino torrent (situated between the necropolis and the ancient city), there is still an area reserved for military practice and an old oil factory now used for other activities. In the Pisciarello locality east of Monterozzi necropolis, limestone quarrying have altered the natural

environment. At present thanks to the restrictions placed on the area, extraction is authorized only to restore the environment to its original state.

6. CONTROL

a. Key indicators for measuring state of conservation

Cerveteri: almost all tombs included in the fenced area of the Banditaccia necropolis are accessible. For the Tomba dei Rilievi it has been decided to set up a transparent barrier in view of the fragility of the stuccoes it contains. All tombs outside the fenced area are also accessible, like for example the so-called Tombe del Comune and the Grandi Tumuli.

Tarquinia about a third of the five dozen tombs accessible have been restored (*tombe della Pulcella, Fiore di Loto, Cacciatore, Leonesse, Caccia e Pesca, Giocolieri, Caronti, Cardarelli, Fustigazione, 5513, Baccanti, Leopardi, Morto, Tifone, Aninas, Orco, Giustiniani, Tori, Auguri*). Thirteen of these are located within the state-property archaeological area and are regularly open to the public. This means that about 40 hypogea must still be restored.

In the state-property archaeological area that is open to the public the tombs equipped with glass barriers and open to the public are now 16 (*Pulcella, Fiore di Loto, Leonesse, Cacciatore, Caccia e Pesca, Giocolieri, Gorgoneion, Cardarelli, Caronti, Fustigazione, 5513, 5591, Leopardi, Baccanti, Aninas, Due tetti*). In the municipal-and private-property part of the necropolis that can be visited on demand there are three tombs equipped with glass barriers (*Tori, Barone, Auguri*).

b. Administrative arrangements for monitoring property

Cerveteri: the tombs of the Banditaccia necropolis at Cerveteri are subject to monthly monitoring by the Soprintendenza, employing contractor firms for all operations relating to restoration and maintenance.

The frescoed tombs of Tarquinia are controlled on a monthly basis by the Soprintendenza personnel. Monitoring includes state of preservation of the paintings, risks of chemical or biological hazards, and other conservation risk factors. Also every year external specialized firms are entrusted with restoration and ordinary maintenance of frescoed surfaces, maintenance, monitoring and treatment of agents responsible of bio-degradation, which can damage the tombs (i.e., fungi, algae, roots, parasites,

insects, etc.), maintenance and control of the glass barriers including defrosting installations and microclimate monitoring of the interiors.

7. DOCUMENTATION

a. Photos and slides

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1. Cerveteri - Banditaccia. Aerial view of Via della Tolfa and Via dei Monti Ceriti.
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48. Tarquinia-Monterozzi. Tomba delle Leonesse: glass barrier
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52. Tarquinia-Museum. Tomba delle Bighe
- 53-54. Tarquinia-Museum. Tomba del Triclinio
55. Tarquinia-Museum. Tomba delle Olimpiadi

b. Copies of site management plans

Management plan of UNESCO site.

c. Bibliography

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- On the Museum:
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d. Address where the inventory, records and archives are kept

The required documentation is kept in the archives of Soprintendenza per i Beni Archeologici dell'Etruria Meridionale, at the Museo di Villa Giulia, P.le di Villa Giulia, n. 9, 00196 Rome, Italy.

e. Signature

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ETRUSCAN NECROPOLISES OF CERVETERI AND TARQUINIA

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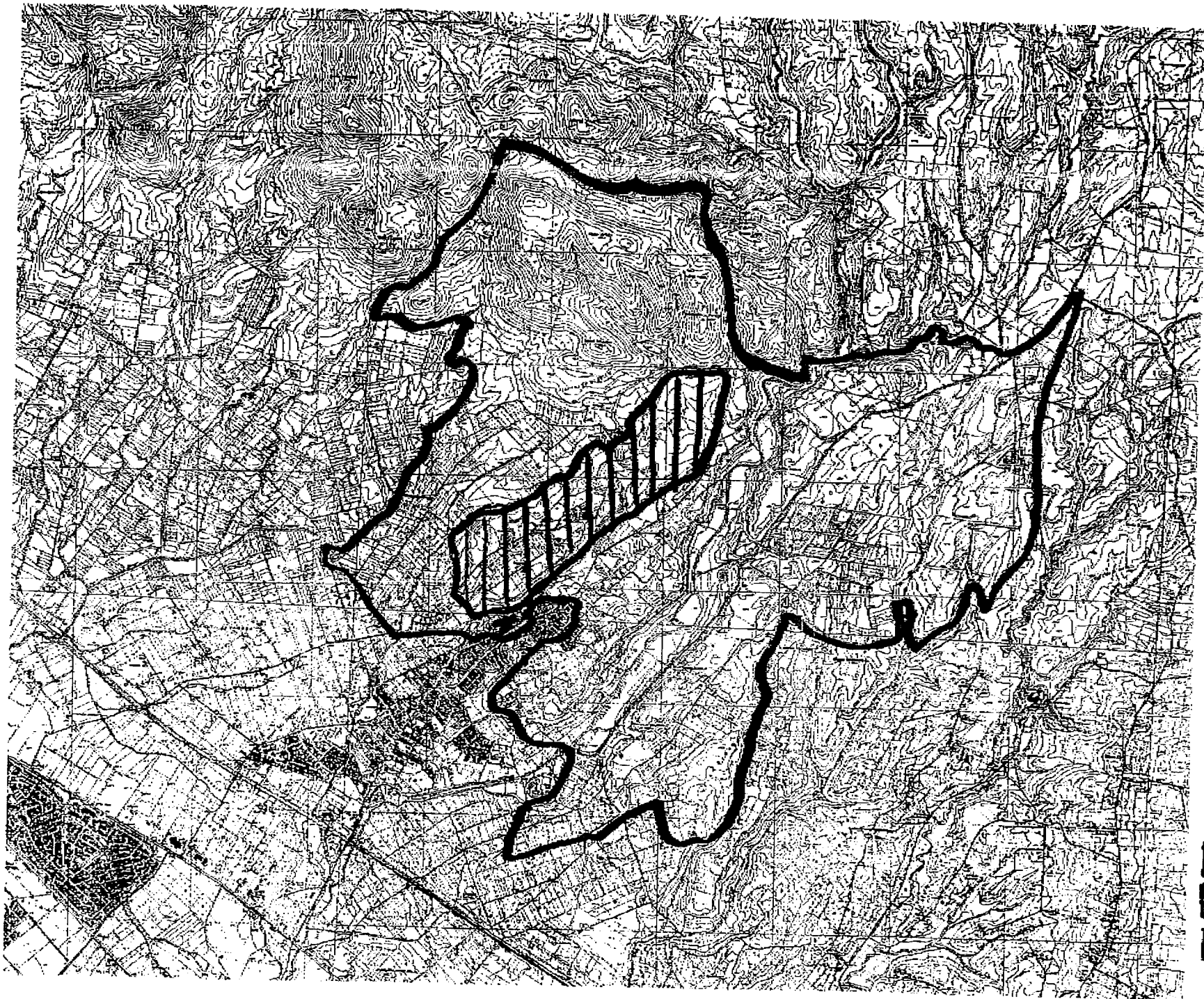
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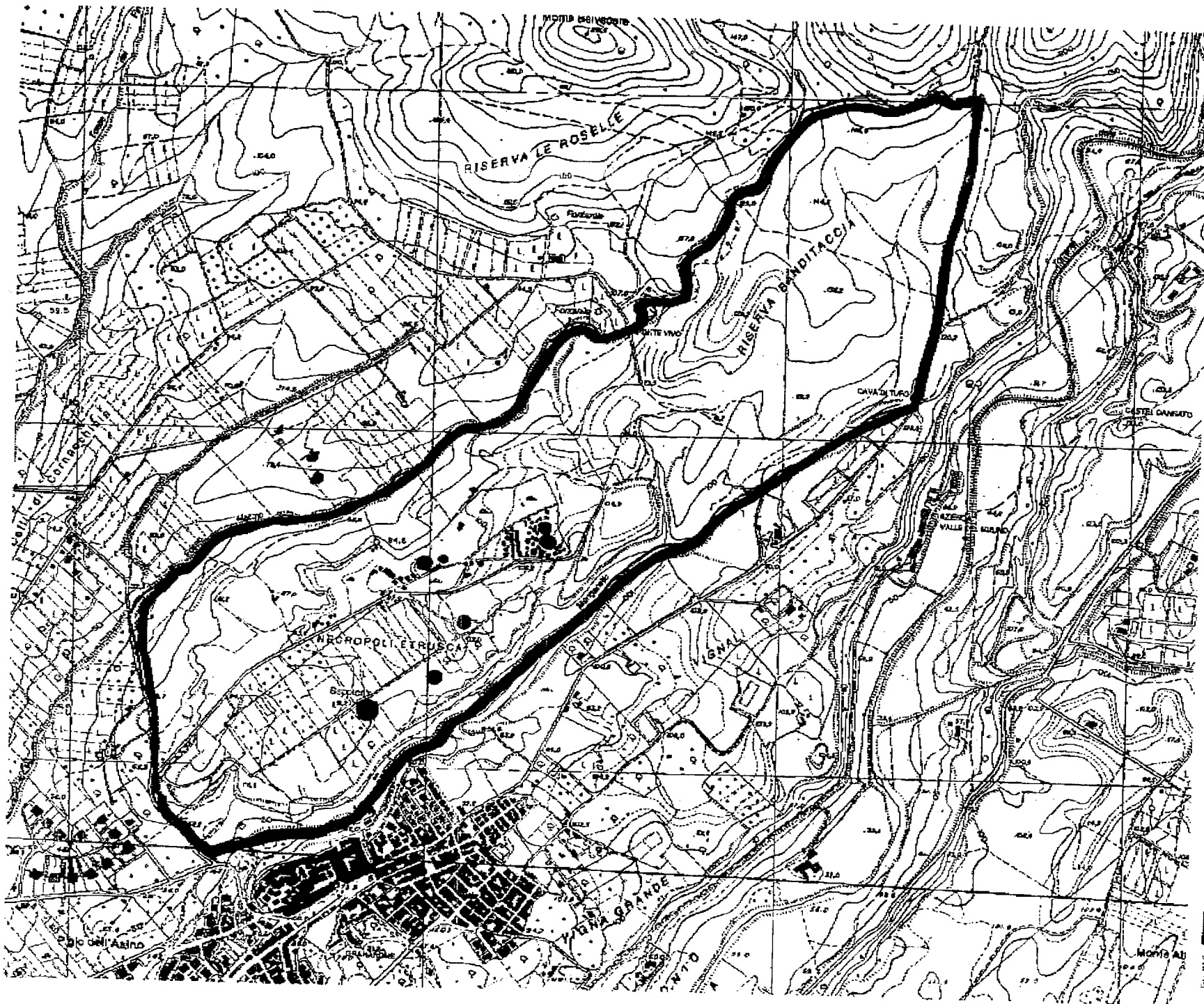
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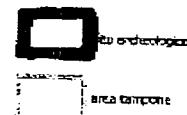
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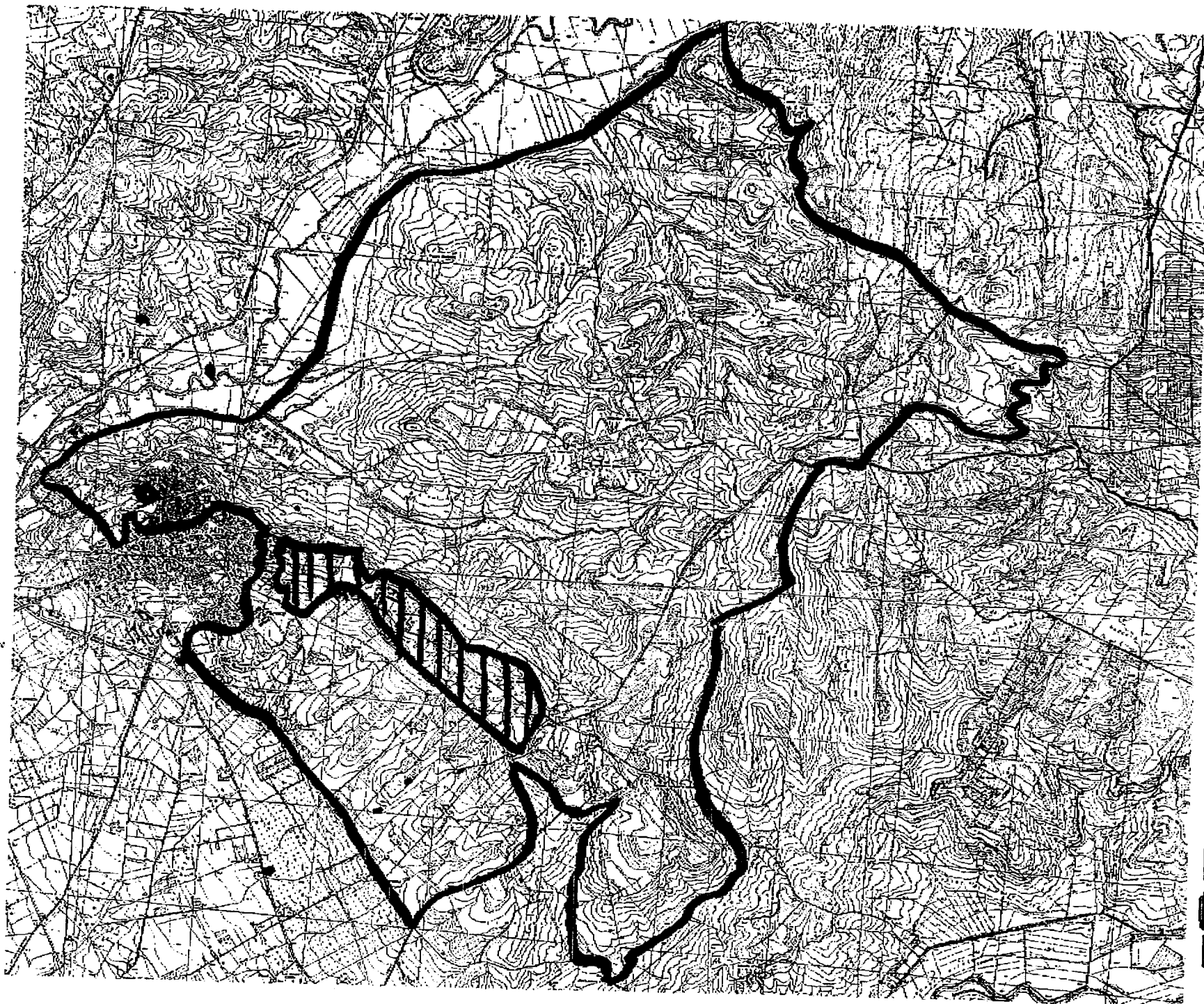
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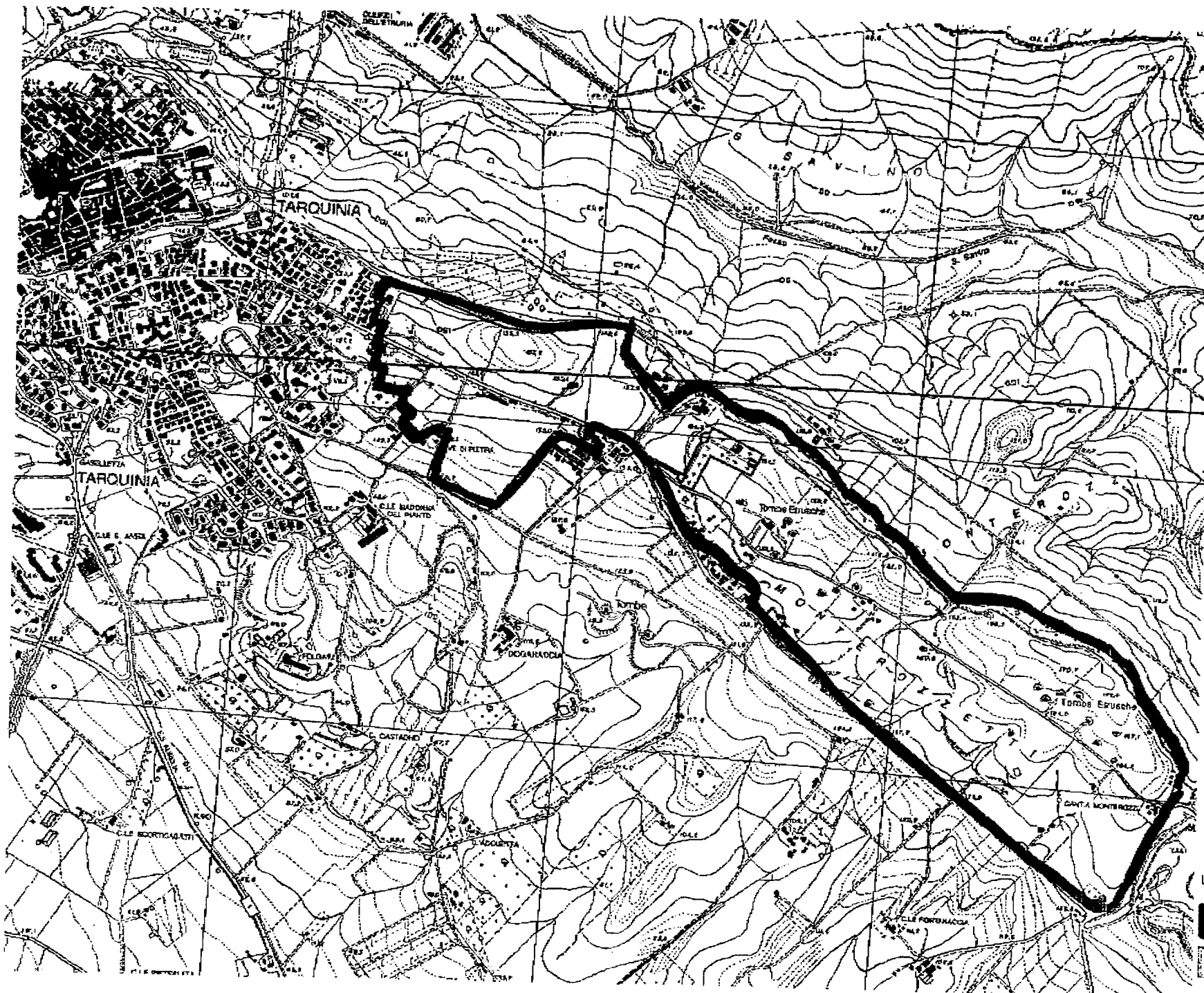
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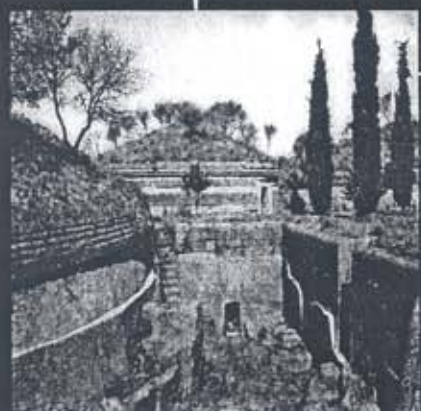
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ETRUSCAN NECROPOLISES OF
CERVETERI AND TARQUINIA

MANAGEMENT PLAN



In copertina: Tarquinia, Tomba dell'Orco I, Ritratto di Vella Spurinna; Cerveteri, interno della Tomba dei Rilievi; Cerveteri, tumuli sulla Piazzetta Maroi; Tarquinia, Tomba del Leopardi, particolare della decorazione dipinta; Tarquinia, Tomba delle Leonesse, particolare della decorazione dipinta; Cerveteri, Tomba degli Scudi e delle Sedie, atrio.

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FOREWORD

For over one hundred years, the Italian State has been managing the Etruscan necropolises of Cerveteri and Tarquinia through a body currently known as the Soprintendenza Archeologica per l'Etruria Meridionale, a decentralised office of the Ministero per I Beni e le Attività Culturali (the Italian Cultural Heritage and Activity Ministry). The Soprintendenza is directly responsible for carrying out a number of tasks and coordinates the activities of other public or private players operating in the various sectors included in site management activities. The latter are described in chapters 3 and 4.

In summary, over the years, activities related to the sectors listed below have been carried out:

- Knowledge
- Protection
- Conservation
- Cultural Promotion
- Presentation to the public

Over the past few years, the Soprintendenza, Regione Lazio (the Latium Regional Authority), the Province (Provincial Authorities) of Rome and Viterbo, and the Comuni (Municipalities) of Cerveteri and Tarquinia, have started programmes aimed at further improving site management activities by means of increased action coordination. In particular, on the occasion of the nomination for inclusion in the World Heritage List, the Heads of the above mentioned bodies have signed a specific Memorandum of Understanding (see Annex 1). In addition, considerable attention is being devoted to the territory surrounding the two archaeological areas (the former having made the object of a number of protection measures for several years) with the aim of improving its management. To this effect, the two above mentioned Municipalities plan to establish a park, and the Municipality of Cerveteri has already selected a first general plan by resorting to a public competition. The Regional Authority are drafting a specific law providing for

the legal instruments required to establish cultural and archaeological parks.

Last but not least, the public administration bodies, in agreement with private actors, intend to improve sustainable local-level enhancement actions also with a view to financially benefiting the resident population.

In the light of the situation described above, and considering further commitments possibly deriving from the inclusion in the UNESCO World Heritage List, it has been decided to draw up a Management Plan for the UNESCO Site extending to the surrounding area. The actual Plan is to be carried out from a technical perspective, as a opportunity for extending and updating a management process that has been ongoing for at least a century in the areas of the two necropolises and that so far has yielded excellent results, to the point of being defined as cutting-edge and a model for similar sites both in Italy and abroad as far as a number of sectors are concerned.

As mentioned above, site management is a process whose plan, illustrated in the next Chapters, represents a technical implementation tool recording the current progress of the site's management and indicating further management development guidelines, confirming or proposing new long, medium and short-term goal, and the related actions to be adopted.

In the chapter below, a description of the methodology resorted to in organising the site's management process developed by the Working Group for the World Heritage List established at the Ministero per I Beni e le Attività Culturali is provided.

CHAPTER 1

METHODOLOGY FOR THE MANAGEMENT PLAN

1.1 Plan launch and features

1.1.1 Management Plan definition

The UNESCO World Heritage Centre does not propose a single model, nor does it provide a definition of Management Plan. Every national and local reality must identify the most appropriate structure for this tool, in the light of the regulations in force, and of their specific situations.

In the experiences so far conducted in Italy, “the Management Plan is a technical document representing the necessary tool for defining a protection and development process - shared by several players, and formalised by means of an agreement between the parties - and making it operational”. This definition has been dictated by the needs expressed by the Italian cultural, institutional, and operational reality, in whose context it appears to be useful to coordinate the sectoral rationales of the various relevant players, both institutional and private, in order to achieve shared goals and a balance between conservation and development.

In other contexts, priority may be granted to other needs, such as that, for example, of heritage conservation, which however in Italy is regulated through other legislative instruments. In this light, an accredited ICOMOS expert, Architect Giora Solar, defined the Management Plan as follows: “A plan which, based on the identification of cultural values, ensures their preservation by resorting to legal, administrative, financial and technical methods and tools, and by considering adequate strategies and specific actions”¹. In particular, in this definition two essential elements in a plan have been underscored: its strategic traits and its operational features, which shall be found in the methodological model illustrated below².

¹ Giora Solar. *Site management plans: What are they all about?*, “World Heritage”, 31, 2003, pp. 22 - 23

² It should be underscored that with reference to the necropolises of Cerveteri and Tarquinia, the

1.1.2 Preliminary steps preceding the launch of the Management Plan

As stated above, the Management Plan aims to rationalise and integrate a protection and development process that no doubt is already ongoing in the site of the Etruscan necropolises of Cerveteri and Tarquinia. In order to rationalise and integrate this ongoing process, a number of essential preliminary steps have been identified on which the actual drafting of the technical Management Plan document should be based³.

1. *Statement of significance.* The action preceding the drafting of the Management Plan is represented by the recognition of the significance making a site unique or of outstanding value worldwide. In other words, it is a matter of indicating the reasons based on which a site may be included in the World Heritage List, and that must always be considered in order to protect and enhance the features and the specific character of that asset and that are not possessed by other assets located in the same territorial or cultural context. It is therefore necessary to carry out this analysis, which is instrumental to develop a focused Management Plan, and also to understand and protect the “added value” represented by inclusion in the World Heritage List.
2. *Activation of a promoter.* A body institutionally responsible for the site’s management is required to promote the activities needed to

management activities currently carried out by the Soprintendenza within the scope of its customary activities fully meet the definition of Management Plan provided by Architect Solar. This is the case because, although no document defined as Management Plan exists, the institutional mission of the Soprintendenza consists in protecting the sites and presenting them to the public. To this effect, in its current activities it resorts to every *legal, administrative, financial and technical method and tool* made available by the Italian legislation, by ordinary and extraordinary funding sources and foresees specific measures as the case may be.

³ With reference to the site of the Etruscan necropolises these preliminary phases have already taken place in the past few months as explained in the following chapters.

launch and coordinate the Management Plan. Usually, this role is played by the local authorities which directly manage and coordinate development processes in local sites. In the case of the site of the Etruscan necropolises, the organizing body is represented by the Ministero per i Beni e le Attività Culturali .

3. *Need for a Management Plan.* Within the framework of development process rationalisation, the sponsoring body must first and foremost explain the reason why a Management Plan is required, comparing the outstanding values previously identified, to be protected and enhanced, and the various issues emerging in the site. By way of example, a number of situations may be considered: socio-economic degradation, pressure exerted by man-made activities or environmental hazard, poor state of conservation of the monuments and of the building fabric, loss of cultural and social identity by the historical centre, excessive or unbalanced tourist impact, or, the opposite, lack of adequate knowledge or economic enhancement of the heritage, limited financial benefits deriving from the site's enhancement to the resident populations, poor connections, lack of infrastructure, lack of professional profiles or entrepreneurial skills, lack of awareness by the population, etc.. This analysis is instrumental to the subsequent steps in which strategies and goals are to be identified, which however cannot be generic and applicable to all cases, but must answer the specific issues of each site.
4. *Synthetic analysis of the Management System.* During the preliminary phase, a further step is represented by the identification of relevant players or stakeholders, and of the regulatory, administrative, financial, technical and communication tools already resorted to in the site or potentially available. The identification of this system provides a specific picture of the actors and available tools, and of the real management system on which to act by means of focused actions in order to rationalise and streamline their effect through the plan.

5. *Agreement among institutionally relevant players or stakeholders.* Based on the needs on which to develop the Management Plan and on the analysis of the current management system described above, the sponsoring body promotes an agreement with the other stakeholders with the aim of identifying the shared strategies on which the Management Plan shall be based and the goals to be pursued through the actions and activities carried out by each. This agreement plays an essential political/administrative role and ought to be formalised through every tool capable of officially ratifying the agreements reached.

The preliminary phase described above preceding the launch of the Management Plan represents a fundamental and irreplaceable step in order to structure the drafting of the technical document. It is a phase that cannot be entrusted to technical experts only; indeed, in this phase, political decision-makers are responsible for identifying and defining

- Potential of the area and problems affecting it
- Concretely available tools and structures
- Alliances, shared goals and strategies.

1.1.3 The Management Plan: an integrated and iterative plan

Only following the previous phase focusing on long-medium term political choices a more technical phase may be started consisting in the drafting of the Management Plan tool, whose goal lies in implementing the above-mentioned choices over the short term, but that must also allow its effectiveness to be regularly monitored, so that amendments may be made, if necessary, to start new implementation phases.

The Management Plan drafted on the basis of these indications therefore consists in a method for planning and programming activities and actions, both integrated and iterative over time, and in whose various phases several actors are called upon to take actions, i.e. political decision-makers, social, cultural and economic

stakeholders, technical experts planning and implementing actions, public and private actors.



It therefore consists in a circular process going through the phases of knowledge (analysis), goal and strategy definition (planning), implementation (actions) and evaluation (monitoring, also a form of analysis), ending with a new and subsequent redefinition of goals, etc.

1.1.4 The professional profiles to be involved

The phase consisting in the drafting of the technical document may be entrusted to professionals from different disciplines and the various sectors of action that the plan may foresee.

Naturally, the type and number of experts may be reduced or increased depending on the issues that need to be addressed and the goals and strategies already defined and shared by the actors involved. At any rate, there should be as a minimum requirement an archaeologist, a landscape architect, a conservation/rehabilitation expert, a cultural heritage economics expert, and an expert in the field of communication. These professional profiles are in fact linked to the three sectorial plans this type of Management Plan is comprised of as described below.

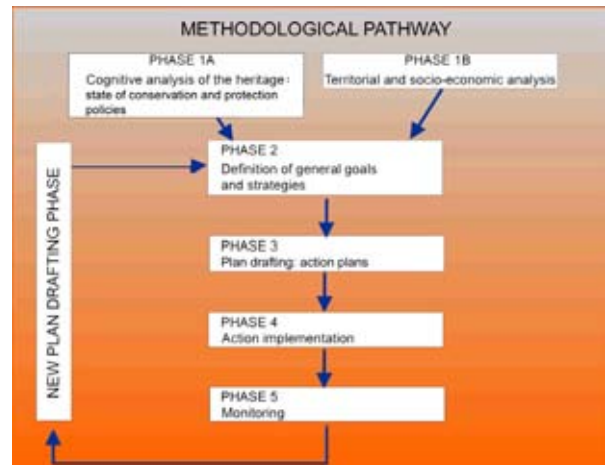
1.2 Methodological Pathway

1.2.1 Phase 1 - analysis

- The first working phase consists in carrying out a cognitive analysis on the heritage, and it will start from the acquisition of existing documentation on the culturally relevant

elements in the area; research studies, studies, censuses, marketing studies and sectorial studies on the cultural heritage, including traditional assets, naturalistic and environmental ones, intangible assets such as folkloristic festivals and traditions shall be resorted to. The material collected shall be catalogued and filed in a repertory making up a computerised databank.

- At the same time, it will be necessary to start analysing the existing rules for the heritage protection and the existing town-planning rules and instruments for the territory and control management.
- Concurrently it must be provided an assessment of the state of conservation of archaeological heritage and the other cultural assets of territory, providing in-depth information and evaluation on all factors which affect or threaten them. These data collected should provide the key indicators for monitoring and will be necessary to develop appropriate conservation and maintenance plans.



- During this initial phase, aspects marking the territorial and socio-economic identity of the place shall be identified; this is a phase of territorial resource evaluation aimed at defining hierarchies and the positioning of the various elements on the reference market. In this phase specific statistical surveying techniques shall be resorted to such as SWOT (*Strengths, Weaknesses, Opportunities, Threats*) analyses, cluster analyses, etc. During this phase analysing the current situation, a survey will be made on

players, funding, programmes and projects either ongoing or under preparation.

The analysis has to be carried out in collaboration with all private and public stakeholders that can present their needs and, then, clearly explain how the heritage is perceived by all the subjects involved.

1.2.2 Phase 2 - Definition of general goals and strategies

The second working phase focuses on defining operational goals and strategies for an action plan establishing general strategic indications identified by the political decision-makers during the preliminary phase described above. In particular, *strategic guidelines and long-term goals* will be defined, as representing fundamental reference points shared by the majority of the administrators and the local populations. Among these we may cite by way of example: heritage protection and conservation for the future generations, the definition of development guidelines compatible with conservation, the promotion of informed tourism benefiting the local population, etc. Hence, strategies and medium-term issues (5 years) will be identified, which will impact on the structure of the sectorial plans described below.

1.2.3 Phase 3 - Plan drafting: the 5 action plans

The third phase is represented by the drafting of the plan. From the strategies and goals identified during the previous phase, indications on the planning of the programme of actions to be implemented in order to reach the goals set shall be derived.

In the model outlined in this paper, it seemed appropriate to break down the plan into five sectorial plans. This choice was made based on methodological and operational considerations, however it is important to underscore, for all purposes, the strong interdependence existing between the various parts of the document. With a view to rationalising the existing management system, every plan must define links, and, if

appropriate, include programmes and projects either ongoing or being defined, for the various types of actions identified during the cognitive analysis phase. In every sectorial plan, a number of issues to be addressed are identified. For each issue will be defined the policies and the most appropriate actions and projects to reach them.

- **Knowledge plan** - The plan has to foresee a census of natural and cultural resources of the territory (material and nonmaterial) and an assessment of the existing knowledge of this territory. Then, it has to show the way to organise and manage this knowledge - for example through the creation of a GIS - and to identify those issues that need to be discussed more deeply.
- **Protection and conservation plan** – On the basis of the analysis of existing protection methods and conservation assessments, the plan fixes the goals to be reached to increase protection and improve and maintain all natural and cultural resources (material and immaterial) for next generations . Then, the plan has to determine the projects and actions to be carried out in order to reach these goals.
- **Cultural heritage enhancement plan** – On the basis of the analysis of existing protection methods and conservation assessments, the plan fixes the goals to be reached to increase protection and improve and maintain all natural and cultural resources (material and immaterial) for next generations . Then, the plan has to determine the projects and actions to be carried out in order to reach these goals.
- **Economic development plan** – This plan includes intervention programmes, goals and strategies to perform sustainable social and economic development based on the conservation and enhancement of cultural and natural heritage of the territory. The development of cultural tourism is one of the main goals of the economic enhancement programme, but other important economic sectors can contribute to this development



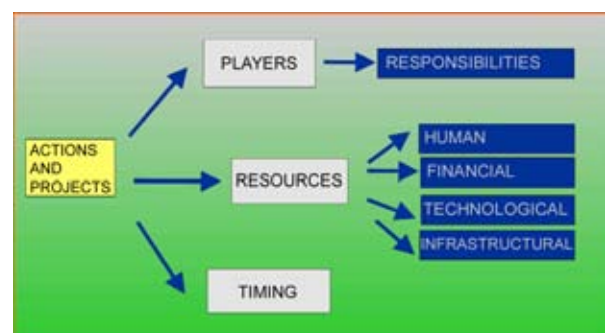
increase, too (research promotion; promotion of planning, restoration and maintenance services; spur of publishing and multimedia industry and of gastronomy and handicraft; etc.). As a consequence, the plan will have to co-ordinate with the enhancement plan of cultural heritage, by paying high attention to the adjustment and increase of the services for accessibility and reception of the territory.

- **Cultural promotion, training, awareness building plan** – It identifies opportunities for fostering a process of awareness-raising in the local populations with reference to their identity, expressed by the territory’s heritage system; it identifies forms to communicate these values externally and includes instruction and sensitization actions (by events, fairs, magazines/newspapers, advertising campaign) and education actions for the different categories of workers engaged in the management plan implementation.

Policies may be pursued by means of **operational actions**. With reference to each of these actions,

or projects, the following shall have to be clearly identified:

- *Actors responsible for implementation*
- *The responsibilities of each player*
- *The resources to be used: equipment, staff, funding*
- *Implementation timing*



1.3 Implementation and evaluation

1.3.1 Management structure

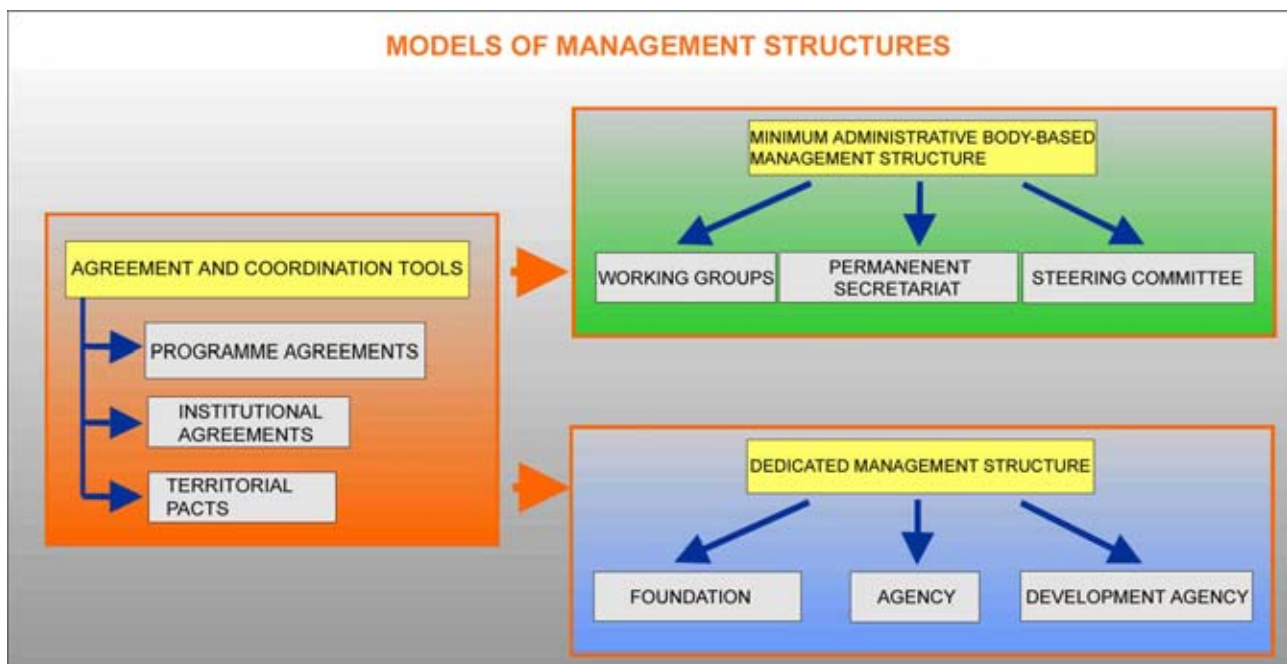
As already mentioned, prior to the drafting of the plan, an agreement among and coordination of the relevant players has to be achieved in order to define strategies and goals. In the light of the

experiences carried out it seems possible to identify in the tools of negotiated planning a method useful to this effect. In particular, institutional agreements, programme agreements and territorial pacts may be considered.

In order to implement the plan, it is necessary to identify operational tools capable of promoting, following and evaluating all the actions foreseen. A possibility, less financially demanding, is represented by organising the activity of all the players through flexible structures resorting to the staff, equipment and funding of the individual actors involved in the plan. In this case a Steering Committee may be established, in which all the stakeholders involved in implementing the plan will be involved, as well as one or more thematic working groups and an organisational secretariat. A second opportunity, albeit more demanding, consists in utilising a specifically-established management structure. This structure could take

the form of a foundation, an agency, a development agency.

In addition, it may be foreseen that the two management structure models be applied at different phases on the same site. Indeed, it appears to be useful to start with a “light” model during the plan’s launch phase to pass, if necessary, to a body established for this purpose. In order to determine a possible structure for management, it is necessary to consider that the inscription of the site on the World Heritage List could change existing situation; in particular, because of the importance of the site at international level, it will be necessary to consider the involvement of other new stakeholders.



1.3.2 Monitoring

The monitoring has to focus on the different intermediate steps and the role played by the subjects involved in all the phases. As a consequence, all the macro-phases of the management plan will be taken into consideration, considering that in such a complex and holistic process it is not possible to evaluate only one final

impact, but that the results achieved have to be examined in the different plan realisation phases.

It is necessary to determine a set of indicators evaluating the “realisation” and “result” in relation with the general goals of the plan and the specific goals settled by action plans.

Finally, it is important to underline the difference between the plan monitoring and the monitoring of single projects or actions that, of course, have

different goals and indicators adequate to different situations. This category of monitoring includes, for example, the indicators used to evaluate the state of conservation of frescoes. These indicators have to be opportunely distinguished: the indicators of the plan realisation and result have to be explicit within the management plan. If necessary, all the other indicators can only be mentioned.

CHAPTER 2

THE MANAGEMENT PLAN OF THE ETRUSCAN NECROPOLISES OF CERVETERI AND TARQUINIA

2.1 Strategies for the Management Plan of the two necropolises

2.1.1 The needs and the objectives to be addressed

The management plan for the site proposed for inscription in the UNESCO List of World Heritage has been conceived as an instrument to pursue a development model reconciling different needs:

- the need for conservation of the exceptional cultural heritage of Cerveteri's and Tarquinia's Etruscan necropolises,
- the need for tourist fruition
- the district's needs concerning transformation, as well as the need for economic growth at local and national level.

For this reason the management plan is meant therefore to meet to main objectives:

- to confirm and streamline the already highly efficient management of the two necropolises and Museums;
- to integrate management activities relating to the two necropolises with the management of their territory of reference;
- to promote the conservation and enhancement of the value of two particularly large areas, characterized by the presence of the necropolises;
- to encourage the sustainable development of the territories of Cerveteri and Tarquinia, based on the importance of their cultural resources and the opportunities that the conservation of

those resources can bring to the local communities;

Therefore the management plan contemplates three different reference territories, defined in relation to the different objectives to be pursued, and to the entities responsible for the actions to be taken in view of those goals.

- The first two territorial districts coincide respectively with the area of the UNESCO site and with the area of the *Buffer zone*.
- The third area relates to a vaster district, for which there is no need to define a precise boundary, but rather a series of various strategic actions to be implemented in different ways over the area.

2.1.2 Strategies for the Management

The Etruscan necropolises of Cerveteri and Tarquinia and the two related Museums have been managed for decades by the Italian State through the Soprintendenza Archeologica per l'Etruria Meridionale, through a programme to increase knowledge, ensure conservation, enhancement of tourism and monitoring, reaching standards that in many respects may be defined as excellent and exemplary; indeed choices and work have been based adopting criteria and approaches that are highly innovative – both on a national and international level – for the scientific rigour.

The UNESCO nomination has constituted a further stimulus to enrich this process, to involve numerous other public entities, whose competencies and interests lie in the Upper Latium area, to perfect and extend protection and conservation policies regarding archaeological, landscape heritage, and all other cultural heritage present in the area.

So this “management plan” means to supply an instrument which makes use of the great appeal of the two main archaeological sites, to promote the

social and economic development through the enhancement of all tangible and intangible heritage which is diffused over the whole area. In particular the area includes historical centres, monuments, landscapes, local crafts, folklore, wine and food specialities. Knowledge, conservation, restoration and enhancement of such heritage can constitute as many segments of an economic system. This system should develop all the potential of the physical artefacts and of the body of different types of knowledge which has accumulated during the centuries with specific and unique characteristics.

2.2 The management process

Management of the site proposed as UNESCO nomination, and the relating plan must therefore be considered as a dynamic process, realised over time and including short, medium and long term objectives.

It should be underscored that this process is enforced based on the methodology described in the Chapter 1.

Since the beginning of 2003 the management process has been started whose finalised steps have been summarised in the following paragraphs along with a number of indications on next steps.

2.2.1 Preliminary phases

January 2002 – January 2003

During the above mentioned period, while the nomination dossier was being prepared, the preliminary phase preceding the drafting of the Management Plan was started based on the following steps:

- *Statement of significance.* This first step, strictly linked to the drafting of the dossier, preceded the launch of the process aimed at designing a plan whose main aim consisted in the protection of those cultural values

considered to be the reason for regarding the asset as a World Heritage.

- *Activation of a sponsor.* The body sponsoring the plan, along with the UNESCO nomination, is the Ministero per i Beni e le Attività Culturali, the latter being the state body responsible for the protection, conservation and presentation to the public of the site's archaeological heritage (entirely owned by the Italian State).
- *Need for a Management Plan.* The Sponsor, based on the value recognition and the ascertainment of the existence of adequate protection and conservation measures for the archaeological assets, has evaluated whether appropriate to draft a Management Plan also shared by other players for the purpose of landscape rehabilitation, territorial development process rationalisation, and its compatibility with the conservation of the values protected by State legislation.
- *Synthetic analysis of the existing management system: first current state summary with indication of goals to be pursued.* The Sponsor has identified the relevant bodies or the stakeholders, and the regulatory, administrative, financial, technical and communication tools already used in the site or potentially available. This has made it possible to start a useful cooperation between the relevant public bodies for the purpose of producing an initial draft Management Plan (submitted to the World Heritage Centre with the nomination dossier on January 2003). In this preliminary document the first evaluations made on the current situation and on the general goals to be pursued through the Management Plan have been included.
- *Analysis of visitors to the two necropolises.* A fundamental preliminary phase consisted in the analysis of the tourists visiting the two necropolises. This analysis was performed within the context of an agreement between the Soprintendenza per l'Etruria Meridionale

and the Business School of the University of Rome. This analysis was based on information derived from questionnaires distributed to visitors at the two archaeological sites in the Summer of 2003 in three languages (Italian, English and French), filled out by the visitors (see Annex 2). The questionnaires have provided information on the type of visitors, quality of visitor services, the level and quality of transportation and reception in the two municipalities under focus.

February 2003

- *Agreement among competent bodies.* In February 2003 a Memorandum of Understanding was signed in Rome by those entities already involved in managing the area surrounding Cerveteri's and Tarquinia's necropolises. These entities, described in paragraph 3.3 are the following:

- Ministero per i Beni culturali
- Regione Lazio
- Provincia di Roma
- Provincia di Viterbo
- Comune di Cerveteri
- Comune di Tarquinia

The agreement endorses the commitment made by the different signatories to coordinate and work jointly according to each one's competencies, to enhance the areas of the two Etruscan necropolises of Cerveteri and Tarquinia and to ensure the protection and rehabilitation of the landscape and the enhancement of the sustainable social and economic development of the large areas surrounding the necropolises. This cooperation aims to draft and realize the management plan, which should constitute a technical instrument to protect cultural heritage, to ensure cultural promotion and the economic enhancement of the site proposed for inscription on the UNESCO World Heritage List. (See Annex 1).

February 2003 – November 2003

During this period a number of meetings seeing the participation of the Administrative bodies responsible for the Management Plan have been held to illustrate the current state analysis carried out and to plan a number of initiatives useful to the drafting and the implementation of the Management Plan. Between the months of March and June, the Municipality of Cerveteri, in collaboration with the other Administrative bodies that have signed the Memorandum of understanding, organised a competition on the planning of the park that shall include the site's area and the buffer zone. During the month of July, the field inspection carried out by the ICOMOS expert represented an opportunity for better defining the strategies underlying the plan.

2.2.2 Management Plan drawing up

November 2003 – December 2003

- *Establishing of a Working Group.* It was formally established a working group, made up of the representatives of the Administrative bodies (already involved in the preliminary phase) whose task consists in drafting the Management Plan.
- *First draft of the Management Plan.* After receiving official communication from ICOMOS following the July inspection, the Management Plan drafting phase was started, based on the methodology described in Chapter 1. The first document was presented to the WH Centre and to ICOMOS in December 2003.

January 2004 –May 2004

- *Plan drawing up* - Goals and strategies, identified in the first draft, were improved and the plan was drawn up. This Management Plan, illustrated in the Chapters below, shall be officially approved by the responsible Administrations bodies during the month of

June, although it has de facto become operational.

- Four important actions have been already launched with a view to improving the site's management: 1) the Ministero per i Beni e le Attività Culturali has entrusted Fondazione Lerici with the task of developing a GIS in which to include all the ample documentation on the necropolises. 2) Regione Lazio has started the procedure leading to the passing of a regional law that will provide the regulatory instrument required to establish archaeological/cultural parks that will cover the areas of the necropolises of Cerveteri and Tarquinia. 3) Regione Lazio has financed a training course that was attended by the technical experts of the Administrative bodies belonging to the working group entrusted with the task of drafting the Management Plan. The course, that took place at the beginning of 2004, was delivered by national and international experts in the field of management tool development. 4) Last but not least, the two municipalities of Cerveteri and Tarquinia have started the procedures which will lead to the opening of a Web site devoted to the future UNESCO site, to be made public next July 2004.

CHAPTER 3

DESCRIPTION AND SIGNIFICANCE OF THE SITE

3.1 Identification of the site

- a. **Country:** Italy
- b. **Province,** Region: Latium, Rome – Latium, Viterbo
- c. **Name of property:**
Etruscan Necropolises of Cerveteri and Tarquinia

d. **Geographical co-ordinates UTM:**

Cerveteri :		Tarquinia:	
N	260,376.86; 4,655,074.60	N	233,472.31; 4,682,291.21
S	259,930.90; 4,654,682.22	S	233,515.48; 4,682,430.13
E	260,472.61; 4,654,824.84	E	233,779.32; 4,682,800.69
W	259,813.72; 4,654,781.99	W	233,388.37; 4,682,607.61

e. **Boundary of site and buffer zone**

- The site proposed to UNESCO for the purpose of inclusion in the World Heritage List includes the two most important necropolises of Cerveteri and Tarquinia, the necropolis of the Banditaccia, and that of Monterozzi. The related buffer zones encompass in both cases the area corresponding to the ancient city and the other necropolises which surrounded the settlement.

(Surface of UNESCO site: 326,93 ha. Surface of buffer zone: 4932,11)

- **Cerveteri** - The site proposed for the inscription includes the whole necropolis of Banditaccia, the biggest one among the necropolises surrounding the Etruscan city of *Caere*, and by far the vastest of the ancient world. The buffer zone includes the area of the ancient city, that today is partly occupied by the modern city of Cerveteri, and the other funerary areas of Sorbo, Ripa S. Angelo, Monte Abatone, that cover a rather extensive chronological range, referring mainly to the Etruscan history of *Caere*.

(Surface of UNESCO site: 197,57 ha. Surface of buffer zone: 1824,04)

- **Tarquinia** - The site proposed to UNESCO includes the entire area of the necropolis of the Monterozzi, representing the most important necropolis of the ancient Etruscan city of *Tarchuna*, with over 6000 tombs already identified, and the famous painted chamber tombs, making this site one of the most significant archaeological complexes in the entire Mediterranean area. The buffer zone encompasses a large area including the large Civita plateau, where the ancient city of *Tarchuna* was located, and the other numerous necropolises, crowning the settlement, consisting in a large number of minor burial grounds, usually placed along the roads connecting *Tarchuna* to the other Etruscan settlements.

(Surface of UNESCO site: 129,36 ha. Surface of buffer zone: 3108,07 ha.)

3.2 Statement of significance of the site

- Etruscans created the first urban culture of the Western Mediterranean, which developed for about 700 years, from the eighth to the first century B.C., in the region of central Italy - corresponding to the Northern Latium and Tuscany- which was thus given by Emperor Augustus the name "Etruria" in 27 B.C.
- Etruscans developed an autonomous and perfectly original culture; they were organised into city-states, which were politically and economically independent from one another, sharing a common religion and language.
- ◆ The Etruscans spread the urban culture to many other populations of ancient Italy.
- ◆ Etruscan civilisation was variously influenced by Greek civilisation and such legacy was transmitted by Etruscans to Romans: we can therefore define Etruscan culture as a bridge between Greek and Roman cultures.
- In 6th century B.C. Etruscans were the greatest power in Italy. Almost all of Italy was under Etruscan rule; they founded cities in the Po valley, in the Alps, in Campania and Etruscan kings from Tarquinia ruled over the

city of Rome. Furthermore Etruscans constituted a mighty maritime power and together with the Carthaginians they controlled the Western Mediterranean.

- ◆ Only from 4th century B.C. Etruscan domination started to wane because of the process of expansion of Rome's rising power, until finally in 88 B.C. Etruscan obtained Roman citizenship.
- Cerveteri and Tarquinia were among the most important Etruscan city-states and their necropolises, preserved almost entirely, constitute the most significant testimony which has reached us so far of Etruscan civilisation.
- The funerary monuments in the two necropolises have preserved their architectural form and decoration up to our own times.
- The two necropolises differ substantially from one another, and each represents the most extensive and significant example of a specific type.

- The **Banditaccia Necropolis at Cerveteri**, preserved in its entirety, is the greatest among those surrounding the city of ancient *Caere* and is by far the vastest of the ancient world. It constitutes a perfect replica of the city inhabited by the living and contributes in great measure to our knowledge of Etruscan civilisation, also concerning city planning aspects.
The single tombs types, completely built in tufa, are unique also in their architectural conception and internal decoration and cannot be compared to any other existing complex either in Etruscan territory or in other part of the world; tombs are faithful replicas of the typical structure of Etruscan Houses, forming a unique example of domestic architecture from the archaic to the late Hellenistic period..
- The finds from Banditaccia Necropolis are now on show in the Archaeological Museum of Cerveteri (in the 13th century Rocca di Palazzo Ruspoli) which must therefore be comprised within the site.

- ◆ The painted tombs in the **necropolis of Monterozzi at Tarquinia** constitute the only great testimony extant in the Mediterranean of classical painting of the pre-Roman times.

The importance and uniqueness of the painted tombs in Tarquinia is universally recognized. For this reason they were inserted in the list of 100 monuments drawn up by the *World Monuments Watch* for 1998-99 (site n.41) and signalled again at the foot of the list of year 2000.

The custom of decorating funerary chambers with paintings is documented also in other Etruscan cities, but there are very few examples. Only at Tarquinia does one find such ample range, over such a long period (from 7th to 2nd century B.C., so during the city's entire life-time). Tarquinia's funerary paintings constitute an irreplaceable source of knowledge not only of Etruscan life, customs and religion beliefs, but also our only source of knowledge of Greek painting which is almost totally lost.

- Funerary furnishings from excavations of Tarquinian tombs and the frescoes of seven painted hypogea which have been detached are now kept in the National Archaeological Museum of Tarquinia, in the historical centre of Tarquinia, in the 15th century Palazzo Vitelleschi. It is for this reason that the Museum should belong to the area proposed for inscription on the UNESCO World Heritage List.

- ◆ In its totality and architectural uniqueness **Cerveteri** finds no parallel in any funerary complex in Etruria, or in any other culture of ancient Italy or in the whole of the Mediterranean basin. This is because, although the tumulus-shaped tomb is a well-known type, present in a great number of different civilisations, no necropolis can be compared to the one at Cerveteri. Here, the whole monumental complex replicates the structure of the ancient city and the tombs themselves reproduce plans, decoration and furnishing and shapes typical of Etruscan habitations.

- ◆ The custom of decorating funerary chambers with paintings is documented also in other Etruscan cities, but there are very few examples. Only at **Tarquinia** does one find such ample range, over such a long period (works were executed between 7th and 2nd century BC), that has its only parallel in Egypt.

The phenomenon of frescoed tombs is attested also in other cultures of pre-Roman Italy (in Campania, at Paestum and in Puglia), but these are isolated funerary chambers, or more often funerary sarcophagi, *cassoni*, testimonies of indigenous cultures of a strictly local nature, while constant contact of Etruscan civilisation with Greek civilisation ensures that Tarquinian funerary paintings are a unique source of knowledge of major Greek painting, which is now all but lost. It is now certain that at least some of the oldest tombs at Tarquinia were frescoed by Greek painters, who had moved to Etruria to serve the wealthy local aristocracy.

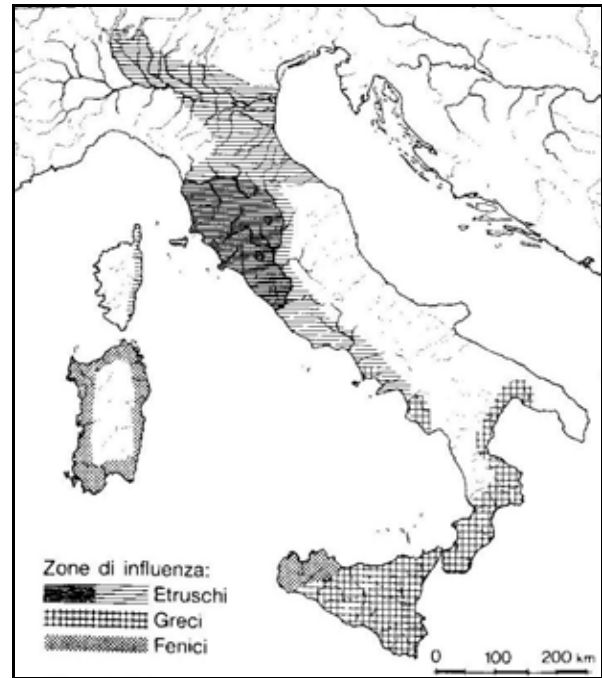
- Judged against the six criteria established by UNESCO for evaluating outstanding universal significance for cultural sites, the Necropolises of Cerveteri and Tarquinia meet criteria i, ii, iii, iv, vi, as follows:
 - i. standing for a masterpiece of human creative genius: the uniqueness and exceptional qualities of the two complexes are evident. The former shows in a funerary context the same town planning and architectural schemes used in an ancient city: The latter's large-scale wall paintings are exceptional both for their formal qualities and content, which reveals aspects of life, death and religious beliefs of the ancient Etruscans;
 - ii. having influenced, in a specific period or cultural area, the development of the architecture, of monumental art's and landscape-creation: owing to their particular characters, the two necropolises have influenced both the landscapes and the shape of many other necropolises in the same area, which however were unable to equal the grandiose and specific characters of the two models;
 - iii. witnessing to a civilisation or tradition that has disappeared: the two necropolises constitute unique and exceptional testimony of the ancient Etruscan civilisation, the only urban type of civilisation of the pre-Roman Italy. The painted tombs of Tarquinia are moreover the only remaining documentation we

- iv. have concerning large-scale Greek painting, which has been completely lost; being a considerable example of a kind of building, architectural complex or landscape witnessing to an important period of human history: owing to the almost total loss of ancient Etruscan buildings, the necropolis of Cerveteri is the most complete and imposing example of an Etruscan city, reflecting the topography and urban structure; it therefore offers an indispensable representation of Etruscan domestic architecture in all its complex diversity;
 - vi. being associated with traditions, events, ideas, beliefs or artistic and literary works: the two necropolises have inspired figurative and literary works from the Renaissance up to our own times. Michelangelo was inspired by the paintings in the so-called Tomb of the Ogre in Tarquinia to execute a drawing. In the 19th century artists of the Grand Tour in Italy included in their watercolours the striking landscapes of the two necropolises and today painters, such as Schifano and Matta, have included signs and imagines in these works inspired by the Etruscan world of Cerveteri and Tarquinia.
- Finally, to understand the influence of Etruscan culture on the literary sphere, one must only read the evocative pages of Etruscan Places describing Cerveteri and Tarquinia, written by the British novelist D.H. Lawrence.
- Last but not least, the painted tombs of Tarquinia constitute an important chapter in the history of restoration of antique painting; these works were the first to be detached according to the most innovative technologies then known by the Istituto Centrale del Restauro (Cesare Brandi). The most important interdisciplinary studies on decay in hypogeal environments and on the possible measures were based on these same works and culminated in the convergence between archaeology, physics and natural sciences in the research.

3.3 Description of the Site

3.3.1 Archaeological and historic significance of the site and the buffer zone

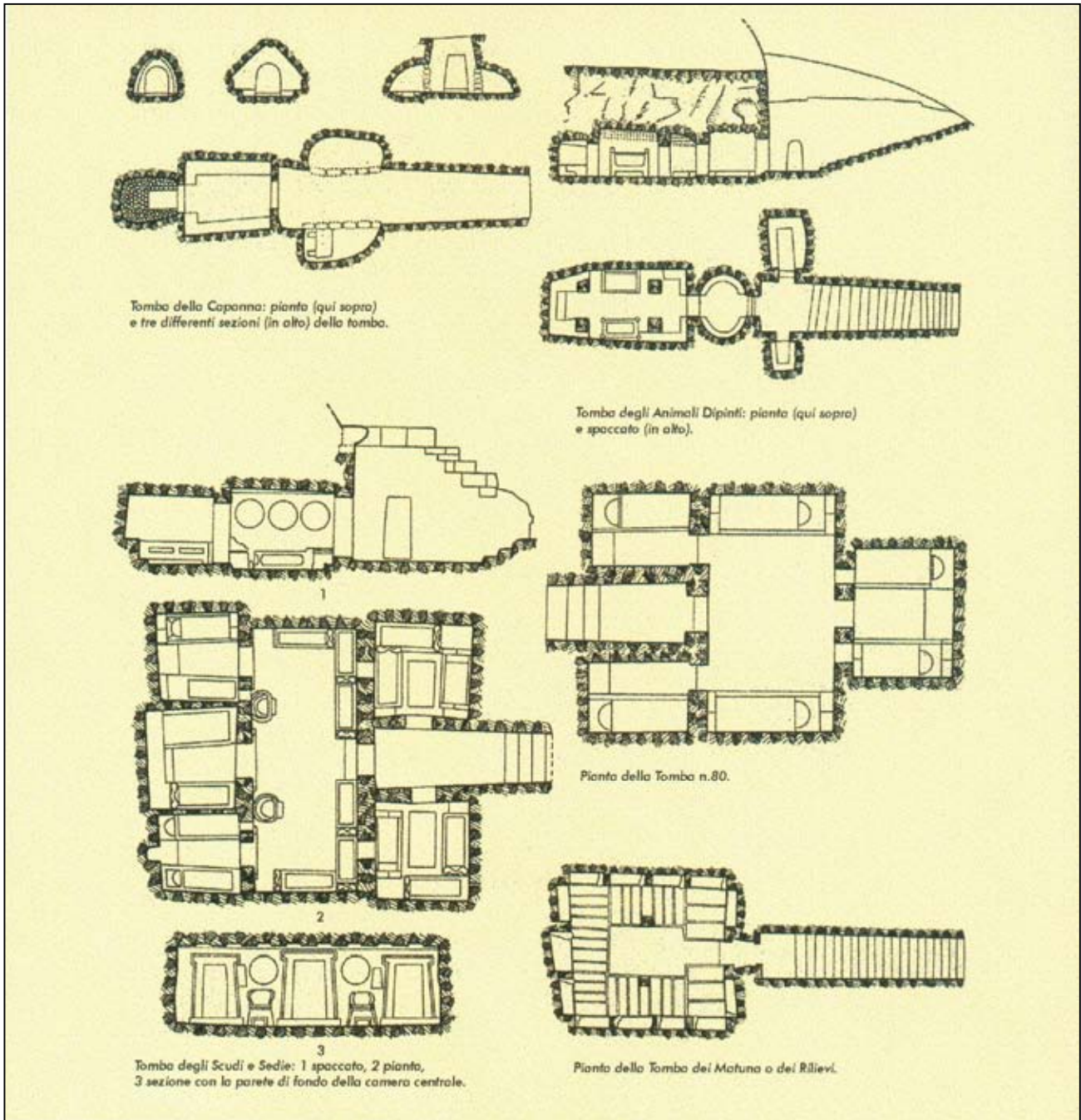
- The area initially settled by the Etruscans is bordered by the river Arno to the north, the Tyrrhenian Sea to the West (which was named after them, also known as the Tyrrhenes), and to the East and South by the Tiber. In particular, the area currently part of northern *Latium* was the most heavily settled, and here the most important southern Etruscan cities were established. Geographically, the area varies from the plains along the coast, to a rough and wild landscape with tufa plateaus run through by deep and narrow valleys, and hills covered by thick woods. In the past, this area was especially favourable to settlements: rivers and brooks rich in fish crossed the valleys; sulphur and ferrous mineral water sources with curative properties sprung in several areas; large woods provided wood for building houses and ships; rocky areas provided raw materials for all kinds of processing; the mountains abounded in minerals, in particular iron and alum, the latter necessary to tan hides and fix the colours used to dye cloth; vast areas, deforested and reclaimed, had been turned into fertile fields yielding abundant crops, while in the countryside rich cattle farms prospered. The wool trade became one of the elements which fostered the rapid growth of Etruscan trade.
- These favourable environmental conditions and the clever exploitation of natural resources resulted in the fact that in the early 7th century BC a few decades sufficed to spread civilisation and affluence in the entire northern *Latium* area. Trade prospered along the coasts, and the leading ports in the coastal cities developed at an unprecedented pace, hosting ships and goods from all over the Mediterranean and the Near East. Over a brief period of time the Etruscan became so powerful that their deeds became part of history and legend as recalled by Roman historian Livio: "Etruria was so powerful as to fill with the fame of its name not only the land, but also the sea...".



- Very few written sources on the Etruscans have survived other than the writings of Greek and Roman writers, and their written history was lost. Today, the history of this people has been reconstructed by using archaeological finds as a source.
- Etruscan cities were built on plateaus, naturally protected by steep hills, and were always built near water courses, which supplied water and represented a communication route. The most important Southern Etruria cities, *Caere*, *Tàrchuna* /*Tàrchna* e *Vulci*, were located a few kilometres from the coast, and had coastal ports. They were local capitals, and their territory included small villages over which they ruled.



- The Municipalities of Cerveteri and Tarquinia, situated on the coast of *Latium* north of Rome, are home to the majority of the most significant archaeological discoveries belonging to the ancient Etruscan civilisation, and as a whole they enshrine a historical and archaeological heritage that is unique in the world. In the territory of *Latium* this is an area of great value, an instance of the unity reached here by human history and natural landscape.
- The ancient city of *Caere*, *Chisra* in Etruscan, the southernmost Etruscan city, occupied 150 hectares. It owed its expansion in the Mediterranean primarily to its two main ports: *Pyrgi* (today S. Severa), *il Punico* (S. Marinella) and *Alsiium* (Palo). As one of the largest, most densely populated and richest centres of the Mediterranean world, it actively joined the struggle for supremacy in the Tyrrhenian sea against the Greeks. The city suffered the direct consequences of the Etruscan defeat. A deep crisis set in, until the city began enjoying a good relationship with Rome. During the latter's struggle against other Etruscan cities, *Caere* supported these and was punished by Rome. Reduced in status, it became a *municipium*, leading a modest existence during Imperial times. In the Middle Ages the increase of malaria epidemics meant the population transferred to the site known today as Ceri. The old *Caere* took the name of *Caere Vetus*, which was Italianized into Cerveteri. At the end of the 15th century the noble Orsini, Farnese and della Rovere took up residence here, and in the 16th century it became a principedom belonging to the Ruspoli family.
- The ancient town of *Caere* was all but unknown up to a few years ago. Some archaeological investigations had been carried out at the beginning of the 20th century by Mengarelli, who discovered many buildings, now mostly re-interred, among them were a theatre and a Roman portico, two temples and the remains of Etruscan habitations. When explorations started again many structures were brought to light, proving Etruscan presence already throughout the 6th century BC. Vast tracts of the city ramparts and regular tufa block courses are still visible today.
- Extensive necropolises extended above and at the foot of the ancient town, in the localities Sorbo and Cava di Pozzolana, but especially in the two plains on the south east side in the areas of Monte Abatone and Monte Abatoncino, and on the north-west side of the city, the site of the Banditaccia necropolis.
- The **Banditaccia necropolis**, inserted in the UNESCO nomination, must have been the most important among the city's necropolises, occupying an area of about 20 hectares and including thousands of burials. These cover a wide chronological range, as they date from the 8th to the 2nd century BC. The area therefore offers the possibility of following the changes in types of burials for a period of about six centuries; The first burials consisted in areas carved in the tufa rock, and were covered at first with simple beams or tree-trunks, which provided the "sky", and which eventually developed into sepulchral chambers. Later, to ensure greater protection for the body and the furnishings, which could be damaged by collapse due to the structure's weak structures, a type of hybrid tomb was adopted at the end of the 8th century B.C.. It consisted in a trench tomb with a niche carved in one of the long walls. The niche received the body and furnishings, which were protected and isolated from the rest of the trench by a wall made of large blocks juxtaposed, held together without mortar, which blocked the niche and created the impression of an uninterrupted surface on the trench wall. At this time *Caere* funerary architecture reached an important turning point, because the earlier niche-shaped burial developed into the monumental type. Also, the drum ceased to have any containing purpose, and assumes a fully monumental and decorative function. This development proceeded abreast with that of internal structures and was linked to the conception of the tomb as a house. Therefore the tomb assumed the outward appearance of the tumulus, similar to a circular hut, where the drum acted as the encircling wall and the cone-shaped top recalled the thatched hut roof, a happy convergence and conclusion of



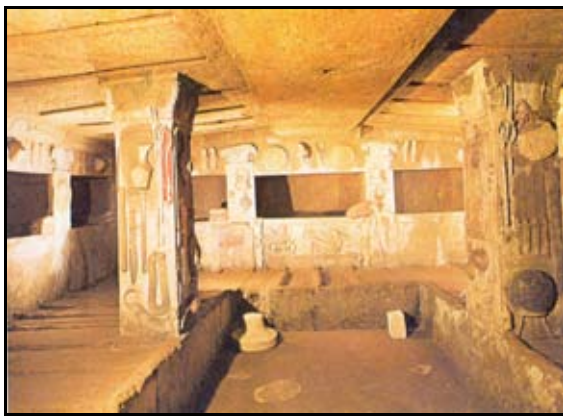
a concept that was here defined once and for all.

- Therefore, this necropolis offers the possibility of charting the changes in mentality, beliefs and, more in general, the development of Cerveteri's Etruscan culture.
- The necropolis is immersed in an evocative park in a landscape of great beauty which one can appreciate from the very beginning, as one approaches the tombs through the ancient avenues and alleyways that climb up among the tombs. Visitors feels as though they are inside an actual city, organised according to rules prescribing a division into

blocks, separated by main and secondary roads, along which rise the tombs, whose exterior appearance recalls the structures and forms of habitations, revealing the architectural conception visible also in the structure and decorations of the interiors.

- The main part of the Banditaccia has been enclosed with a fence, and is open to the public. There is a large number of tombs of the highest artistic and historical value, e.g. The *Tomba dei Capitelli*, dating to the beginning of the 6th century BC; four tombs (*Tomba dei letti funebri*, *Tomba della capanna*, *Tomba dei Dolii*, *Tomba dei Vasi*

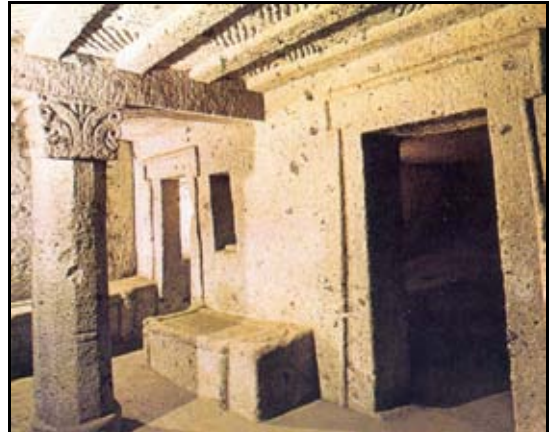
Greci), with long *dromoi* (corridors) and various funerary chambers are all contained within Tumulus II. This mound belonged to an important aristocratic family, and is one of the largest of the necropolis, measuring 40 meters in diameter. The *Tomba dei Rilievi* is among the most beautiful in the whole necropolis of the Banditaccia, and belonged to the *Matuna* family. Its name derives from the fact that it holds relieves modelled in painted stucco representing elements of the funerary furnishings, including weapons and tools of daily use.



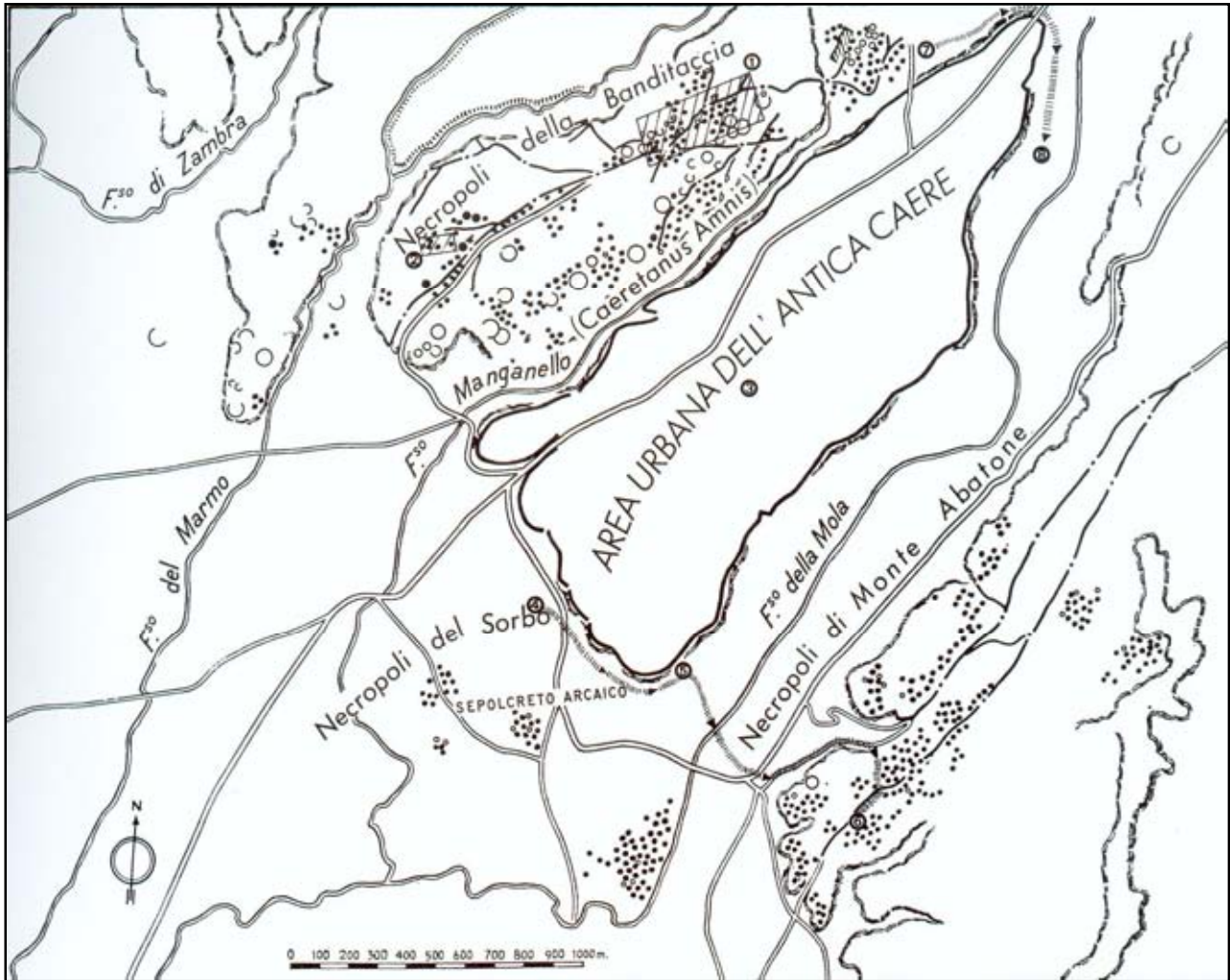
- Other large and important tumuli are located outside the boundaries of the fenced archaeological area. These are alike open to the public, and include the so-called *Tumulo degli Scudi e delle Sedie*, certainly one of the most majestic and wealthiest of the whole necropolis, measuring 50-metre in diameter. It contains three different tombs: the *Tomba degli Animali Dipinti*, the *Tomba dell'Argilla*, and the *Tomba degli Scudi e delle Sedie*, whose furnishings have been represented with particular style and care.



The other funerary monuments outside the boundaries of the archaeological site which must be listed, are the *Tumulo degli Animali dipinti*, the *Tumulo della Nave*, the *Tomba delle Iscrizioni*, that is articulated on two different levels. Here about fifty inscriptions were recovered, which prove that it was used by different generations. Another important tomb is the *Tomba dell'Alcova*.



- The description of the wealth of the Banditaccia necropolis must include the funerary areas of Sorbo, Ripa Sant'Angelo and Monte Abatone, that lie within the buffer zone of the site proposed as a UNESCO candidate and that cover a rather extensive chronological range, referring mainly to the Etruscan history of *Caere*.
- The Sorbo necropolis is the earliest, and includes well-shaped and ditch-shaped tombs of the Villanovan period, among which some large tumuli rose during the orientalisering period. One of these is the monumental *Regolini-Galassi Tomb*, discovered in 1836 and containing a sumptuous cache of gold, silver, ivory and bronze objects, all belonging to the deceased members of an aristocratic family of the first half of the 7th century BC (presently held in the Gregorian Etruscan Museum in the Vatican).
- The necropolis of Monte Abatone is another remarkably vast and important area, that lies within the buffer zone of the site proposed as a UNESCO candidate. Electromagnetic surveys resulted in in-depth investigation of the necropolis. The *Tomba Torlonia* and the *Tumulo Campana* are among the tombs open to the public.



- A great number of the finds from these necropolises are now in the **Museo nazionale Cerite**, opened in 1967, and which has also been inserted in the UNESCO nomination. The museum is located in the town's historical centre, inside an ancient castle (Rocca), donated to the Italian State by the Ruspoli princes. The collections document various cultural phases of the Caerean territory: the earliest, represented by the funerary objects from the Sorbo necropolis (9th to 7th century BC) and the period of the city's heyday, illustrated by the materials from the Banditaccia and Monte Abatone necropolises, as well as by those belonging to the excavations at Civita. The room on the upper floor of the Museum includes a series of Hellenistic sarcophagi, found in the *Tomba dei Tasmie* and in the *Tomba dei Sarcofagi*, both of which lie outside the fenced in area of the Banditaccia

necropolis, in the area called "Tombe del Comune".

Apart from these, this museum section includes a series of painted slabs from the temple of *Hera* and a splendid statue of *Charon* from the Sant'Angelo necropolis. In the same room are also various anatomical ex-votos and a few architectural terracottas.

- According to tradition Tarquinia, *Tàrchuna/Tàrchna*, was the most ancient and important among Etruscan cities, and had been founded by *Tarchon*, brother or son of the hero *Thyrrhenus*. Tarquinia rises at the base of a fluvial network of which the river Marta constitutes the main artery, in a strategically favourable position. For this reason it was home to a significant and flourishing centre of Villanovan civilisation between the 9th and the 7th century BC. But a decisive phase of its development began at

the end of the 7th century BC, when it founded a maritime port called *Graviscae*. Having finally become a city, Tarquinia opened up to the Greek world, maintaining its prosperity and power throughout the 6th century BC. A wide-ranging crisis caused the city to experience a period of decline, from which it recovered quickly, to become during 4th century BC the mightiest city of the Etruscan world, the main antagonist of Rome. Once conquered, the city survived up to Imperial times, but by 3rd century AD it had fallen into complete decline and was rapidly losing its population. In 7th century it was completely abandoned, as inhabitants moved to a nearby hill occupied by the necropolis of Monterozzi, and called the new centre Corneto. The medieval city became particularly important and expanded its perimeter, as proved by the circuit of its walls and by its well preserved 18 towers. Between the 12th and the beginning of the 13th centuries Corneto flourished, reaching the apex of its wealth and during the 15th century it witnessed the splendid period under the Vitelleschi family's domination. The plague epidemic of 1452 signalled the beginning of decadence. Towards the end of the century all the area called Castello had been definitively deserted.

- The very large **Monterozzi necropolis**, the most important necropolis of Etruscan Tarquinia, extends to the South East of the modern town, and to the South of the hill on which the Etruscan *Civita* once rose. The place owes its name to the characteristics of the archaeological landscape itself, which is dotted with the *tumuli* created over the tombs. There is a large variety of types of burials, almost all of which originally contained precious furnishings, now lost, but the majority still holds intact



their great figurative heritage constituted by the paintings with which they were decorated.

- The tombs, excavated in tufa, could be reached by means of a long and narrow corridor, the "*dromos*". The paintings had lively colours, red being reserved for male figures and white for the women, but also including azure and green. Among the most important one may list the *Tomba delle Leonesse*, which owes its name to the couple of felines facing each other (possibly panthers), painted on either side of the corbels on the end wall. Over these is painted a large crater-shaped vase flanked by two musicians and two dancing groups. On the lateral walls are four reclining characters of the kind one finds in banqueting scenes. A continuous frieze with birds and leaping dolphins amid sea waves runs around all walls of the chamber. The *Tomba della Caccia e della Pesca* is well-known on account of the scenes in the second chamber, characterised by the fresh vitality employed to



represent the natural environment, and including fishermen in a boat, and a man who is about to dive from a rock.

The *Tomba dei Caronti*, has two floors with false sculpted doors. Each is flanked by two figures of infernal demons (called *Charun* or *Charons*), accompanied by inscription describing each one's functions. The *Tomba dei Leopardi* has a single chamber, and the end wall is decorated with a banqueting scene, with three couples reclining on beds (one of the couples is composed by two men). Servants on the left hand wall and musicians, on the right, are portrayed with great liveliness and spontaneity; coloured decorative elements grace the central architrave and the sloping ceiling of the chamber. The Tomb of the *Anina* family has a bench along the walls, which was dug out to receive the burials or to support the sarcophagi with roof-shaped lids.



The *Tomba dell'Orco*, composed of chambers of two adjacent tombs later united by means of a passage with a coffered ceiling. Originally the tomb was entirely painted, while today it still holds the famous image of the "maiden *Velcha*", and the equally well-known

mythological scene of the blinding of *Polyphemus*.

The *Tomba degli Auguri*, composed of a single chamber, presents on the end wall a fake door, and on each side are two men, possibly priests, in an attitude suggesting prayer or mourning. On one wall is a representation of the cruel game called *Phersu* (mask), in which a masked figure orders a dog to attack a man condemned, who has to defend himself while his head is closed in a sack. The *Tomba dei Tori* one of the earliest tombs, has an articulated structure formed by an atrium at the end of which are accesses to two cells with benches. The pace of the central chamber is divided up by polychrome bands with pomegranates, under which are two doors. Between these is a scene showing *Achilles* lying in wait to ambush his enemy *Troilus*. The *Tomba del Barone*, shows the often-repeated, delicate farewell theme. On the end wall a husband takes leave of his wife in the presence of two young horsemen (possibly the sons); on the left wall the mother says farewell to the sons, while on the right is the farewell scene in which one of the sons takes leave from his brother.

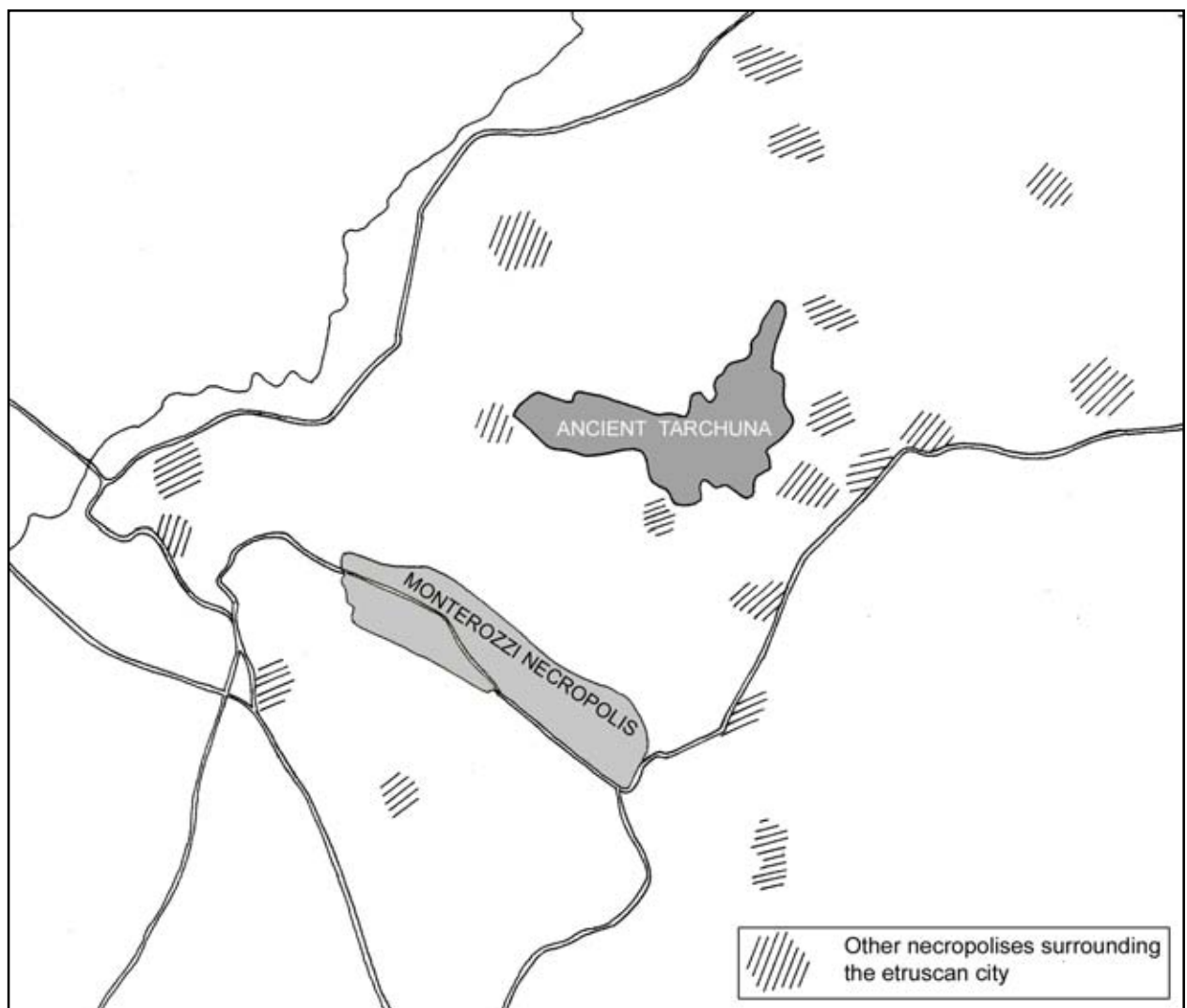


- Some tombs' painted decorations were removed for conservation purposes, and these paintings are now in the **Museo Nazionale Archeologico di Tarquinia**, first opened in 1924, one of the most relevant Etruscan museums, constituted by the merging of the Commune's collections which includes finds recovered as early as the 19th century. The museum is located in Palazzo

Vitelleschi, one of the most important monuments of early Renaissance in *Latium*, and was erected during the first half of the 15th century by Cardinal Giovanni Vitelleschi (nicknamed “Cardinale di Ferro”, i.e. the “Iron Cardinal”). The museum’s collections are continuously increased to house the materials recovered during excavations conducted by the Soprintendenza per l’Etruria Meridionale, as well as paintings detached from the tombs of the Monterozzi necropolis (*Tomba delle Bighe*, *Tomba della Nave*, *Tomba del Triclinio*). Among its exhibits are the finds from other city necropolis which cover a time span starting in Iron Age, as occurs at Cerveteri. These necropolises called Calvario, Infernaccio, Acquetta, are all comprised within the area of the buffer zone of the site proposed as candidate for inscription on the List. Pian di *Civita*, the location of the ancient city, also lies within the buffer zone. The

museum also houses materials from the area inhabited in antiquity, which occupied an area of about 150 hectares.

- The remains of the *Civita* (which are in the buffer zone) were subjected to regular excavations as of 1982, and are conspicuous. Apart from the urban walls, constituted by a grandiose work in lime blocks placed according to an isodome structure, 180 cm thick. Other structures include the *Ara della Regina*, remains of a temple structure of outstanding size (39,35 metres x 25,35 metres), built during the 4th century over earlier buildings. Below the *Civita* there is a church carved in the rock called S.Savino, recently the subject of investigation by the Medieval Archaeology Chair of “La Sapienza” University of Rome.



3.3.2 The significance of the territory

- The town of **Cerveteri** and its surrounding territory are characterised by green slopes, verdant, picturesque and wooded valleys, where the terrain is dominated by sudden asperities, which are beautified by torrents and rivers. They thus form a ravishing landscape and an evocative green backdrop, with publicly accessible viewing points.
- All the territory is very rich in cultural, environmental and landscape resources.



Modern Cerveteri's main landmarks are piazza Santa Maria, with its church and the 16th century Palazzo Ruspoli, whose secondary façade is incorporated in the fortress with a tower and walls built utilizing large tracts of the ancient Etruscan ramparts.

- Among the cultural ones the archaeological resources play an important role in the Caerean territory; in particular, along the coast, on the via Aurelia, lie the remains of ancient *Pyrgi* which various classical sources indicate as the port of *Caere*. The settlement can be visited upon request, and is known especially thanks to the discovery of two complexes centred upon temples, which have revealed a great variety of materials, ranging from terracotta ex votos to the celebrated group sculpture of *Tydeus* and *Melanippus*. Equal fame is attached to the important inscribed golden *laminae*, two written in Etruscan and one in Phoenician, found in temple B and proving the very good relationship which existed between *Caere* and Carthage around the end of the 6th century BC. Many of the finds recovered in the excavations of the two temples have been placed in the small Antiquarium adjacent to the castle of S. Severa.



- Another archaeological site that must be remembered is *Aquae Caeretanæ* a thermal complex known thanks to Classical sources, whose remains were recognised in 1988 at the locality Sasso di Furbara, a few kilometres from the via Aurelia. It consists in a large structure including various buildings (*caldarium*, *tepidarium*, and service areas) and connected to a series of cults linked naturally to the salutary waters: one dedication incised on a marble stone begins with the words "To Jove and Hercules of the Caerean Baths".
- Another important landmark in the surroundings of Cerveteri is the small picturesque medieval town of Ceri placed on an outcrop located in the valley and dominated by the monumental fortress of the Anguillara; it is surrounded by wooded glades and forms a real estate complex of exceptional aesthetic and traditional value. Ceri and the wooded valley of Sanguinara at its foot, constitutes also a landscape of singular beauty, with picturesque natural vistas and public viewing points that allow people to enjoy the landscape and the surroundings.



- **Tarquinia** rose in an area characterised by the presence of the Marta, namely, a waterway leading to the sea, and by a large number of related, lesser waterways, along which rose numerous Etruscan centres, such as Tuscania, Blera, Norchia, Axia, Surrena. All these, together with other maritime cities, Vulci (to the North) and *Caere* (to the South), shaped the scenery and boundaries of Southern Etruria.
- Also the territory belonging to the Commune of Tarquinia is very rich in cultural, environmental and landscape resources. The landscape of the Tarquinian countryside is geologically very complex, and quite unique; it differs from that of the other centres of Southern Etruria, mainly built on tufa. Its calcareous formations are rich in fossil shell deposits, locally known as “macco”, sandstone, and grey “nenfro” stone which constitutes a reminder of the volcanic eruptions of the quaternary period. All types of stone were used since antiquity, in Etruscan architecture and sculpture.
- The coastal plain has been deeply transformed by large scale reclamation work, and used to be characterised by marshy and unhealthy areas, of which the salt fields are the only evocative reminders.
- Among the cultural ones the archaeological resources play an important role because of the importance of Northern *Latium* during the Etruscan and Roman period. The entire area included in the Municipality of Tarquinia bears witness to the presence of mankind since prehistoric age, with finds dating back to the Eneolithic age. Knowledge of settlement patterns is firmer beginning with the Bronze Age (2nd millennium BC), thanks to the discovery of a number of small settlements located on naturally protected hills, bordered by deep valleys crossed by small brooks. From the end of the Bronze Age (end of 2nd millennium BC), following economic and social “revolutions”, these settlements were gradually abandoned, while people settled on the Civita plateau, where, during the historical period, the Etruscan city of *Tarchuna* would be established.
- With the emergence and development of Etruscan *Tarchuna*, beginning from the Iron

age, until its Romanisation, (3rd, 2nd century BC), the settlement of the Tarquinian area was marked by the establishment – around the Etruscan settlement (extending some 135 hectares, and protected by imposing walls) – of numerous necropolises (the monumental Monterozzi necropolis, with painted tombs, and a series of suburban necropolises surrounding the settlement) but also by the establishment of numerous small villages (known as *pagi*), politically dependent from the city of Tarquinia and linked to the agricultural exploitation of the area and to trade between Tarquinia and the other Etruscan cities. Along the coast, Etruscan sea ports favouring trade with the Greeks and other Mediterranean peoples developed: *Gravisciae*, with a Greek emporium located near the salt-works where a sanctuary dedicated to *Hera Aphrodite* has been excavated, *Martanum*, located on the mouth of the Marta river, and *Rapinium*, near the mouth of the Mignone river.



- With the conquest of the Etruscan city by the Romans, settlement of the area changed; on the Civita area, the ancient city continued to exist, although in different and probably less monumental form. The settlement of the coastal area was influenced by the building of the Aurelia roadway, crossing the entire Tarquinian territory, following the coastline. A series of villas were built along its course, a significant example being represented by the Villa of Cazzanello, currently being excavated by the University of Tokyo.
- During the late-ancient and medieval age, settlement of the Tarquinian area underwent a further changes owing to the establishment of

the Medieval city of Corneto, around 1000 AD, mentioned by Dante in the 13th canto of the *Inferno*, which will continue to develop until the modern era (modern Tarquinia): a witness thereof is represented by the imposing city walls, the numerous Romanesque and Renaissance churches, noble palaces, etc.



The surrounding area too reflects the magnificence and wealth of Corneto: in the 9th century Pope Leo IV established the city of Leopoli near the northern boundary of the current area belonging to the Municipality of Tarquinia, relocating there the inhabitants of nearby *Centumcellae* (current Civitavecchia)

who were threatened by invasions by the Moors along the coasts. The site is being currently excavated by the University of Rome.

Among later period landmarks, the early medieval church of S. Restituta, rising outside the walls of the Etruscan city. The church, whose existence has been known since 816 AD, in the full of the Carolingian era, was one of the religious seats pertaining to Tarquinia during the early Middle Ages. The church has been excavating by Rome University.

3.4 Current management, safeguard, planning and control

3.4.1 Current ownership and responsibilities for the site and the buffer zone

- The site of the necropolis of Cerveteri proposed as a UNESCO nomination and the Museum Cerite belong to the Italian State.
- The sector of the necropolis of Tarquinia open to the public (Calvario, Fondi Maggi, Scataglini) and the Archaeological Museum are State-property.
- The Ministero per i Beni Culturali manages the site proposed as UNESCO nomination, corresponding to the area of the two Etruscan necropolises and to the Museums, by means of its local office, the Soprintendenza per l'Etruria Meridionale. This means that all activities of knowledge gathering, protection, conservation, enhancement and promotion of the site are directly carried out or adequately coordinated by a single body.
- The buffer zone for the necropolis of Cerveteri is mainly State property; the land was purchased by the State according to various Ministerial Decrees starting from the 1960s. A very small part belongs to the Comune of Cerveteri; only a minimal part is owned by private landowners.
- The buffer zone for the necropolis of Tarquinia is partly State-, municipal- (Comune of Tarquinia) and private property. However, the frescoed tombs are always State property.
- For all aspects concerning monumental, archaeological and environmental resources, all

the buffer zone, both in Cerveteri and Tarquinia, is protected by archaeological safeguard law and by environment and landscape protection law and is managed by the Ministero per i Beni Culturali.

The buffer zone is also subject to further protective norms by Comune of Cerveteri and Comune of Tarquinia (PRG), and by Regione Lazio (PTP) (see below 2.4.2: Planning and Policy Framework) and managed by the Comune Administration Body of Cerveteri and Tarquinia. The Provincial Authorities of Rome and Viterbo, the Regione Lazio and the Agrarian Science University of Tarquinia participate in the management.

3.4.2 Current management, safeguard and control of the site and the buffer zone

The archaeological heritage of the UNESCO site and of the buffer zone is protected by means of different laws.

- Implementation of Law 490/99 – Titolo I is assigned to the Ministero per i Beni e le attività Culturali. It certainly constitutes the main body of laws that have protected and protect the area's archaeological heritage's integrity. This heritage is granted further protection thanks to the fact that the archaeological areas are State property. Therefore any kind of action - excepting only archaeological investigation and restoration under the Soprintendenza's supervision - is banned.
- This body of laws is reinforced by the law that deals with the protection of landscape, because the archaeological resources in that area are also considered a vital element of the landscape. The body of laws dealing with landscape protection in particular employs a measure called "vincolo", by means of which a certain defined area is subjected to special limitations, by which means changes are subject to controls. The Ministero per i Beni e le Attività Culturali and the Regione Lazio are entrusted with the task of controlling and approving all plans for new works in areas that are subjected to this regime.
- This instrument dates back to 1939, the year of the approval of law n. 1497, dealing with the protection of natural heritage. This

law also encompassed rules for the setting up of territorial landscape planning, called "Piani Territoriali Paesistici" (PTP) (i.e. landscape planning). In Italy these have represented the most widely employed instrument for ensuring the safeguard of environmental heritage and landscape of a given territory. The contents of such plans were later integrated by means of various laws: among the most important we can list law n. 431 of year 1985, which says all Italian regions (Regioni) must draw up a PTP, and the recent Legislative Decree n.490 of 1999, also known as Testo Unico sui beni culturali, which re-orders all of sixty years' legislation on cultural heritage and landscape, in an effort to update and modernise legislation on cultural and environmental resources.

- The building housing the two archaeological Museums of Cerveteri and Tarquinia, inserted in the nomination, are also State property. As they are monumental buildings they are subject to special laws on monuments (Legislative Decree 440/1999 article 2) and to the Piano Regolatore Generale (i.e. urban planning) of the two Municipalities. The presence of all these protective norms ensures that no alteration can take place on the Museums.
- The buffer zone of Cerveteri is State-property and is subject to a special law according to archaeological safeguard law 1089/30; it also lies within the area subject to environmental and archaeological conservation laws according to article one paragraph m of law 431/1985; it also is subject to the Piano Regolatore (urban planning) of the Comune of Cerveteri, approved with resolution 3505 of the Regional Board of year 1980, where is designated as a "W area" (i.e. to be absolutely respected). The presence of all these protective norms ensures that no alteration can take place in the area identified as buffer zone.
- The buffer zone of Tarquinia is only partially placed under special restrictive laws on archaeological areas, but the tombs there are all State property. The whole area is anyway

subject in its entirety to environmental and archaeological conservation laws (Legislative Decree 440/1999 article 146 paragraph m – and previously law 431/1985) and to the safeguard norms of the Piano Regolatore (urban planning) of the Comune of Tarquinia: this allows the Soprintendenza to decide whether to authorise and/or modify any project to be carried out there.

The buffer zone at Cerveteri and at Tarquinia is also protected by the Piano Territoriale Paesistico (landscape planning) n.2 della Regione Lazio. In particular, in the case of Cerveteri, the Banditaccia necropolis lies in a totally protected area. The Tarquinia Commune has instead recently drawn up a detailed plan (Piano Particolareggiato), that considers the whole area surrounding Monterozzi necropolis (the instrument awaits approval by Regione Lazio).

3.4.3 Current responsibilities for the territory

The vast territory that surrounds the necropolises of Cerveteri and Tarquinia, defined as “the third vast district”, is presently managed by different institutions which are competent for different aspects:

- The Ministero per i beni culturali, through its local branches is competent for all activities relating to knowledge, protection and conservation of cultural heritage.
- The activities of enhancement and promotion of such heritage compete to Regione Lazio who is also responsible for landscape conservation.
- The Province di Roma and Viterbo are competent concerning promotion of tourism in their territories, and for road conditions at provincial level and for training activity.
- The two municipalities of Cerveteri and Tarquinia are in charge of managing the urban planning; therefore they are competent as to new buildings, municipal roads, local transport, etc.

3.4.4 Current safeguard, planning and control of the territory

The territory is managed by means of different legislative instruments. In particular:

- As to the cultural archaeological architectural art historical environmental heritage, all the area is subject to national conservation law, the Legislative Decree n.490 of 1999, also known as *Testo Unico sui beni culturali*;
- As to the environment and the landscape the area is subject to the safeguard norms contained in the Piano Territoriale Paesistico (landscape planning), an instrument to govern the area which determines areas of totally protected and establishes what use can be made of each area.
- The Piani Regolatori Generali (urban planning) of the single municipalities, are bound to respect the superior legislative instrument (Piano Territoriale Paesistico) in determining the destined uses of the areas and the means and limits of urban transformations.

3.5 Planning and policy framework

3.5.4 The Piano Territoriale Paesistico (PTP) (landscape planning)

The Municipalities of Cerveteri and Tarquinia fall within the Piano Territoriale paesistico (PTP) of Regione Lazio, ambito territoriale n.2 – litorale nord.

The body of laws in the plan are meant to protect and enhance all environmental and archaeological landmarks and landscapes that are protected by the State and by Regione Lazio, as well as all those diffuse values on which the “vincoli” act thanks to the force of the laws.

The plan applies in a limited way to the areas and heritage which have been declared to be of remarkable public interest according to law 1497 of 1939 and to those areas and resources subject to landscape protection limitations (vincolo paesistico), according to law n.431 of 1985.

In the areas where different types of vincoli subsist and affect diffuse resources under law 431/1985 and in areas declared to be of

remarkable public interest according to law 1497/1939 both norms apply, if compatible. If they are in contrast with each other, the most restrictive one applies.

According to the said plan, the areas are subject to protective laws according to the following rules:

- 1) a mandatorily empty area must surround each single archaeological resource, according to provisions contained in the PTP, or, if such provisions are deemed insufficient, by the Regione Lazio authorities, who decides upon this issue after having consulted the Soprintendenza archeologica responsible for that area;
- 2) ordinary and extraordinary maintenance, refurbishing, consolidation, conservation restoration and work dealing with hygiene issues will be allowed on pre-existing buildings.
- 3) new buildings as well as the enlargement of pre-existing buildings only in cases explicitly provided for in the PTP, in any case, any authorisation and location of new buildings is conditioned by the results of exploratory and pre-emptive excavations commissioned by the petitioner and supervised by the relative Soprintendenza archeologica.

3.5.5 The Piani Regolatori Generali (PRG) (town-planning instruments at municipal level)

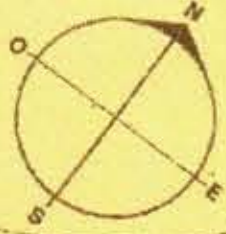
The Municipalities of Cerveteri and Tarquinia are equipped with city plans (Piani Regolatori Generali) which are in force at present. According to Italian law, city plans must respect the rules enshrined overriding laws, in all matters involving “vincoli”, and in particular those set down in the PTP. This condition has ensured that the provisions contained in the city plans conform to policies regarding protection and conservation of historical archaeological and landscape resources present in the area.

In the case of Cerveteri, for example, the present plan submits the Commune area corresponding to the buffer zone of Banditaccia to measures that enforce complete respect.

The Tarquinia Commune has instead recently drawn up a detailed plan (Piano Particolareggiato), that considers the whole area surrounding Monterozzi necropolis (the instrument awaits approval by Regione Lazio). It focuses on

tutelage and enhancement of the natural and archaeological resources present in the area, reinterpreting the territory originally meant to become an archaeological park according to a proposal published in 1970.

As concerns the two historical centres, the two Communes instruments, paying due respect to the body of laws enshrine in the PTP, provide for their inscription within the zone “A” of the Piano regolatore, area for which maximum degree of respect for historical, architectural and urban topographical elements is mandatory.



INGRESSO

VIA DEGLI INFERI

MUSEO NAZIONALE

SCALA 1:1000



LE TOMBE DIPINTE DI TARQUINIA



1
Charun
Tomba dell'Orco



2
Leone e cervo
Tomba
dei Baccanti



3
Charun
Tomba
degli Anina



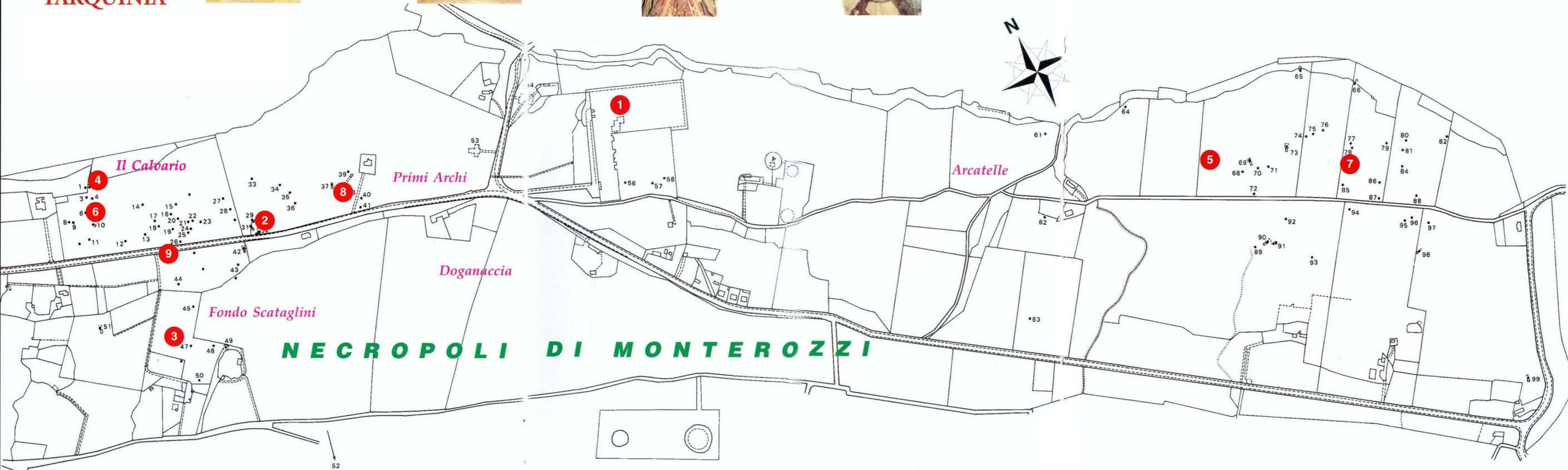
3
Vanth
Tomba
degli Anina



4
Gorgone alata
Tomba
della Pulcella



5
Felini affrontati
Tomba
delle Pantere



6
L'anatra e il Delfino
Tomba delle Leonesse



7
Toro in carica
Tomba dei Tori



7
La terribile Chimera
Tomba dei Tori



7
Sfinge ed Ippocampo
Tomba dei Tori



8
Tifone
Tomba del Tifone



9
Demone e
serpente barbato
Tomba dei
Demoni azzurri

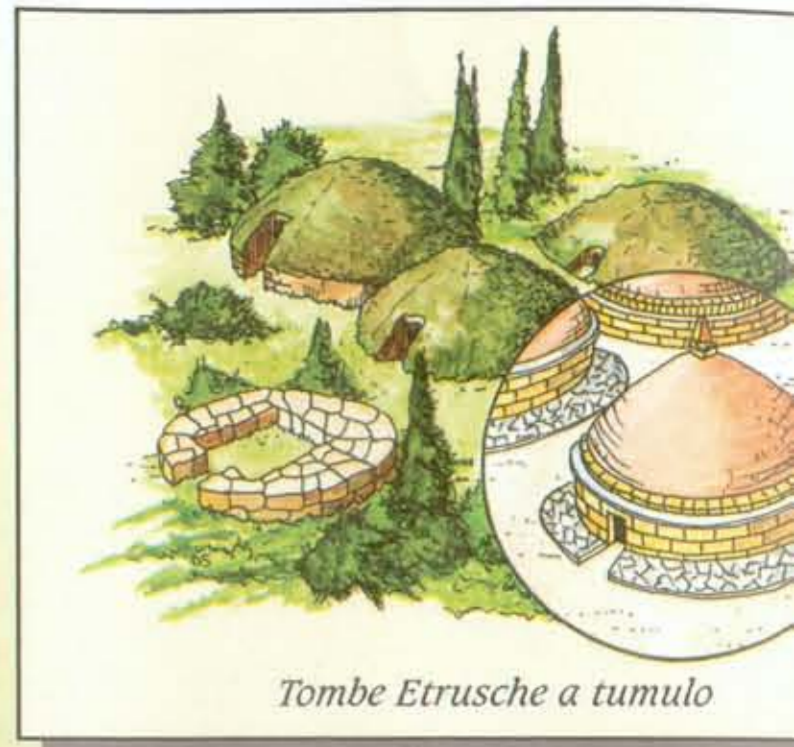


degli Inferi

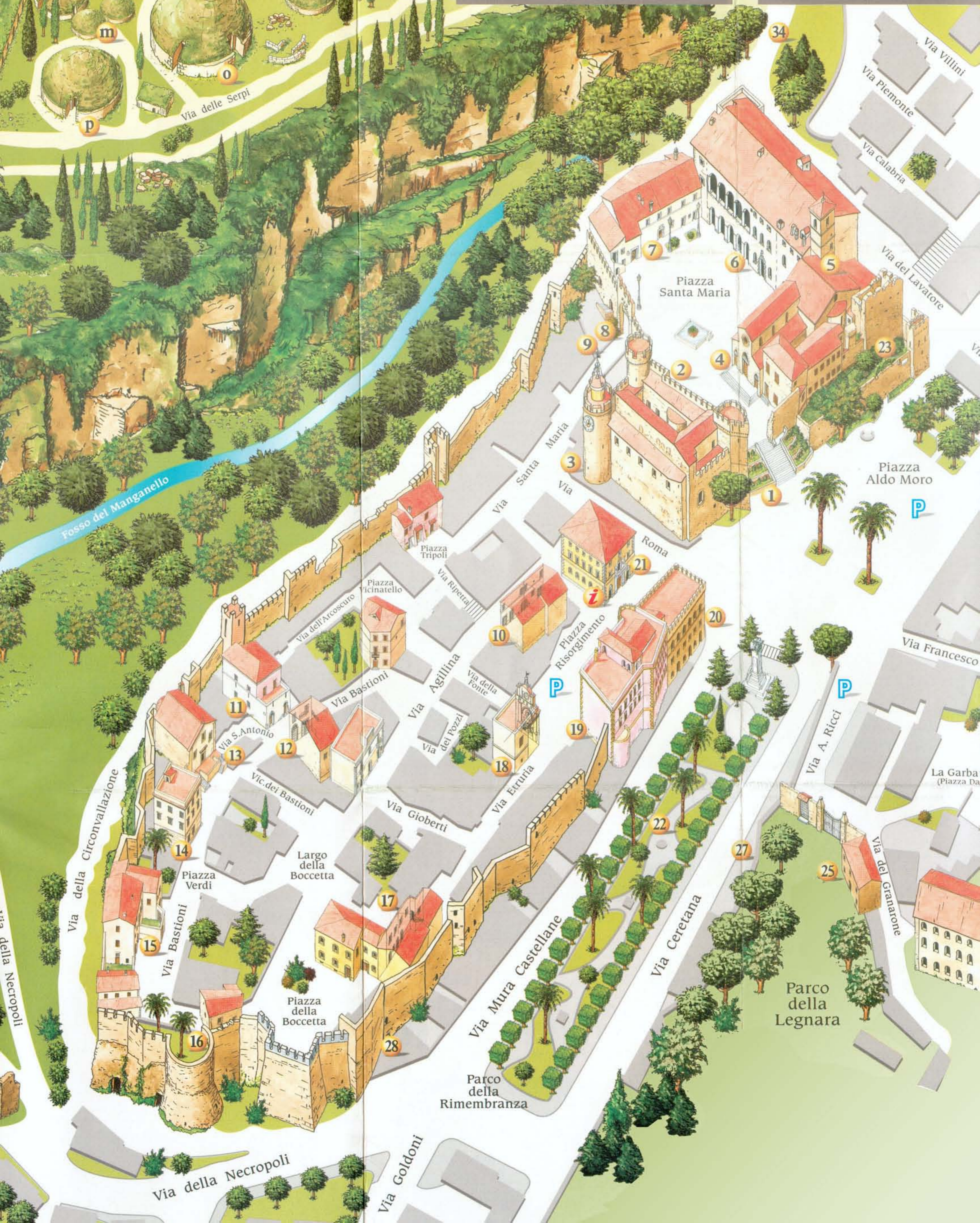
Via delle Serpi



33 Chiesa Madonna dei Canneti



Tombe Etrusche a tumulo



Fosso del Manganello

Piazza Santa Maria

Piazza Aldo Moro

Roma

Piazza Risorgimento

Largo della Bocchetta

Piazza della Bocchetta

Parco della Rimembranza

Parco della Legnara

Via della Necropoli

Via Goldoni

Via Mura Castellane

Via Ceretana

Via A. Ricci

Via Francesco

La Garba (Piazza Da)

Via del Granone

Via Villini

Via Piemonte

Via Calabria

Via del Lavatore

Via Santa Maria

Piazza Tripoli

Piazza Vicinatello

Via Bastioni

Via Agillina

Via della Fonte

Via dei Pozzi

Via Gioberti

Via S. Antonio

Vic. dei Bastioni

Piazza Verdi

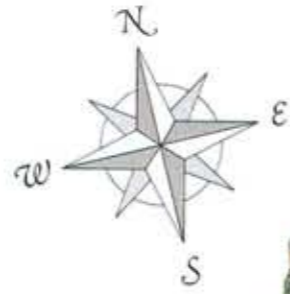
Via Bastioni

Via della Circonvallazione

Via della Necropoli

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CHAPTER 4

KEY MANAGEMENT ISSUES

4.1 Present level of knowledge

4.1.1 The knowledge of the Etruscan civilization

- “Knowledge” of the Etruscans and their history began with the flourishing of their civilization; in this connection, historiographic works such as “*Tuscae Historiae*”, drafted by Etruscan historians, unfortunately lost but replaced by the abundant Greek and Roman historiography, are known to exist (suffice it to mention by way of example Herodotus, Dionysius of Halicarnassus, Strabo, Livy, Pliny, Cicero, and the same Emperor Claudius).
- We should therefore speak of a “rediscovery” of Etruria by Italian and European culture starting from the 15th century thanks to Annio da Viterbo, a Dominican friar (1432-1402), coinciding with the emergence of an interest for the first archaeological finds. Etruscan past became an important ideological element in the birth of the Medici – the Grand Dukes of Florence – with reference to a prestigious Etruscan origin of their family, also coinciding with the first archaeological finds of Etruscan works.
- The Etruscan myth experienced a new revival during the first half of the 18th century, with the publishing of *De Etruria Regali* by Scotsman Thomas Dempster, and the establishment in 1726 of the Etruscan Academy of Cortona, whose membership came to include Italian and foreign intellectuals, among whom Montesquieu and Voltaire; at the same time, the first discoveries of the painted tombs of Tarquinia (although it appears that Michelangelo himself had previously visited and drawn inspiration from them) raised great interest in the European artistic and cultural world.
- At the beginning of the 19th century, accompanied by a surge in archaeological excavations and finds, the study of Etruscan history, language, and culture abandoned antiquarianism in favour of modern scientific

approaches; beginning from this era, bibliography on “Etruscology” – a historical-humanistic topic, currently taught in the leading European and world universities – became abundant.

- Increasingly sophisticated excavation techniques (stratigraphy-based excavations) during the second half of the 20th century, accompanied by the fundamental contribution of ancillary sciences (analysis of anthropological remains, Carbon-14 dating, clay analysis, soil analysis through electrical and magnetic prospecting, etc.) have allowed the scientific community to accumulate a virtually exhaustive knowledge of Etruscan culture in its aspects linked to the special circumstances that marked the birth and development of the different cities.
- Up until a few decades ago, archaeological exploration was however mainly focused on necropolises, both because the excavation of burial grounds made it possible to recover precious and rich funerary artefacts, and because often the seats of ancient settlements, as coinciding with modern cities, could not be systematically explored. This resulted in the fact that until the present day, knowledge of the “cities of the dead”, their evolution over time paralleled by changes in funerary customs, was de facto exhaustive, whereas knowledge of the “cities of the living” was less complete. It is for these reasons that in the past few years archaeological research – including at Cerveteri and Tarquinia – has mainly focused on the exploration of sites in which human settlements had been established, in order to analyse and study cities and their urban development in greater depth.

4.1.2 The knowledge of the two necropolises

- The level of knowledge of the two ancient Etruscan necropolises of Cerveteri and Tarquinia is considerable, as proved by the mass of related literature, which is the result of the interest that scholars from all over the world have shown demonstrated towards such outstanding heritage.

- The history of archaeological research in **Cerveteri** begins in 1834, when 53 tombs of the Banditaccia necropolis began, including the Tomba degli Scudi e delle sedie (Tomb of the Shields and Chairs), and the one called “degli Animali Dipinti” (of the Painted Animals). The quality and value of the finds meant that from that time onwards excavations were carried out more systematically, and were granted an authorisation by the Papal Government. At the turn of the century the most famous tombs were found, among them the Tomba dei Rilievi (Tomb of the Reliefs), the Tomba delle Iscrizioni (Tomb of the Inscriptions), the tombs called “dei Sarcofagi”, “del Triclinio”, “dell’Alcova” (tombs “of the Sarcofagi”, of the “Triclinium”, of the “Alcove”). Excavations were carried out by Marquis Campana who included the finds in his collection; unfortunately this material was then dispersed in various Italian museums, including the Archaeological Museum in Florence, and foreign ones, such as the Louvre and the Hermitage.
- At the beginning of the 20th century the need to discipline archaeological research meant that Raniero Mengarelli was appointed to direct excavations in Cerveteri; between 1908 and 1933 he continued excavations at the necropolis, also undertaking restoration and enhancement work to make the area accessible and open it to the public. The Excavation Journals and all documentation concerning finds are now kept in the archives of the Soprintendenza Archeologica per l’Etruria Meridionale.
- Another important event leading to an increase of our knowledge of the Banditaccia necropolis took place during the 1960s, when the Soprintendenza carried out in conjunction with the Lerici Foundation of the Milan Polytechnic a systematic survey of the territory to investigate the monuments by means of innovative methods available through geological survey.
- From that time onwards thanks to the knowledge acquired, the Soprintendenza can undertake its safeguarding activities in a more informed way, and is also able to carry out the archaeological excavations in co-operation with some University Institutes. It can thus engage in field work, as well as conservation and enhancement projects in the same area.
- Knowledge concerning **Tarquinia** necropolis begins at a much earlier date. At the beginning of the 18th century the tombs of Tarquinia were very well-known and were called “*grotte cornetane*” after Corneto, a town which during the Middle Ages became Tarquinia’s main rival; many artists and scholars from various countries visited them, and have left us works dealing with their descent into hypogeal chambers, including drawings and paintings and a great number of descriptions. But the discovery of tombs had already taken place a long time ago; the earliest knowledge we have dates from Renaissance, when people’s interest in the antique world was revived. Michelangelo visited some of the hypogeal chambers of Tarquinia, and may have been inspired by their paintings. A sketch on the back of a letter, showing the head of the god of Hades, Aite, is held today in the Buonarroti Archives in Florence.
- Most of the tombs were discovered during the first half of the 19th century, when in the exploration of the vast area occupied by the necropolis was intensified as landowners, antiquarians and local authorities engaged in excavations. Reports on the discoveries started to appear in the periodical publications of the Istituto di Corrispondenza Archeologica, founded in Rome in 1828.
- The fame of Tarquinian tombs attracted increasing attention of visitors and artists from all over Europe; the great French writer, Stendhal, who was appointed French Consul of Civitavecchia in 1830, and did not neglect to visit the Tarquinia excavations; in 1837 he wrote a long article entitled *Les tombeaux de Corneto*, which appeared posthumously in the *Revue des Deux Mondes*.
- An inscription now at the National Museum of Tarquinia, was placed to commemorate the visit of Ludwig I of Bavaria, who was fascinated by the ancient tombs and ordered some of them to be fitted with doors and locks at his own expense. According to a taste that was then becoming fashionable, he also

ordered reproductions of some of the paintings to decorate the Vase Room in the Alte Pinakotek in Monaco which was about to open. Many life-size copies and fac-similes of the Etruscan paintings at Tarquinia were made to decorate the walls of the most important museums and antiquity collections which were being inaugurated across Europe, including the Etruscan Gregorian Museum in the Vatican, and the rooms housing the Campanari collection at the British Museum.

- Another very important phase for the knowledge of Tarquinian tombs is the one around mid-20th century, when a systematic exploration of some areas of the necropolis was carried out with new underground survey methods. Special sounds were employed to detect the hypogeal burials, using the earth's electric or its magnetic conductivity. The method has been widely used since then in archaeological research, and was adopted in Tarquinia by the Lerici Foundation, led to the discovery of dozens of new frescoed tombs.
- Today new tombs are discovered thanks to the scientific research carried out by the Soprintendenza Archeologica dell'Etruria Meridionale. The last important discovery dates back to 1985 when the Tomba dei Demoni Azzurri was discovered; however, numerous lesser tombs are discovered every year. Frescoed tombs constitute a minimal part of existent burials (about 2%); that is because only the aristocracy could afford the luxury of decorating their funerary chambers. Up to this day about two hundred painted tombs have been discovered, and are mainly concentrated in the city's necropolis of Monterozzi, for which inscription on the UNESCO World Heritage List is requested.
- To summarise, the level of knowledge of the Cerveteri and Tarquinia necropolises is very extensive, and continues to increase abreast with the discoveries and research. It must not be forgotten that restoration and in-depth investigations of the funerary monuments in both necropolises, which focus on conservation and on the increase of knowledge, and play an important part, especially for aspects such as techniques and materials employed.
- The body of knowledge relating to the two necropolises is enormous and grows day by day. This is due to new discoveries and conservation work but also because to a great number of studies and researches, undertaken partly by the authorities in charge of the site, partly by many foreign and Italian cultural organisations.
- Finally, existing knowledge, available at the Soprintendenza Archeologica dell'Etruria Meridionale and its local branches at the Museums of Tarquinia and Cerveteri, includes:
 - Hand written journals of the excavations by R.Mengarelli and by the staff of the Soprintendenza di Cerveteri and excavation journals of the Soprintendenza di Tarquinia.
 - Graphic and photographic documentation of the two tombs and of the single tombs; graphic reproductions of frescoes and relief decorations of the Cerveteri tombs: graphical documentation and 19th century watercolour reproductions of some of the hypogeal paintings of Tarquinia;
 - Inventories including accurate descriptions of all finds in each tomb now preserved and/or on show at the Museums of Cerveteri, Tarquinia, and Villa Giulia in Rome.
 - Administrative and accounting documentation relating to the management of the Cerveteri complex, in the archives of the Soprintendenza; scientific, administrative and accounting documentation relating to restoration work, micro-climatic monitoring, installation of transparent barriers, pest control and weeding, ordinary and extraordinary maintenance of the painted tombs of Tarquinia.
 - Scientific publications concerning the two necropolises and single funerary monuments (see essential bibliography in the dossier) and on conservation and restoration of structures and paintings.
 - Catalogues of exhibitions on specific themes and non-specialist guidebooks (often published with the support of local bodies and institutions).

- Further documentation on the painted tombs of Tarquinia is included here as an example. It comprises documentation available in places other than the Soprintendenza's Rome headquarters. One must remember however that other documentation (inventories, catalogues, reliefs and iconography) is present in archives, libraries, cultural institutes and museums world wide.
 - The Istituto Archeologico Germanico of Rome, situated in via Sardegna holds original life-size reproductions of the tomb paintings: tracings on semitransparent cellophane supports, watercolours painted during the second half of the 19th and during the first years of the 20th century, as well as exhaustive photographic documentation of all tombs now accessible.
 - The Istituto Svedese of Rome in via Omero holds the watercolours executed between 1895 and 1913 to create the facsimiles of Tarquinia's painted tombs destined to the Ny Carlsberg Glyptotek in Copenhagen.
 - In Rome, the watercolours of the painter Elio d'Alessandris are kept at the Museo delle Antichità Italiche ed Etrusche of Rome University "La Sapienza"; these were executed during the first years of the 19th century, and also relate to the tombs known at the time.
 - Life-size facsimiles of the Tarquinian tombs are also on show in the rooms of the Gregorian Etruscan Museum in the Vatican.
 - The excavation papers, the graphic and photographic documentation of the tombs excavated by the Foundation and the documentation of the electromagnetic prospecting carried out during the 1950s and 60s are kept at the headquarters of the Lerici Foundation in Via Veneto in Rome. The same type of documentation concerning surveys of Banditaccia necropolis at Cerveteri is also available there.
 - Many documents relating to the survey of the state of conservation of the paintings in the Tarquinian tombs carried out during the '60s by the Istituto Centrale per il

Restauro in co-operation with the Centro Cause di Deperimento e Conservazione delle opere d'Arte, (part of Consiglio Nazionale delle Ricerche) are kept at the Central Institute for Restoration in Rome, in Piazza San Francesco di Paola 9; further documents relating to the monitoring of the state of preservation of some tombs already subject to analysis during the '60s was recently carried out using conservation records of the "Carta del Rischio del Patrimonio Culturale" (Map showing the Risks faced by Historical Heritage).

- The Istituto Centrale per il Restauro di Roma holds in its restoration archives the documentation relating to the many restorations of the Tarquinian paintings undertaken by that Institute.

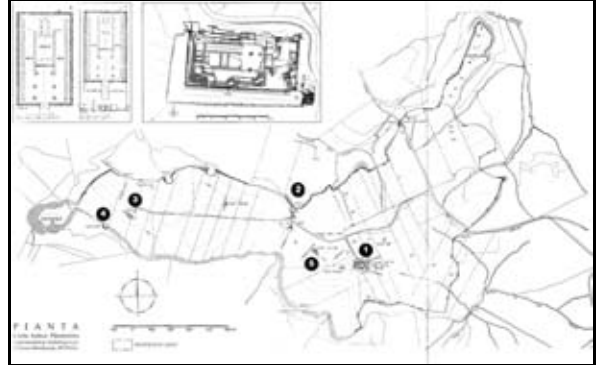
4.1.3 The knowledge of the two Etruscan towns

- The ancient settlement of Caere, less known than its necropolises, covers one tenth of the surface of the current city. The planimetric layout of the city is the result of the geomorphological features of the area, such as ridges, rivers, brooks and ditches representing natural boundaries, and of the artificial boundaries - needed for defence purposes - that were erected since antiquity.



- *Caere* featured a series of fortifications, which included the Porta Coperta, to the north-east of the city, and the walls located to the south-east, which protected the built-up area.
- The excavations conducted by Mauro Cristofani in 1983 and continued to the present day by CNR in the so-called Vigna Parrocchiale area, have yielded new information on the urban area of *Caere*, revealing a sector of the Etruscan settlement. The Etruscology Institute of the University of Perugia, headed by Mario Torelli, in collaboration with the Soprintendenza has conducted an in-depth study of two underground rooms with wall decorations and inscriptions referring to a personality which held the office of Consul between 276 and 270.
- At Sant'Antonio, the Universities of Urbino and Venice, in collaboration with the Soprintendenza, are conducting excavation campaigns aimed at identifying different eras of the site, over a time span starting in the 7th century – with the exceptional Temple of Hercules, dating back to the ancient Etruscan age – until the onset of Romanisation. Materials coming from this excavation have made the object of a great exhibition at the museum of Villa Giulia. Recently, below the Sant'Antonio plateau, in the valley facing Monte Abatone, Roman-age baths and portions of a stone-paved road, probably a side-way of the ancient Aurelia road, have been revealed.
- The above-mentioned excavations (Sant'Antonio, Vigna Marini and Vigna Parrocchiale) will be enlarged to connect the different sectors of the ancient settlement of *Caere*, which will come to constitute a single district, as in the past.
- The degree of knowledge of the Etruscan settlement of *Tarchuna* is lower compared to that of the necropolis, as, particularly in the 19th century, excavations mainly concentrated on burial grounds, although it is bound to increase in the light of the fact that since 1980 the plateau of the Civita (where the ancient settlement was located) has made the object of regular excavation campaigns. Among the most important remains currently visible there

are long portions of the imposing city walls dating back to the 6th – 5th century BC, which enclosed an urban area of some 135 hectares. The walls, made out of rows of squared stones, follow the outline of the hills, and go downhill to block depressions.



- Inside the urban area, near the Porta Romanelli to the north, the remains of public buildings, in particular their groundwork, are extant, and, on the top of the eastern hill making up the Pian di Civita, stand the imposing ruins of the largest Etruscan temple known, the Ara della Regina temple, whose pediment was decorated with a series of coloured terracotta artefacts, including the famous high-relief with a pair of winged horses currently on show at the Archaeological Museum of Tarquinia.



- In the western section of the Civita plateau, the remains of a city quarter including an area devoted to religious practice from the Bronze Age (10th century BC) to the Classical Age (6th-5th century BC) are visible.
- Outside the city walls, leaning against the Southern side of the Civita, the remains of a sanctuary are extant (a semi-circular base).
- The monumental complexes excavated during the 19th century, and today no longer visible as they were since covered with earth again, include the Roman Age baths, known as the

Terme Tulliane, floored with mosaics and frescoed, documenting the more recent phases in the life of the city, when Tarquinia had been placed under Roman rule.

4.2 Present level of protection

- The level of protection of the two necropolises of Cerveteri and Tarquinia is exceptional, thanks to national protection laws ensuring total control over the archaeological assets, directly managed by the State through its peripheral offices (refer to paragraphs 3.4.1 and 3.4.2). In addition, almost all the tombs are State property, and in Cerveteri also the buffer zone is almost entirely State-owned.
- The areas surrounding the buffer zone both in Cerveteri and Tarquinia are regulated by heritage protection legislation, with reference to the protection of the cultural and natural heritage, and by territorial governance instruments (refer to paragraphs 3.4.3, 3.5.1 and 3.5.2) as far as urban development and use of the territory are concerned. Although planning instruments already consider the issue of landscape, they could be further strengthened in order to ensure a better preservation of the special features of the territory which in the past have fostered the development of the Etruscan civilisation in the area, and to ensure the rehabilitation of a number of areas lying outside the buffer zone.

4.3 Assessment of the state of conservation of the two necropolises

- The state of conservation of the tombs in the areas of the two necropolises proposed for inscription on the UNESCO World Heritage List is good, because they have benefited of the care and attention of the bodies in charge of their safeguard.
- In particular, regarding **the Banditaccia necropolis of Cerveteri** the systematic explorations starting from the early 20th century were immediately followed by restoration campaigns, to allow access to the

funerary monuments, and to avoid any deterioration related to weather. The first works were directed by Raniero Mengarelli, in charge of Cerveteri excavations for about 25 years, starting in 1908. During that time, although restorations were not always correct from the philological point of view, work was carried out using local materials, compatible with those in use in ancient structures, and traditional craft techniques compatible with the ones used in antiquity.

- More recent conservation includes increasingly sophisticated methods, devised by experts who proceed apace with the progress of scientific research. Work has focused in particular on the problems relating to structural damage to the Banditaccia monuments, caused by tree roots and rain water. Particular restoration and consolidation techniques have been adopted after adequate testing, within the systematic restoration programme for the tumuli in the necropolis, underway since year 1983. Among the most significant work to stabilise the tufa mounds in danger of collapsing, one may record here the one focusing on the tombs along the so-called “Via dei Vasi Greci” and the “Via degli Inferi”.
- At the moment nearly all the tombs have all been restored and are subjected to continuous maintenance work by the Soprintendenza. This work include small scale consolidation work, cleaning, disinfecting and pest-control activity, carried out according to the needs detected by the continuous monitoring of the different monuments performed by the Soprintendenza’s staff. For such work the Soprintendenza can rely on a specific budget that in 1999 amounted to 70 or 75 thousand euros a year.
- Moreover, during recent years, attention has also focused on the natural environment which characterises the necropolis area; conservation efforts have also focused on natural resources which characterise the necropolis, by ensuring the protection of typical species to preserve its specific and original characteristics.
- In the case of **Tarquinia’s tombs**, the frescoes survived for centuries because they were executed on the rock walls of

underground chambers. Deterioration began after their discovery. So from the end of the 18th century, in Tarquinia, like in Cerveteri, researchers who carried out archaeological investigations attempted to address the problem of the conservation of the painted tombs; possible ways to save the paintings were considered, and therefore, also the techniques originally employed to execute the frescoes. Fresco detachment, the only method known and considered feasible at that time, was impracticable because of the humidity present in the hypogea. This meant that from the second half of the 19th century, only simple maintenance was carried out employing systems and methods of the period: metal braces, application of cement-based mortar, re-applying pigment.

- New methodologies based on analytic investigation techniques were adopted at the same time when the Istituto Nazionale del Restauro was founded in Rome in 1939. A new phase began in which interest in the situation of the painted tombs of Tarquinia was rekindled. The problem of the conservation and restoration of the paintings and rigorous scientific methods were adopted. Initially paintings were still being transferred to museums, but detachments were successfully carried out using new non-hygroscopic materials, and new methods of protection and conservation in situ were being experimented.
- Very soon however interest focused on the reasons of decay of the hypogea and on prevention. The joint efforts of the Istituto Centrale del Restauro and of the “Centro Cause di Deperimento e Conservazione delle opere d’Arte” of the Consiglio Nazionale delle Ricerche have resulted in protection and restoration programmes that harmonise fruition and conservation, without removing the frescoes from their environmental and historical context.
- These action protocols form the base of thirty years’ activity of the Soprintendenza per i Beni Archeologici dell’Etruria Meridionale, which is carrying out a programme of operation which focuses on the maintenance of the tombs now open to the public and on restoration, and on equipping the remaining hypogea to ensure accessibility. At the

moment the necropolis includes about many accessible tombs, of which 19 are already restored and equipped for visitors.

4.4 Pinpointing of main risk factors

- The **Tarquian tombs** have been the subject of the most modern interdisciplinary studies on reasons of decay in hypogeal environments and on the possible means of pre-emptive measures. Such research saw its maximum level of convergence between archaeological and natural sciences¹.
- One of the most important factors in decay of tomb paintings is caused by the typically complex environmental situation of hypogea. In funerary chambers there is a high level of humidity, very close to saturation (90 to 95% Relative Humidity), because water present in the ground imbibes the walls, evaporates within the chamber and tends to saturate the environment. Temperature depends on the tomb’s depth, but its levels are fairly constant, showing small, slow seasonal variations. The paintings are not affected as long as the tombs remain sealed: this is because an equilibrium is achieved within a closed hypogeal environment, and the balance between humidity and temperature level remains constant. When this relation is affected, the decaying process is triggered and can harm the paintings.
- When a tomb is opened by its discoverers and then when it receives a stream of visitors, sudden temperature and humidity variations are caused firstly by external air, which causes remarkable variations in temperature and relative humidity, especially when external conditions are very different from internal ones, during the hot, dry summer season. Secondly changes due to visitors’ presence lowers the chamber’s overall humidity as people’s clothes absorb water vapour present in the air. Thirdly, the temperature and humidity levels variations

¹ M.PARIBENI, Cause di deperimento e metodi di conservazione delle pitture murali delle tombe sotterranee di Tarquinia, Roma 1970.

depend also on light sources, which can heat the air and cause a fall in humidity level.

- Internal micro-climatic variations affect the balance between frescoed walls and the chamber environment, cause water vapour to migrate from one wall area to another, and cause soluble salts to rise to the surface. This process triggers a series of physical and bio-chemical alteration mechanisms. Depending on the paintings' consistency and technique, salt deposits can appear on the surfaces, and cause whitening. The pictorial surface can either rise or detach itself completely from its base, as salts crystallise under the surface.
- One must not forget that condensation phenomena can appear, when the frescoed wall presents a surface temperature equal to, or lower than the dew point, this causes the environmental vapour to deposit in liquid form on the surfaces.
- The main risk factor for paintings in these hypogeal environments lies therefore in the opening of the tombs to visitors.
- The same processes that can induce a deterioration of the Tarquinian hypogea can be detected in the **Cerveteri tombs**. Here too alterations are due to temperature and humidity variations that take place in the funerary chambers. At Cerveteri however variations are stronger and faster, because the tomb walls are exposed to the elements and therefore they can rely on a lower level of thermal inertia compared to the Tarquinian hypogea, which are situated at various metres' depth. On the sculptured surfaces inside the tumuli a series of alterations may appear: microscopic cracks, microscopic chips can appear, as salt crystals collect in the pores of the stone, and walls can turn white as salt deposits on the surfaces.
- Some problems of biological origin are common to the hypogeal environment of both necropolises. Fungi, bacteria, streptomycetes, and sometimes algae cause the development of colonies or patinas of biodeteriogenic bacteria batteri biodeteriogeni, these can alter surface colour and produce alteration also at deeper levels. To this must be added the harm caused by insects, who dig microscopic galleries under the surfaces.

- One of the main risks threatening the Cerveteri tombs are caused by the roots of wild vegetation growing on the earth above the tombs; in the archaeological area there are many large trees, including pine trees and oaks, whose roots are capable of deeply damaging the sepulchral structures.
- Moreover at Cerveteri a further threat other than that directly affecting the hypogea is that relating to the external parts of the tombs, where the building materials, the blocks of tufa rock, are exposed to the elements. The alterations produced in stone by chemical and physical mechanisms in a natural environment are well known.
- Sun rays act on a porous, non-homogeneous stone, such as tufa, causing a general increase of surface porosity, which results in a decay of the mechanical properties of the stone. Repeated seasonal cycles can cause the detachment of superficial areas and disintegration of the most affected layers.
- Wind can also cause remarkable damage, especially on the surface of stones already affected by other agents.
- Water is one of the main problems for the conservation of outdoor stone monuments. Rain water can determine remarkable alterations that damage the stone surface, subject to the weathering action of rain, as well as the inner layers, causing infiltration and seepage. The main impact of the porous network which characterises tufa rock is the action of water in the icing and thawing cycles: water in liquid form may collect in the stone's cavities, then freeze, increase in volume and exert pressure on the walls of the pores. The repetition of this cycle quickly results in microscopic cracks gradually spreading to the deeper layers, disintegrating the stone into chips, and causing the detachment of fragments of increasing size.
- To the alterations caused physio-chemical processes triggered by the environment one must add the biological problems, including those linked to weeds. One must not forget the risks of fires due to the presence of many tall trees both within the archaeological site and in the surrounding area.
- At both sites one must also consider the risks linked to tourism impact.

4.5 Strategies and priorities provided to prevent and/or reduce risk factors

- The effect of rain, wind and sudden climate changes can cause the gradual decay of tufa, the material constituting the **funerary structures of Cerveteri**, are dealt with by means of periodical, focused conservation work, and ordinary maintenance work both on the tombs' external areas and on interiors. This work also help to fight the wearing down of architectural elements due to the continuous stream of visitors.
- In order to achieve the difficult balance between conservation and fruition (thus avoiding drastic measures), in those cases in which decoration is particularly fragile, the Soprintendenza has engaged in a policy of monitored fruition, closing access to sepulchral monuments that remain visible thanks to a glass slab, as for instance in the case of the so-called Tomba dei Rilievi.
- This passive protection system is the result of joint studies carried out by the physics laboratory of the "Centro Cause di Deperimento e Conservazione delle Opere d'Arte" of CNR: it consists in a glass door equipped to avoid condensation, that avoids thermal and humidity variations, and ensures the micro-climate inside the tomb remains unvaried. This barrier also avoids mechanical damage that could derive from visitors accessing the tomb. This installation constituted a prototype for similar ones placed at the entrance of Tarquinian tombs.
- To fight against deterioration caused by light penetrating inside the tombs and to allow a better viewing conditions, a new lighting system with fluorescent lamps is now being installed in different phases, using ordinary funding resources. The large tumuli outside the fenced area will also be lighted with the new system.
- The structural damage caused by tree roots is progressively being dealt with by consolidating and anchoring the structures. Removing the tall trees entirely would entail a greater degree of damage to the tombs, and by now the pine trees and oaks form an integral part of the landscape of the necropolis. Although the trees constitute a fire hazard, risk is reduced to the minimum by cutting back the wild vegetation growing on the tumuli every four months. The fenced archaeological site has been equipped with fire-fighting facilities, consisting in a network of water faucets along the whole perimeter, which was renewed during the last two years.
- Concerning the risks due to the stream of visitors outside the tombs, visitors' routes are being gradually optimised to improve accessibility; routes open to the public are periodically subject to maintenance to contrast the damage due to wear and tear and to rain water.
- Concerning the safeguard of funerary structures from risks due to possible vandalism, a video-surveillance system has been installed. It includes security cameras and lighting, and is meant to monitor the area adjacent the entrance and the building which holds the archaeological depot and the restoration laboratory.
- In any case the archaeological area is constantly controlled by wardens, and the Nucleo di Tutela del Patrimonio artistico dell'Arma dei Carabinieri carries out regular surveillance.
- Concerning **Tarquinia**, as mentioned above many exhaustive studies have been carried out since the 1960s by the Soprintendenza, together with the physicists of the "Centro Cause di Deperimento e Conservazione delle opere d'Arte" of the Consiglio Nazionale delle Ricerche and with Rome's Istituto Centrale del Restauro. These studies indicated the causes of decay of paintings in hypogeal environments, contributing to the search for the best preventive measures.
- During the last thirty years the Soprintendenza's has been following a programme, including restoration and maintenance on the one hand, and the installation of passive protection systems on the other.
- Restoration is carried out according to an action protocol jointly drawn up by the Soprintendenza and the Istituto Centrale del Restauro: the proper approach to restoration is evaluated according to technical and scientific methods according to specific

procedures. These range from preliminary investigations, that are by now quite standardised, to the use of appropriate materials and sophisticated instrumentation, to correct and precise graphic and photographic documentation of the different phases of restoration².

The operations include preliminary work before consolidation, removal of any inadequate earlier restoration work, surface cleaning, presentation treatment, which in no way alter the originality and integrity of the paintings. The approach adopted has been consolidated over time and can supply a great variety and range of information, which in turn has resulted in whole scenes being saved after their almost total disappearance due to decay.



- On average, with the ordinary funds assigned by the Ministry, the Soprintendenza can guarantee the restoration of a small or medium-sized tomb over two years' time.
- The Soprintendenza also pursues a strategy to ensure the maintenance of the tombs it has restored. This is based on systematic monitoring of the paintings' state of preservation, and includes a series of periodical actions, consisting in: ordinary maintenance and emergency work on painted surfaces, consolidation where necessary of the paintings' rock support, disinfection using fungicides, bactericides and anti-algae products to devitalise biodeteriogenous micro-organisms, disinfestation using adequate chemical products which allow the selection

² The accurate description of work carried out on each tomb is documented by the records held in the archives of the Soprintendenza and by a large number of publications.

and control of spontaneous vegetation growing above the painted tombs.

- Maintenance actions are based on the actual conservation needs which are pointed out by the frequent inspections carried out by the officers of the Soprintendenza. Each year the Soprintendenza arranges specific contracts with firms specialising in different relevant sectors to carry out such maintenance work, with funds assigned for this very purpose by its senior body, the Ministry.
 - Moreover, the Soprintendenza is carrying out an action policy which allows to harmonise in the best way possible the needs of conservation and fruition. The restored tombs are "equipped" for visitors, by installing a transparent sealing device, including self-defrosting glass doors, which isolate the sepulchral chamber from the *dromos* (access corridor), and allow a view of the frescoes. This system of passive protection has been installed in 19 tombs in the necropolis. The system ensures environmental conditions are stabilised and maintained at levels close to natural ones, thus eliminating causes of decay. The barriers allow a clear view of the painted chambers also thanks to a cold light illumination system, installed following joint studies carried out by the Soprintendenza and physicists of the Istituto Centrale del Restauro.
- Recently, ventilation holes were created in the areas through which visitors access the tombs. The purpose of this improvement is to diminish the strong thermal imbalance between the *dromoi* and the funerary chambers, and to optimise the doors' defrosting time. At the same time the lower temperature and relative humidity in the *dromoi* allow visitors to enjoy a greater degree of comfort.
- Access to the tombs that have not yet been equipped with transparent barriers, has been restricted to small groups that can access the tomb only for a limited time.
 - Concerning human-related risks, the tombs are protected by fences and subject to security surveillance by the Soprintendenza personnel. Moreover, access to the tombs is barred by specially equipped doors and metal doors which close off all access.

The Guardia di Finanza police body contribute to security with night patrols in the necropolis area.

4.6 Promotional activities and visitor facilities on the necropolises

- The Soprintendenza Archeologica per l'Etruria Meridionale pursues a policy aiming primarily to safeguard and guarantee the conservation of the two necropolises and their museums, but also implements a series of actions focusing on increase of the archaeological heritage, on ensuring a correct and safe enjoyment of the resources and on raising awareness of concerning its value.
- Over the years restoration of many tombs has been completed. The Soprintendenza's objective is also to gradually increase the number of tombs open to the public, making them safely accessible by restoration and by installing adequate equipment in the tombs. For example at Cerveteri work is being carried to equip the tombs with lighting to improve visibility, interpretation and safe fruition; at Tarquinia an ever increasing number of tombs are being equipped with passive protection systems which allow visitors to view the tombs while ensuring the paintings' conservation.
- The two necropolises have been equipped to be enjoyed by the public, and have now been equipped with adequate signposts, educational billboards with explanations and illustrations, written in Italian and in English.
- The necropolises also include toilet facilities which obey existing norms, and include facilities for the disabled.
- At Cerveteri the compound facing the ticket office is today used as a free parking lot. At Tarquinia a special parking area has been set up by the Commune and is reserved for tourist buses. It is located in the area of the modern cemetery.
- Careful attention has been devoted to educational issues at both sites. At Cerveteri didactic work has been devised to meet the needs of different types of visitors. The necropolis is visited by large numbers of elementary, middle and high school students, as well as by adults. Guided tours on general

issues are available, as well as theme-based guided tours. Educational workshops on different issues such as the archaeological excavation, ceramics, fresco painting, creating objects from moulds, vase modelling with the potter's wheel, false artefact detection. Learning trails include workshop attendance and a guided tour to the tombs. The necropolis is also the focus of educational trips, comprising several other archaeological sites.

- News concerning the two necropolises are available also by visiting the web site of the Ministero per i Beni e le Attività Culturali.
- At both Cerveteri and Tarquinia special promotional activity, and many other events and activities are set up to contribute to the spread of knowledge concerning the two sites, and to raise awareness in the public about the past. In the Cerveteri necropolis, shows and dramatised theme plays are set up, to re-enact ancient Etruscan ceremonies and customs, i.e. banquets or funerary ceremonies. Concerts are organised by the Teatro dell'Opera of Rome. In Tarquinia special events are staged in the necropolis. The tourism development plan includes summer openings of the necropolis and of the Museum thanks to the Commune's co-operation.
- The Cerveteri museum is equipped with Italian/English explanations and illustrations. The Museo Nazionale di Tarquinia is accessible to the disabled and is equipped with an equally useful set of explanatory panels and installations in three languages (Italian, English and German).
- To enhance the promotion of the Cerveteri necropolis, the Soprintendenza has set up a publishing service to produce a series devoted to the site, and illustrating different aspects of Etruscan culture.
- As to promotion and enhancement of the archaeological heritage and of other resources present in the area, a great number of activities are being undertaken in the two Communes. For example, different public institutions and private associations co-operate with the Soprintendenza Archeologica dell'Etruria Meridionale for the diffusion of knowledge concerning archaeological

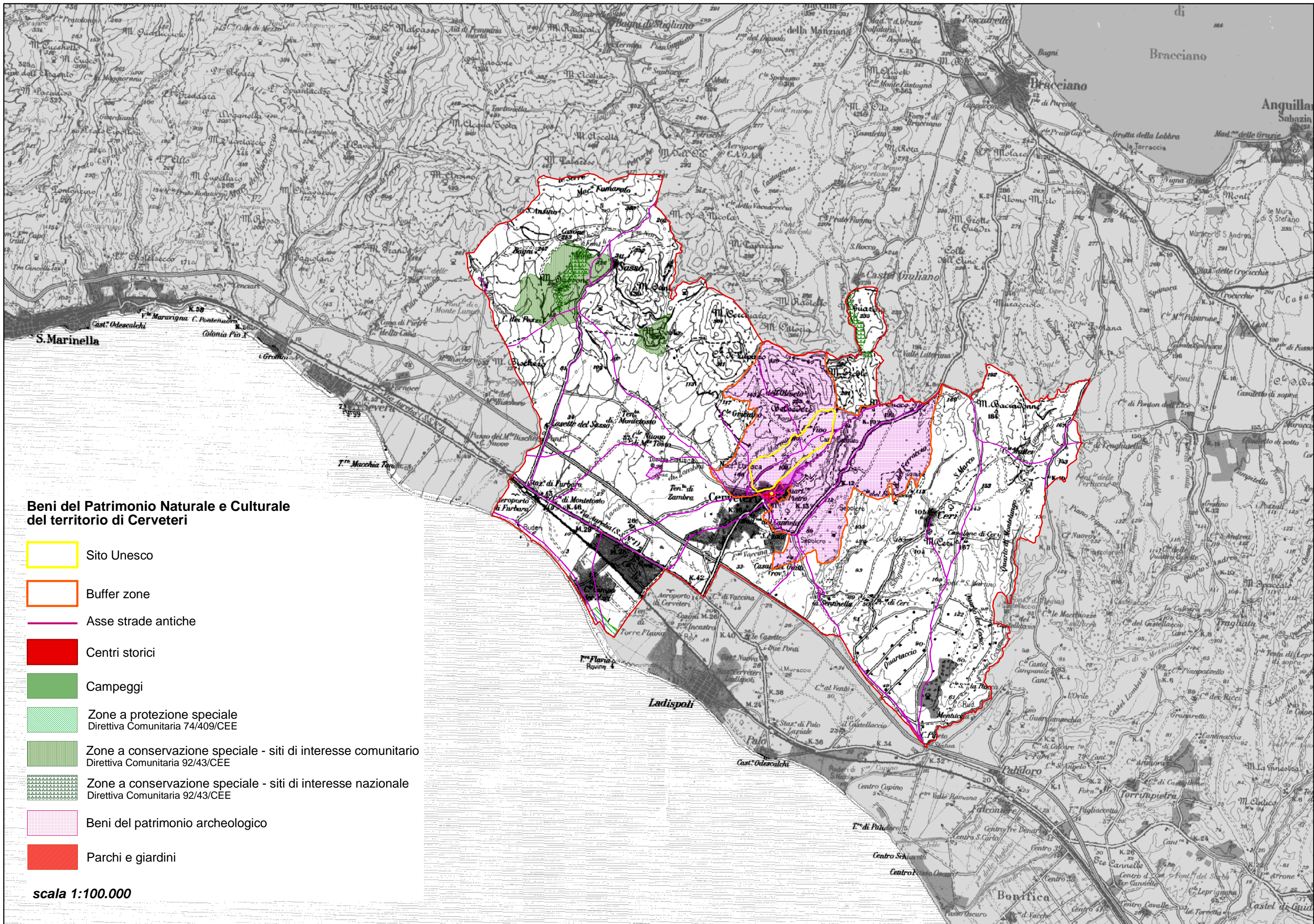
heritage in general and for the UNESCO nomination areas in particular.

- The two Municipal Administrations, both very actively engaging in promoting and enhancing activities, fund specific works, i.e. publications, restorations of works of art and of buildings (recently at Tarquinia the Winged Horses of the Museum has been completed with these funds).
- The two Municipal Administrations organise seminars, lectures and guided tours in the two necropolises and in the other areas of archaeological or artistic interest. Moreover the same Administrations benefit of the support of numerous Cultural Associations, whose members are private individuals acting, and so are able to organise exhibitions, extraordinary events of various kinds to improve the awareness-raising action carried out by the Ministero per i Beni e le Attività Culturali through its local offices.
- Since 1998 every year, Tarquinia witnesses the cycle of summer concerts called “Notturmo Etrusco”. Concerts are performed in the archaeological sites and in other town monuments. The same season also witnesses a series of events called “Teatro sotto le stelle”, which attracts many tourists from the sea-side resorts of the area, and the so-called “Giostra degli sponsali”, a re-enactment in period costume. The event that has most contributed to promoting the image of Tarquinia is: “A porte aperte: un museo nella città”. This event aims to open up heritage not usually open to the public, and includes concerts, exhibitions and other kinds of attractions.
- At Cerveteri many and very active Associations promote cultural activities and awareness raising actions. They work in conjunction with the Commune, the Provincia and the Regione. These associations often participate in protection and safeguarding activities, supporting the Soprintendenza per l'Etruria Meridionale in its excavations and researches. The Fondazione Archeologica per l'Etruria Meridionale, for instance, has adopted a part of the Via degli Inferi, a road in the Banditaccia Necropolis. It intends to engage in cleaning enhancement and refurbishment of the area.
- All private cultural Associations play an important role in raising awareness among the local population, and especially among young people. They organise guided tours, educational activities in schools and training courses, especially focused on archaeological resources, and particularly on Etruscan necropolises of Cerveteri and Tarquinia.
- The two sites also include informatised ticket issue, reception services, bookshop for the sale of guidebook and educational material, souvenirs and reproductions of vases, bronzes and ancient jewels (at Cerveteri the bookshop has been set up inside a historical building dating from the beginning of the 20th century, which was recently restored for this purpose), a cloak room, and refreshment areas managed by external contractors.
- At the Museo Nazionale di Tarquinia the Soprintendenza has set up an efficient ticket issuing service, a cloakroom, a bookshop for the sale of guides, educational materials and objects of various kinds. The services to ensure enjoyment and didactic activities are contracted to the same external contractor in charge of services at the archaeological site.

Beni del Patrimonio Naturale e Culturale del territorio di Cerveteri

-  Sito Unesco
-  Buffer zone
-  Asse strade antiche
-  Centri storici
-  Campeggi
-  Zone a protezione speciale
Direttiva Comunitaria 74/409/CEE
-  Zone a conservazione speciale - siti di interesse comunitario
Direttiva Comunitaria 92/43/CEE
-  Zone a conservazione speciale - siti di interesse nazionale
Direttiva Comunitaria 92/43/CEE
-  Beni del patrimonio archeologico
-  Parchi e giardini

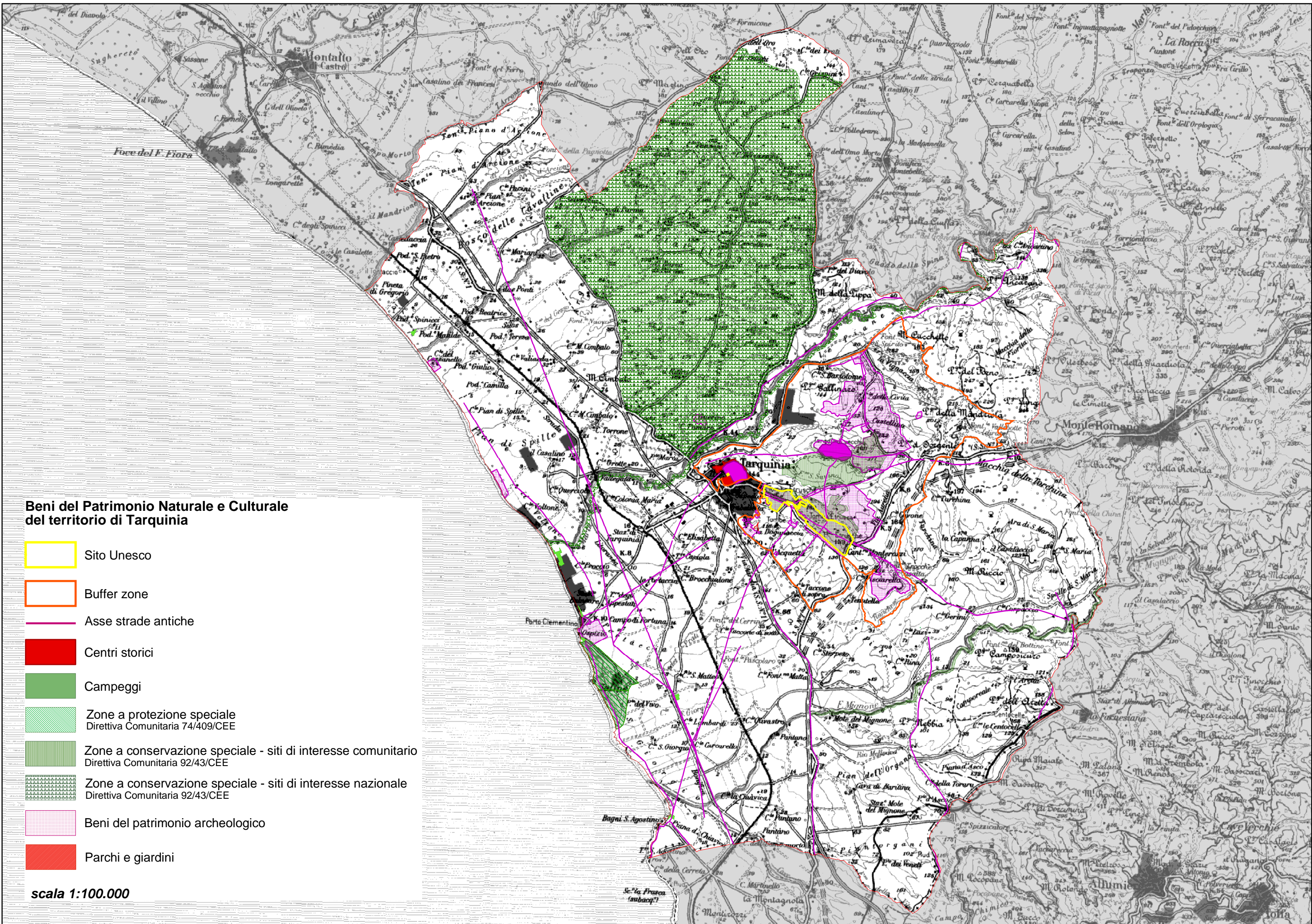
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Beni del Patrimonio Naturale e Culturale del territorio di Tarquinia

-  Sito Unesco
-  Buffer zone
-  Asse strade antiche
-  Centri storici
-  Campeggi
-  Zone a protezione speciale
Direttiva Comunitaria 74/409/CEE
-  Zone a conservazione speciale - siti di interesse comunitario
Direttiva Comunitaria 92/43/CEE
-  Zone a conservazione speciale - siti di interesse nazionale
Direttiva Comunitaria 92/43/CEE
-  Beni del patrimonio archeologico
-  Parchi e giardini

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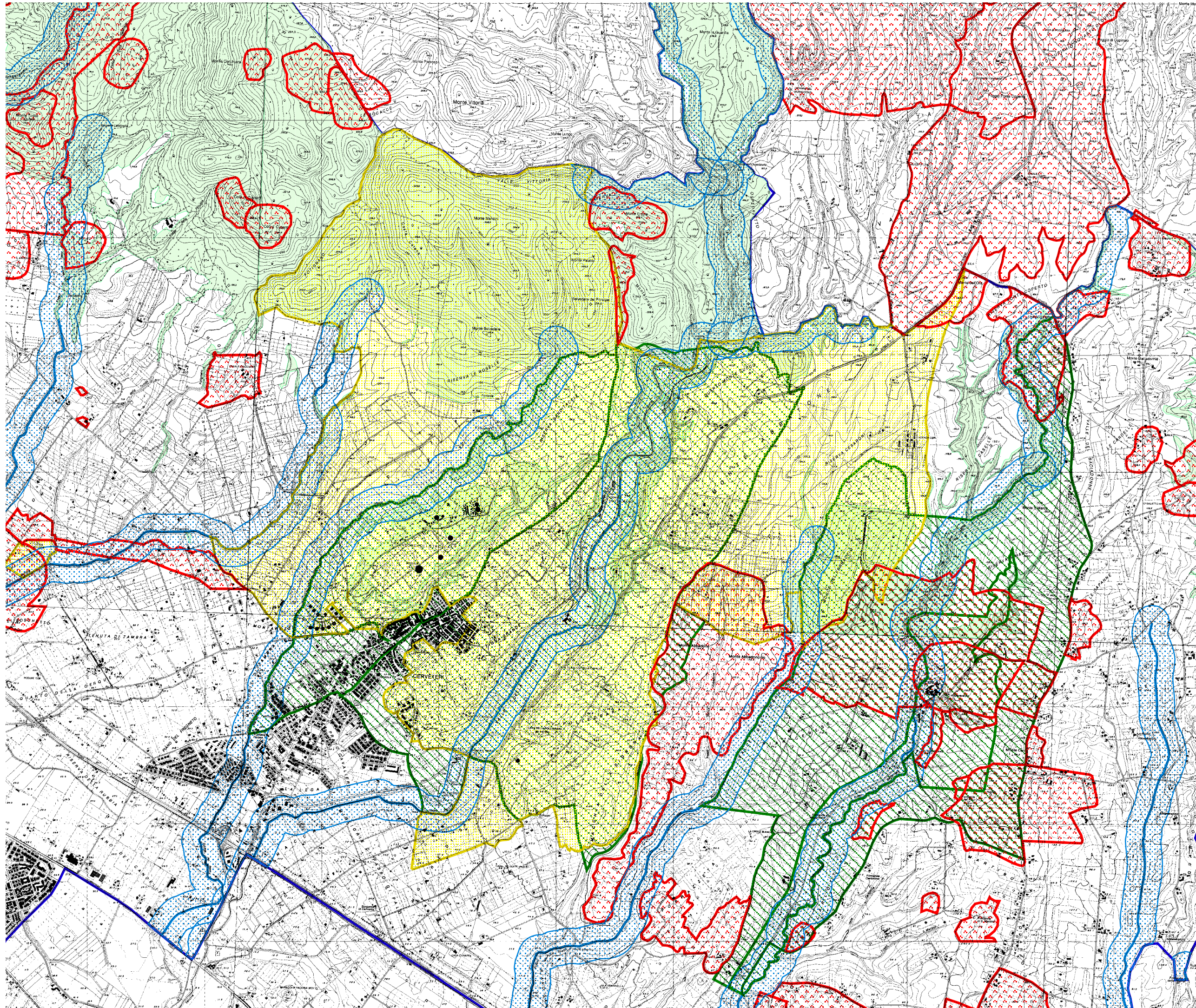
NECROPOLI ETRUSCA DI CERVETERI

Proposta per l'inserimento
nella Lista del Patrimonio Mondiale
dell'UNESCO


Carta dei Beni Paesaggistici,
Ambientali e Culturali

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Sezioni della Carta Tecnica Regionale:
364130/140/150 - 373010/020/030
(ED 1950 - UTM)



Legenda

-  art. 139 D.lgs 490/99
Beni d'insieme: vaste località,
bellezze panoramiche
-  art. 146 D.lett. m lgs 490/99
Aree di interesse archeologico
art. 13 e 22 L.R. 24/98
-  art. 146 lett. c D.lgs 490/99
Fasce di rispetto
dei corsi delle acque pubbliche
art. 7 L.R. 24/98
-  art. 146 lett. g D.lgs 490/99
Aree boscate
art. 10 L.R. 24/98
-  art. 2 co. 1 lett. a) e b)
e co. 2 lett. a) D.lgs 490/99
Beni del patrimonio archeologico
-  Confini comunali

NECROPOLI ETRUSCA DI TARQUINIA

Proposta per l'inserimento
nella Lista del Patrimonio Mondiale
dell'UNESCO










Carta dei Beni Paesaggistici,
Ambientali e Culturali

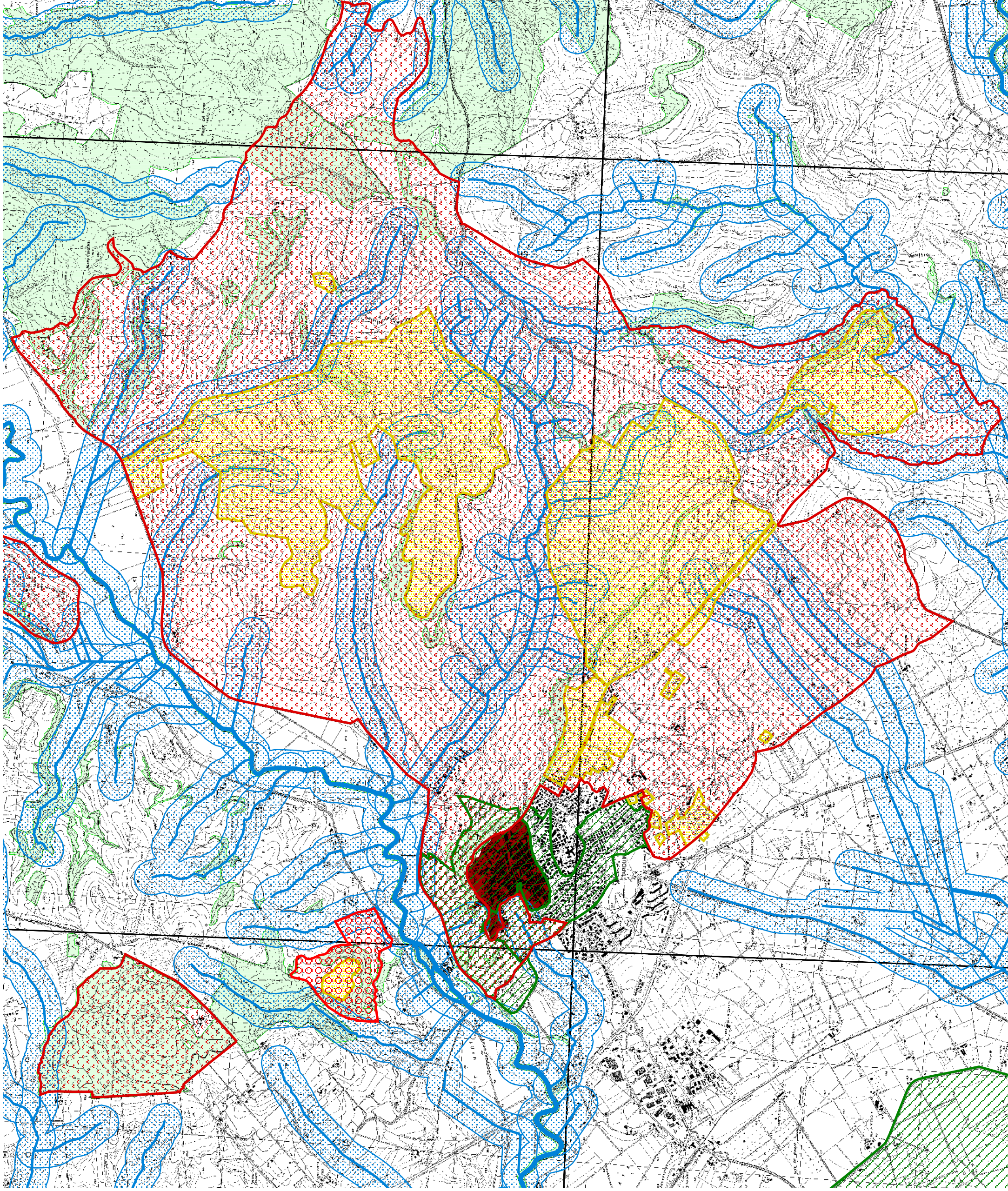
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Sezioni della Carta Tecnica Regionale:
354090 /100/110/130 /140 /150
(ED 1950 - UTM)

354090	354100	354110
354130	354140	354150

Legenda

-  art. 139 D.lgs 490/99
beni d'insieme: vaste località,
bellezze panoramiche
-  art. 139 D.lgs 490/99
beni d'insieme in aree
di interesse archeologico
-  art. 146 lett. c D.lgs 490/99
corsi delle acque pubbliche
- art.7 L.R. 24/98
-  art. 146 lett. m D.lgs 490/99
aree di interesse archeologico
- art. 13 e 22 L.R. 24/98
-  art.146 lett. g D.lgs 490/99
aree boscate - art. 10 L.R. 24/98
-  art. 2 co.1 lett. a) e b)
e co. 2 lett. a) - D.lgs 490/99
beni di interesse archeologico
-  Centri e nuclei storici
art. 60 co.1 L.R. 38/99
-  Confine comunale
-  Sez. CTR



CHAPTER 5

MANAGEMENT OBJECTIVES AND ACTION PLANS

5.1 Overall objectives

Following the guidelines of UNESCO and ICOMOS, the management plan identifies the long term objectives which qualify the strategic vision described above.

5.1.1 Knowledge, protection, conservation and rehabilitation

- Ensuring research and study on Etruscan sites, especially on the ancient cities of *Caere* and *Tàrchuna*, continue by involving national and foreign specialised institutions.
- Ensuring research in the field to increase knowledge of Etruscan civilization.
- Promote a greater level of protection of the landscape ensuring it retains its characteristics
- Continue restoration of tombs and monitoring the overall conditions in the necropolises
- Promote the rehabilitation of the landscape in those areas which have undergone alterations during the last forty years.
- Facilitate access to areas not yet easily accessible to the public

5.1.2 Cultural and social promotion

- Increase sensibility and knowledge of the local population as to their cultural heritage, which they will be called upon to share with all humanity should the candidacy prove successful.
- Increase the general public's knowledge of the site, extending and updating the means employed in promotion and information.

5.1.3 Economic enhancement

- Developing a local economic system based on both the material and immaterial cultural heritage, starting from the encouragement of sustainable cultural tourism, ensuring the conditions for the development other heritage-related sectors, including crafts, agriculture, communication and training.
- Ensuring the promotion of economic development will not in any case threaten the heritage or the life quality of the resident population.
- Ensuring that the local population should be among those who enjoy the economic benefits derived by the enhancement of the cultural activity.
- Determination of the areas and of the actions which must be implemented to enhance cultural resources, encouraging participation of private enterprise.
- Determination of the actions aiming to innovate the structures and the instruments which regulate the cultural heritage management.

5.1.4 Implementation and monitoring

- Fine tuning of the plan's implementation structure, once its candidacy is accepted, according to the policies shared by the subjects involved and further detailed in the methodological approach described in chapter
- Defining and evaluating the instruments of the monitoring of activities.

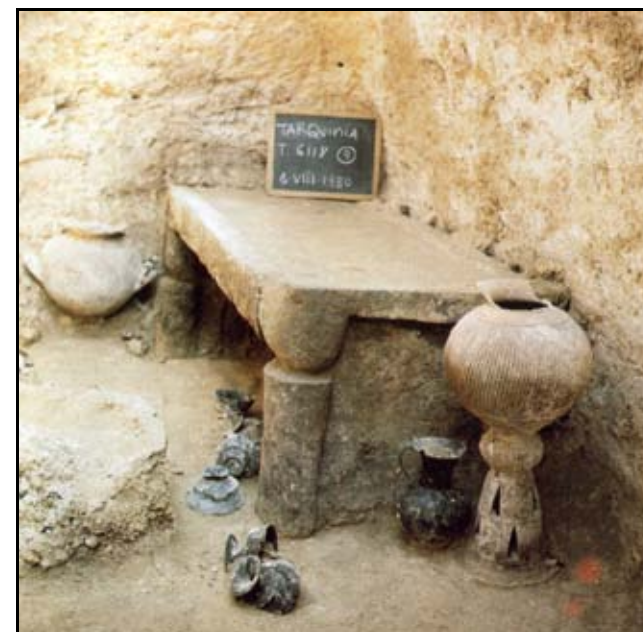


5.2 Action plans

The following tables show the five sectorial plans identified in the chapter 1.

5.2.1 KNOWLEDGE PLAN

ISSUES	POLICIES	ACTIONS	DESCRIPTION	SUBJECTS IN CHARGE
Knowledge of the two necropolises	Systematization of existing data	Collection of cartographic, alphanumeric, photographic, and iconographic data	The amount of information and documentation relating to the tombs in the two necropolises and on the rest of the archaeological heritage of Cerveteri and Tarquinia is enormous, but also particularly heterogeneous, as it includes paintings, watercolours, drawings, photographs, inventory files, romantic descriptions, updated scientific descriptions and diagnostic descriptions of chemical-physical and biological issues, restoration reports, researches in art history, and so forth. This material is partly held by the Soprintendenza Archeologica per l'Etruria Meridionale, partly by other institutions and research institutes inside and outside Italy. The first step consists therefore in collecting all this material to classify it and make it manageable, and easy to consult.	Soprintendenza Archeologica per l'Etruria Meridionale
		Development of a GIS and data insertion	Work is about to begin on an informatized data bank based on the GIS, which should link the wide variety of data to the geographical location of each existing tomb or archaeological structure present within the site or included in the buffer zone. The data base should allow the submission of queries and research at different levels of detail, starting from monuments represented on the informatized cartography will allow the determination of the relevant monument, starting from any specific piece of information contained in the data bank. This information system will be available through Internet, and it will allow different access levels for researchers and students around the world and for potential visitors to the site.	Lerici Foundation working jointly with all other interested bodies
Increasing knowledge of the two necropolises		Continuing excavation activities in the two necropolises	Each year, as a consequence of the excavations linked to site protection activities, the Soprintendenza Archeologica discovers new tombs at the site, thus increasing the archaeological heritage of the two necropolises.	Soprintendenza Archeologica



Knowledge of the ancient cities

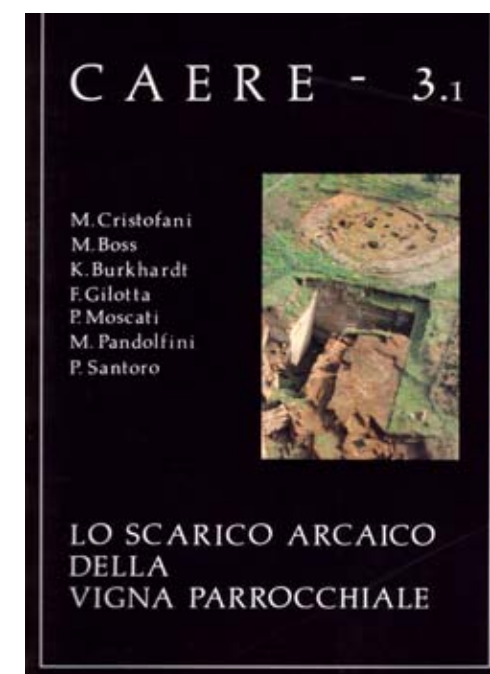
Increasing knowledge of the ancient cities

<p>Promoting study initiatives</p>	<p>Knowledge of the two necropolises constantly increases, thanks to the large number of studies and research studies carried out. For instance, the Soprintendenza is currently studying the material found during the exploration of some 400 tombs in the Necropolis of the Banditaccia, excavated during the 1980s at S. Paolo; in addition, the Soprintendenza is publishing for the first time information on the excavations carried out in the early 20th century, and on the material coming from the excavations conducted at the Banditaccia (Laghetto) in the 1950s by the Fondazione Lerici. The University of Urbino is studying the tombs excavated by Mengarelli in the 1930s during the construction of the access road to the necropolis.</p> <p>Also in the case of Tarquinia, the Soprintendenza, in collaboration with the University of Rome, is publishing information on old excavations carried out at the Necropolis of the Monterozzi.</p> <p>Furthermore, at present a campaign for the graphic survey (with up to scale reproductions) is underway to reproduce the paintings of Tarquinia. It is being conducted by the Istituto Nazionale di Studi Etruschi and its final aim is to contribute to a Corpus of every Etruscan painting. Graphic reproductions on a 1:1 scale of all accessible tombs at Tarquinia are being published by the Albert-Ludwigs Universität of Freiburg. The École Française de Rome jointly with the Ministère de la Recherche is producing a corpus of the painted tombs of Tarquinia which will be accessible using Internet: the first volume will include the painted tombs of Tarquinia, and will contain images, archaeological data and bibliography. For some years, the University of Perugia has been publishing information on the materials hosted by the Museum, coming from the necropolis.</p>	<p>Soprintendenza Archeologica, Italian and foreign research Institutes</p>
<p>Continuing excavation activities in the ancient cities</p>	<p>Today, the excavations conducted by the Soprintendenza are mainly focused on increasing knowledge on the two ancient settlements. At Cerveteri, the studies on ancient <i>Caere</i> are conducted by the CNR (the Italian National Research Council) and the Universities of Urbino and Venice at S. Antonio and Vigna Parrocchiale; sanctuaries, recreational and commercial complexes have been found, as well as large cisterns dating back to Roman times and a funerary hypogeum (excavated by the University of Perugia), testifying to continuity in the life of a city which had a special relationship with Rome.</p> <p>At Tarquinia, the ancient settlement has revealed stratigraphic evidence ranging from the Bronze Age to the late Hellenistic Age, although during Roman times the city was still alive and important. On a yearly basis since the 1980s, the University of Milan conducts excavations, and also the Soprintendenza has been excavating the walls of the ancient city and the Ara della Regina for some years.</p>	<p>Soprintendenza Archeologica, Italian and foreign research Institutes</p>

Knowledge of the archaeological heritage on the territories

Increasing knowledge of the archaeological heritage on the territories

Promoting further study initiatives	<p>In collaboration with the Soprintendenza Archeologica, the CNR has been reviewing and publishing information on the excavations and on the ancient settlement of <i>Caere</i>; the first 5 volumes of the series have already been printed.</p> <p>The University of Milan is studying material coming from the Civita of Tarquinia, published in a special series.</p>	Soprintendenza Archeologica and Italian research Institutes
Continuing excavation activities and studies initiatives on the territories of Cerveteri and Tarquinia	<p>Researchers from the Universities of Urbino and S. Maria Capua Vetere are studying material coming from 400 tombs excavated in the 1960s by the Fondazione Lerici in the necropolis of Monte Abatone, located in the buffer zone. As far as the surrounding area is concerned, the Soprintendenza is excavating a large bath complex mentioned in ancient sources (the <i>Aquae Caeretane</i> mentioned by Strabo, Livy and Valerius Maximus). The CNR is currently publishing the Archaeological Map of Cerveteri, the result of 20 years of surveying; a computerised set of maps of the area comprised between Cerveteri and Fiumicino is already available at the Laboratory of the Provincial Authorities of Rome.</p> <p>The Soprintendenza is excavating the Iron-age necropolis of Villa Falgari, located in the buffer zone. Rome University's Dipartimento di Archeologia Medievale is excavating the church built in the rock of San Savino (S. Restituta) included in the buffer zone at Tarquinia, and is conducting other excavations at the Early Medieval city of Leopoli-<i>Cencellae</i>; the Universities of Perugia and Padua are performing excavations at <i>Gravisciae</i>, the ancient port of <i>Tàrchuna</i>, and the University of Tokyo is excavating the Roman villa of Cazzanello, situated near the coast. In addition, numerous studies on <i>Gravisciae</i> and <i>Cencellae</i> are being published with the aim of illustrating topographical aspects and material evidence coming from the two sites.</p>	Soprintendenza Archeologica and Italian research Institutes



5.2.2 PROTECTION AND CONSERVATION PLAN

ISSUES	POLICIES	ACTIONS	DESCRIPTION	SUBJECTS IN CHARGE
Protection of the necropolises and Museums	Strengthening the protection of the two necropolises and Museums further	Continuing to keep the tombs and the Museums under close surveillance	The two necropolises area fenced and subject, as the Museums, to 24-hours monitoring by wardens, supported by a sophisticated alarm system linked to the local police station. During the night surveillance is carried out also by police and military forces. The buffer zone is periodically monitored by inspections carried out by Soprintendenza personnel and by police forces. A monitoring service by means of small aircraft is also carried out by the Nucleo Tutela Patrimonio Artistico (Cultural Heritage Protection Team) dei Carabinieri.	Soprintendenza Archeologica per l'Etruria Meridionale
		Raising the lands being in State property	The Soprintendenza is carrying out a plan to extend the archaeological areas by expropriating and acquiring the estates which are still the property of public entities or private owners	Soprintendenza Archeologica per l'Etruria Meridionale
		Drafting of detailed landscape plans (Piani Paesistici) for the areas of Cerveteri and Tarquinia	In the scope of the regional plan for the preservation of landscape that is in force at the moment, two pilot projects will develop to add further detail to said plan. This project will follow the indications contained in the agreement between the State and the Regions (Accordo Stato Regioni) of 19 04 2001. It has been divided into the following phases: a) knowledge of the whole territory by means of specific analyses and definition of the landscape's elements of value and characteristics which must be protected, enhanced and reinstated; b) analysis of transformation's dynamics also by determining threatening factors; c) determination of the bodies in charge of actions of safeguard and landscape enhancement; c) definition of the objectives of landscape quality; e) determination of the actions to safeguard and enhance the landscape, to be carried out coherently with the actions and the investments aimed at economic and productive development of the areas involved; f) definition of the prescriptive norms regarding safeguard and use of the territory.	Regione Lazio, Soprintendenza per i beni Architettonici e il Paesaggio del Lazio
Strengthening of the territorial and urban planning tools to improve territorial protection	Adaptation of the urban development plans (PRG) of the municipalities of Cerveteri and Tarquinia	On the basis of the indications of the detailed landscape safeguard plans, the Communes of Cerveteri and Tarquinia are working to conform their urban plans to the indications there in, according to law. In particular the objectives are: a) maintaining the features, the values and the morphologies, also taking into account the architectural types, as well as traditional techniques and building materials; b) drawing up of development guidelines compatible with the different values recognized, and such as not to diminish the value of the landscape, paying particular attention to the safeguard of agricultural areas; c) rehabilitation of those parts that have been compromised or degraded, by reinstating pre-existing values or creating new high-value features which are both coherent and integrated; d) developing of services and infrastructures to support tourism	Municipalities of Cerveteri and Tarquinia	

Conservation of the necropolises and Museums

Increasing tomb conservation activities

Continuing conservation and maintenance activities	Restoration and maintenance activities at the two necropolises and museums continue; in particular, at Tarquinia, a restoration and enhancement action focusing on the Tomba Barroccini al Calvario and the Tomba delle Sculture in the Scataglini area is being started. Also the two museums are undergoing new actions, namely the maintenance of the facilities hosting them, and the restoration of artefacts. In addition, a project focusing on the rehabilitation of the museum's warehouses is being defined.	Soprintendenza Archeologica; Municipalities
Strengthening tomb conservation system	To optimize the functioning of the installations for the tombs' protection and fruition, experimental work has been undertaken to ensure the best kind of lighting is chosen for the hypogea. A study was carried out by the "Centro Cause di Deperimento e Conservazione delle opere d'arte" of CNR and by the physics and biologists of the Istituto Centrale per il Restauro di Roma. In some of the tombs certain sources of high-efficiency cold light were installed, which could be regulated as to their intensity, and with low photosynthetic activity which would not stimulate biodegradation processes. Periodical colorimetric and biological analyses were carried out on samples of the surfaces subjected to this kind of lighting. The results of this work provide a basis for the planning and realization of special lights, in which care has been devoted to all parts including supports and wiring, and which have now been installed in the Tomba dell'Orco at Tarquinia.	Soprintendenza Archeologica, CNR, Istituto Centrale del Restauro
Evaluating new funding opportunities	On the base of strategies determined to reduce risk factors at the Etruscan necropolises the Soprintendenza has drawn up and implemented specific action programs. The plans for Cerveteri and Tarquinia include restoration work and periodical maintenance work which are necessary to ensure the conservation of the tombs and access to the archaeological areas (i.e., weeding, pest control, up keep of visitor's paths). Moreover at Tarquinia the plan includes specific work to equip tombs accessible to the public with acclimatized barrier. All restoration and maintenance activity are carried out using the ordinary funds allocated by the Ministero per i Beni Culturali: they are employed, for example to restore and equip one single painted tomb every two years (cost of restoration of paintings. 650 € per square meter; installation of a transparent barrier including lighting equipment: 2000 €). Therefore the Soprintendenza has drawn up a plan to accede to special funds to increase conservation activity.	Soprintendenza Archeologica, other offices of the Ministero dei Beni Culturali and all subjects involved in the area
Completing experimentation of remote colorimetric tests on images	The tombs in the two necropolises are subject to monthly monitoring by the Soprintendenza's staff, which controls the state of conservation, searching for possible chemical or biological threats, and controlling all possible risk factors. The periodical controls also allow to assess the results of conservation methods applied, and to improve them continuously, based also on scientific progress. Protection and fruition installations are also subject to monitoring. First of all, alternated controls of	

Streamlining and strengthening tomb monitoring activities

		<p>microclimatic conditions in the funerary chambers is carried out thanks to special switches, to verify the system's efficiency. Moreover, based on the results of these tests, a system is now being devised to allow defrosting of the glass panels only in those cases in which surfaces are close to condensation to optimise the system's work and to minimise thermal load.</p> <p>At the moment, experts of the Istituto Centrale del Restauro are studying a system to ensure a colorimetric control based on the image. In practice, researchers employ an approach and equipment originally devised to work in other sectors, to safeguard painted surfaces. The image is acquired with methods based on colorimetry. These methods permit remote and continuous control of all possible mechanisms of decay which alter the original colour of the paintings.</p>	
<p>Carrying out vulnerability studies on tombs by resorting to the Risk Map methodology</p>	<p>All tombs of the necropolises of Cerveteri and Tarquinia will be registered according to special filing methods drawn up by the Istituto Centrale del Restauro in the research program "Carta del Rischio del Patrimonio Culturale Italiano" (i.e. Risk Map of Italian Cultural Heritage). This will be done to evaluate their state of conservation and to define for each tomb an indicator of its vulnerability which will be comparable to the danger indicators of the whole area, and will allow the evaluation of the risk.</p>	<p>Soprintendenza Archeologica e Istituto Centrale per il Restauro</p>	

5.2.3 CULTURAL HERITAGE ENHANCEMENT PLAN

ISSUES	POLICIES	ACTIONS	DESCRIPTION	SUBJECTS IN CHARGE
Enhancement of the two necropolises	Development and enhancement of archaeological resources	Increasing the areas open to the public in the necropolises	The Soprintendenza Archeologica pursues a policy primarily aimed at the safeguard and conservation of the two necropolises and of their museums, but which is increasingly bent on the enhancement of the resources; for this reason it undertakes a series of actions to increase the archaeological heritage (by means of acquisition or expropriation of new areas, by undertaking new excavations and restorations, by implementing ways to improve fruition of tombs and of new areas of the necropolises). At Cerveteri a system is being strengthened to safely make available to visitors an ever increasing number of funerary tumuli outside the fenced area and at Tarquinia two new tombs have been opened to the public.	Soprintendenza Archeologica
		Continuing enhancement activities	Based on the goals set by the Project for the Park of the Painted Tombs, an action aimed at enhancing the Scataglini area, already State-owned, is about to be started. This area shall be linked to the Tomba Mercareccia, and will open onto an old quarry, used from the Etruscan age to the Middle Ages.	Soprintendenza Archeologica
	Implementing innovative fruition systems	Completing experimentation of methodologies for remote fruition	The Istituto Centrale per il Restauro di Roma is experimenting innovative methods for what is termed "remote fruition". Based on the results of an application previously employed at the Altamura Caves in Puglia, a system of remote control is being set up including moving video cameras to be used to view the caves. A prototype is being built and will be installed in the Tomba dell'Orco at Tarquinia, to allow "virtual visits" of the chambers placed in the innermost areas of the sepulchral monuments, where they are inaccessible to the public. This system after new verification and fine tuning will be applied in all those cases in which the chambers cannot be safely visited or in which direct fruition equipment cannot be installed.	Istituto Centrale del Restauro

Strengthening of services and infrastructures on the necropolises

Establishment of a visitor centre in Cerveteri

The Municipality of Cerveteri is already working on the restoration and rehabilitation of the “Case Grifoni”, an ancient building in the main square of Cerveteri, in front of the Archaeological Museum, opening on the Banditaccia plateau. This building will become a *Centre of Etruscan Studies* and it will host the *Visitor centre* of the archaeological site. The necropolis will be accessed directly from the Centre through a trail that will cross the Manganello Valley, which makes the object of a rehabilitation project currently being considered.

Municipality of Cerveteri,
Soprintendenza Archeologica



Establishment of a visitor centre in Tarquinia

The General Master Plan of the Municipality of Tarquinia, to be approved over the next few months, foresees the purchase and rehabilitation of an old oil mill located in the S. Savino Valley, between the Monterozzi necropolis and the Civita. This facility shall become a reception centre, and equipped with a car park for visitors who will be able to reach the various archaeological areas by following ancient trails. Easy access to the centre will be granted from the motorway and the Via Aurelia through a panoramic road with a view on the walls, the towers, and the Medieval churches of Tarquinia.

Municipality of Tarquinia,
Soprintendenza Archeologica



Improving access to the necropolises

At Cerveteri, a number of preliminary actions aimed at rehabilitating the area before the necropolis, foreseeing new car parks and adequate lighting, are underway. The Municipality of Tarquinia is planning to purchase a facility located in front of the Monterozzi necropolis, currently housing a ceramics shop, whose premises could be used as a car park and service area for the archaeological site. The Town Planning Commission is about to pass a new Traffic Management Plan foreseeing additional parking spaces and connections to the necropolis.

Municipalities of Cerveteri and Tarquinia,
Soprintendenza Archeologica

Creating in Cerveteri a train-based visit itinerary

A project has been drawn up for the realization at Cerveteri of two visitor’s routes to be performed using a miniature railway, and its feasibility is now being evaluated by the Soprintendenza. The train, composed by one or more small carriages, will convey visitors to the most important areas of Banditaccia Necropolis situated both inside and outside today’s fenced in area.

Municipality of Cerveteri,
Soprintendenza Archeologica e privati

Conserving and improving the special landscape character of the two necropolises

Landscape rehabilitation of the necropolises areas

It will be necessary to carry out the indications contained in the projects drawn up for both necropolises. In the case of Cerveteri, the project which won the contest organized by the Municipal Administration will have to be developed. In the case of Tarquinia, the final project in some pilot areas will have to be drawn up aiming at the rehabilitation of the landscape of the necropolises, as stated in the operational program drawn up in July 2002. Some detailed projects have been defined by the Soprintendenza to optimize the parking and roads leading to the necropolises.

Soprintendenza Archeologica, Municipal administrators



Enhancement of the territories

Improving knowledge of the cultural potential of the areas of Cerveteri and Tarquinia

Conducting a study analysing positioning and resources to be enhanced

The cultural enhancement plan must be preceded by a research developed to supply an adequate reference framework as to the position of the resources, other than the archaeological resources, that must be enhanced within the site, the available funds, the potential and the as yet untapped vocations the area might still need to express in an adequate manner. In its cataloguing activities, the Italian Cultural Heritage Ministry (Ministero per i Beni e le Attività Culturali) is supported by the relevant Centres established within the Regional Authorities of Latium and the Provincial Authorities of Rome and Viterbo.

All those bodies who are the signatories of the Memorandum of Understanding

Organising and ensuring fruition of routes along the less-known areas in the territory

Visitors which today concentrate only in certain areas of the necropolis and tend to overlook sites which are just as important but less well-known. It is therefore necessary to organize and make available visitors' routes which include also less frequented archaeological sites and other historical landmarks in the area, including those of an intangible nature.

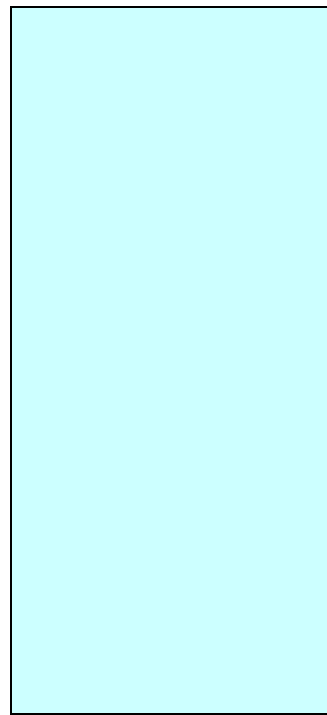
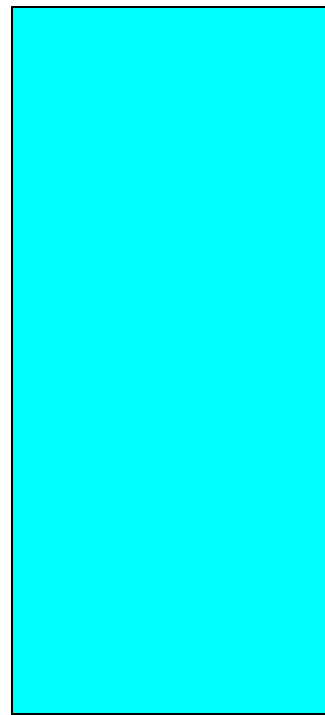
Local administrations, cultural associations, enterprises in charge of organizing cultural events, Soprintendenza Archeologica, Soprintendenza per i Beni Architettonici ed il Paesaggio del Lazio

Conserving the cultural and natural resources

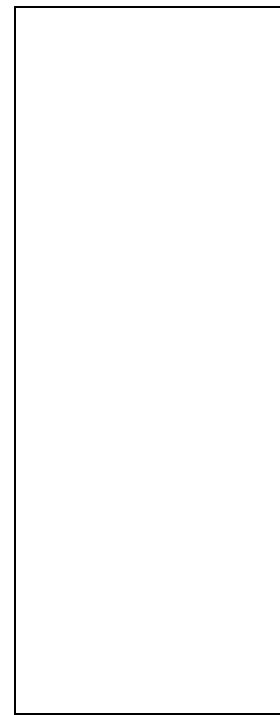
Continuing conservation activities of cultural resources in the buffer zones and surrounding territories

At Cerveteri, the Municipality is carrying out a number of actions aimed at recovering and rehabilitating the historical city centre: new street furniture for Piazza S. Maria, onto which open the Archaeological Museum, the Visitor Centre under construction, and Palazzo Ruspoli (which will host the Conference Hall of the Municipality). Works for the rehabilitation of the medieval walls, due to be completed in 2005, have already been awarded. Other works for the rehabilitation of the entrance to the historical city centre, and for the rehabilitation and enhancement of naturalistic and cultural areas in the Municipality are underway. A number of actions, such as those focusing on establishing new tourist-cultural routes (Project for the North Coast, Regional Law no. 40/99) and

Municipalities of Cerveteri and Tarquinia



a new computer-based network proposing a virtual tour of Etruscan tombs (EU funding has been applied for) will be conducted in collaboration with the Municipality of Tarquinia. At Tarquinia, the Municipality is restoring and enhancing the Medieval city walls, and it is carrying out actions aimed at preserving a number of historical buildings. In addition, the revision of local regulations on the city centre, foreseeing the cataloguing of all monuments, churches, and palaces, has been awarded. In addition, the Municipality is studying how to refurbish and rehabilitate a number of rural buildings located on the plateau of the Civita, to be used as information and refreshment points for the archaeological area, and as educational centres for the numerous teams of researchers working in the area. Moreover, the Municipality is studying the rehabilitation of a number of existing trails, to allow visitors to make excursions in the area either by foot, bicycle and horseback. The first phase of the “Life Nature” project focusing on the rehabilitation of the salt works environment and birds has been started.



Promoting landscape rehabilitation

Conducting a study on the landscape of the Municipalities of Cerveteri and Tarquinia

As one of the objectives of the management plan is to reach the rehabilitation of the landscape of the two Municipalities, a systematic study must be implemented. Starting from existing scientific evidence this work should analyse the evolution of the territory during time and its present form. This study would play a preliminary role in relation to later initiatives within a plan to rehabilitate and to encourage a sustainable transformation of the area.

Soprintendenza per i Beni Architettonici e il Paesaggio del Lazio, Regione Lazio, Università di Roma

Development of a project for the conservation of the agricultural landscape surrounding the necropolises

The necropolises rise in an agricultural landscape which must be preserved and enhanced. It is therefore necessary to reach agreements with the owners and managers of the areas, which are often State property, to define a strategy to allow the agricultural landscape to preserve its character also by making it more accessible to visitors to the necropolis.

Local administrators, Soprintendenza Archeologica, owners and managers of the areas

Promoting territorial cultural management tools

Establishment of the archaeological parks of Cerveteri and Tarquinia

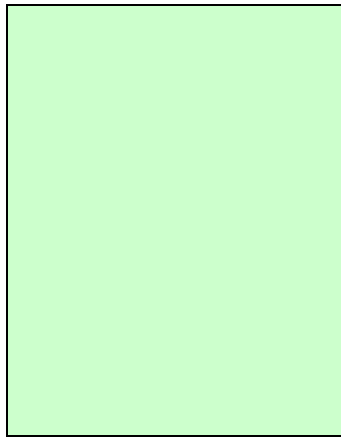
The urban plans of the two municipalities already provide for the set up of archaeological parks, and preliminary studies for their realization have been carried out, as mentioned above. The new regional law also mentioned previously will make available the necessary legislative instruments. It will therefore be possible to carry out in operational terms the realization of archaeological parks which will be a very useful instrument to pursue general objectives and sectorial objectives contained in the management plan. (Subjects in charge of implementation: all those bodies who are the signatories of the Memorandum of Understanding)

Regione Lazio, Municipal administrators, Soprintendenza Archeologica,

5.2.4. ECONOMIC DEVELOPMENT PLAN

ISSUES	POLICIES	ACTIONS	DESCRIPTION	SUBJECTS IN CHARGE
Improving and increasing the infrastructures in the territories	Promoting a better access to the site and to the territories	Ensuring adequate connections between railway, site and car parks	Particular attention will have to be devoted to ensuring a more efficient link between the two necropolis including public transport at both national and regional level, to ensure access by those visitors without private means of transport.	Local administrators, agencies in charge of public transport, private transport societies
		Defining a transportation strategy in line with territorial protection requirements	It is necessary to define a transport strategy which can develop sustainable transport programmes capable of satisfying the needs of local population and of visitors to the sites.	All those bodies who are the signatories of the Memorandum of Understanding, agencies in charge of public transport
Promoting the development of the other economic sectors in the territories	Promoting sustainable tourism in line with site conservation requirements	Providing opportunities for longer stays by visitors	To create the means for economic development which will produce benefits for the local population, visitors need to extend their stay in the area using either existing facilities or other facilities which must be created. For this purpose various actions can be undertaken.	All those bodies who are the signatories of the Memorandum of Understanding
		Increasing and coordinating cultural events in the territories over the year	At present the two archaeological areas and the territory of the two municipalities are host to many cultural events. To encourage visitors to extend their stay it is necessary to increase the number and the programme of the events and distribute them throughout the year.	Local administrations, cultural associations, Public Institutions and enterprises in charge of organizing cultural events
		Defining a coordinated strategy in the reception field	A territory which enjoys such a large and diffuse cultural heritage should be able to welcome visitors with structures and equipment which are adequate to the context. It is therefore necessary to define a receptive strategy which promotes quality in the hotel sector and in the restaurant sector. For this purpose in the sensitive areas new buildings should be discouraged and priority should be given to the rehabilitation and re-use of existing buildings. The two Municipalities are working on these goals in order to promote the development of accommodation facilities, including the building of camping sites, caravan parks, etc.	Local administrations, entrepreneurial and crafts associations
	Promoting the communications, craft and heritage sectors	Organising training and updating courses in order to increase the entrepreneurial skills of craftsmen and farmers	To allow local business to make full use of the chances offered by the material and immaterial cultural heritage of their territory, training and updating courses should be organized to increase and reinforce the entrepreneurial capacities of farmers, craftspeople and of all those whose activities can benefit from this heritage.	Province, Communes, entrepreneurial and crafts associations
		Enhancing typical products through a global quality system	The Global Quality system pinpoints the area's qualities and its products. It should be implemented by using parameters, standards, methods and structured and controllable processes. It will thus be possible to enhance typical products creating a	Local administrations, entrepreneurial associations, farmers and craftsmen

Promoting territorial management tools to promote sustainable development



Identifying ongoing activities and projects and defining coordination measures

network through which craft and traditional food products can be sold, and to promote those venues that offer local food specialties.
The Municipality of Cerveteri has been included in a project conducted by the Provincial Authorities of Rome called “Artistic craftwork for Museum merchandising”, aimed at supporting craft productions through their sale in museums’ shops. Tarquinia participates in the initiative entitled “Working Together”, focusing on relaunching from a financial and occupational standpoint the northern Latium area by means of several projects (typical foodstuff, craftwork, wining and dining, tourist marketing).

In a survey of the area various initiatives and projects presently underway were pin-pointed as useful means to reach a sustainable economic enhancement of the area of the two municipalities (Progetto di valorizzazione dell’area Cerite, Distretto culturale di Viterbo, Patto territoriale, Legge sul Turismo della Regione Lazio, Progetti Europei INTERREG III). Within the implementation of the management plan it will be necessary to determine all initiatives which as yet remain unlisted and define the means to coordinate them to avoid wasteful duplication and to identify all possible ways of producing synergies.



All those bodies who are the signatories of the Memorandum of Understanding

5.2.5 CULTURAL PROMOTION, TRAINING, AWARENESS BUILDING PLAN

ISSUES	POLICIES	ACTIONS	DESCRIPTION	SUBJECTS IN CHARGE
Cultural promoting	Promoting knowledge of the necropolises	Creation of a Web site on the “Etruscan necropolises of Cerveteri and Tarquinia”	The web site will make use of the large amount of material already available, which will also be used in the GIS described in the first sectorial plan. In particular iconographical material and video footage will be chosen to ensure virtual visits of the necropolises and tombs which have not yet been excavated but which have nonetheless been explored by means of video cameras. Such instruments will allow a limitation of the pressure of visitors to the site and ensure its conservation	Municipalities of Cerveteri and Tarquinia, private enterprises, Soprintendenza Archeologica
		Creation of an information net among Etruscan Museums	A virtual, network-based link between the Archaeological Museums of Cerveteri, Tarquinia, and Villa Giulia in Rome is under construction in order to allow visitors to be able to see the materials coming from the tombs in the two necropolises that made the object of excavations in the past, and that, according to the custom of the times, were taken to the National Museum of Rome.	Soprintendenza Archeologica, private enterprises,
		Design of a scientific and teaching centre for the territorial system of Tarquinia	The “operational programme” of the Soprintendenza, relating to the realization of a <i>park of Tarquinia’s painted tombs</i> , includes the refurbishing of abandoned old buildings in the area in order to create a new museum centre, which would serve as a scientific and educational reference point for the whole of the surrounding territory.	Soprintendenza Archeologica, Municipal administrators
Providing tools to improve site’s knowledge appropriate for its new role as World Heritage site	Increasing the qualitative level of promotional material	The quality of illustration material concerning the necropolis will have to be upgraded, also in view of its new status as World Heritage site. In particular, homogeneous documentation concerning the two necropolises will have to be supplied to visitors. At moment the For the necropolis of Cerveteri, the Soprintendenza is drawing up new information leaflets in two and three languages, showing thematic trails and indicating walk duration; similar leaflets will be produced also for Tarquinia.	Soprintendenza Archeologica, Municipal Administrations, private firms in charge of managing services on the archaeological areas, local cultural associations	
		Updating and harmonising signage outside and inside the site	Billboards and signposts will have to be streamlined and contain references to the site’s inclusion in the List of World Heritage. Such material will have to be placed also outside the necropolises to raise awareness as to the presence and meaning of a site belonging to said List.	Soprintendenza Archeologica, Municipal administrations



		Defining an interpretative strategy common to the two necropolises	An <i>Interpretative Strategy</i> common to the two necropolises will have to be agreed upon by involved subjects to supply the general public and the local population with the most up to date instruments of knowledge of the site's value.	Soprintendenza Archeologica, communication experts
	Promoting knowledge of Etruscan civilization	National and international exhibitions of Etruscan findings	The Soprintendenza participates in numerous exhibitions both in Italy and abroad by lending materials coming from the Etruscan area falling within its competence, for a wider dissemination of information on this ancient Culture. For the next three years, exhibitions in Zurich, Athens, Rome, Viterbo and Hamburg have been foreseen.	Soprintendenza Archeologica
Sensitization of local communities	Promoting the establishment of a connection between the local population and the archaeological heritage	Including in teaching curricula opportunities for illustrating the meaning and the universal value of the site	At the site of both necropolises many educational activities are under way to increase the awareness of students of all ages concerning the importance of the archaeological heritage present in the area (see paragraph 4.3.5); such didactic activities will be implemented to raise the sensitivity of young people also about the meaning and value of a site which they share with all humanity.	Soprintendenza, schools, private associations
			The Municipality of Cerveteri has advertised a competition open to the students of elementary and junior-high schools aimed at designing a logo for the Etruscan site of the necropolises of Cerveteri and Tarquinia.	Municipalità of Cerveteri, schools
		Continuing and improving exhibition and event programmes on the site (necropolises and museums)	The two necropolises and the archaeological materials of the two museums have been the subject of many exhibitions, activities and extraordinary events over the years, which were organized by the Municipalities and by private associations working jointly with the Soprintendenza Archeologica. Such activities and events will be increased and aimed to promote the sites, to attract and involve local populations to a greater degree. In the next future an exhibition shall be organised in Tarquinia focusing on the excavations conducted at the Roman villa of Cazzanello by the University of Tokyo.	Municipalities of Cerveteri and Tarquinia, Province of Rome and Viterbo, Soprintendenza, private associations
		Supporting the activities of the cultural associations working on the site	Many private associations are promoting cultural activities and raising awareness at the site working in conjunction with the two Municipalities, with Provincia di Roma and Viterbo and with Regione Lazio. The task of finding the necessary funds for this activity will fall to the institutional bodies involved.	All bodies involved
Training	Training of tour operator and tourism experts	Link with schools and research Institutions	The Municipality of Tarquinia, in collaboration with the Secondary School for Tourist Studies has signed an agreement with the University of Tuscia for the establishment of a Degree in Foreign Languages with a special focus on tourism, to train professional profiles in this sector, favouring employment in the area.	Municipalità of Tarquinia, Università della Tuscia



CHAPTER 5

MANAGEMENT OBJECTIVES AND ACTION PLANS

5.1 Overall objectives

Following the guidelines of UNESCO and ICOMOS, the management plan identifies the long term objectives which qualify the strategic vision described above.

5.1.1 Knowledge, protection, conservation and rehabilitation

- Ensuring research and study on Etruscan sites, especially on the ancient cities of *Caere* and *Tàrchuna*, continue by involving national and foreign specialised institutions.
- Ensuring research in the field to increase knowledge of Etruscan civilization.
- Promote a greater level of protection of the landscape ensuring it retains its characteristics
- Continue restoration of tombs and monitoring the overall conditions in the necropolises
- Promote the rehabilitation of the landscape in those areas which have undergone alterations during the last forty years.
- Facilitate access to areas not yet easily accessible to the public

5.1.2 Cultural and social promotion

- Increase sensibility and knowledge of the local population as to their cultural heritage, which they will be called upon to share with all humanity should the candidacy prove successful.
- Increase the general public's knowledge of the site, extending and updating the means employed in promotion and information.

5.1.3 Economic enhancement

- Developing a local economic system based on both the material and immaterial cultural heritage, starting from the encouragement of sustainable cultural tourism, ensuring the conditions for the development other heritage-related sectors, including crafts, agriculture, communication and training.
- Ensuring the promotion of economic development will not in any case threaten the heritage or the life quality of the resident population.
- Ensuring that the local population should be among those who enjoy the economic benefits derived by the enhancement of the cultural activity.
- Determination of the areas and of the actions which must be implemented to enhance cultural resources, encouraging participation of private enterprise.
- Determination of the actions aiming to innovate the structures and the instruments which regulate the cultural heritage management.

5.1.4 Implementation and monitoring

- Fine tuning of the plan's implementation structure, once its candidacy is accepted, according to the policies shared by the subjects involved and further detailed in the methodological approach described in chapter
- Defining and evaluating the instruments of the monitoring of activities.



5.2 Action plans

The following tables show the five sectorial plans identified in the chapter 1.

5.4 Timetable of actions

Actions	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013
Collection of cartographic, alphanumeric, etc.data	/	/								
Development of a GIS	/	/		/						
Drafting of detailed landscape plans (PP)		/		/	/					
Adaptation of the urban plan of Cerveteri		/		/	/					
Adaptation of the urban plan of Tarquinia	/	/								
Strengthening tomb conservation system (light)	/	/	/							
Completing remote colorimetric tests on images	/	/								
Carrying out Risk Map of tombs			/	/						
Completing tests for remote fruition	/	/								
Establishment visitor centre in Cerveteri	/									
Establishment visitor centre in Tarquinia		/	/	/	/					
Improving access to the necropolises	/	/								
Creating train-based visit itinerary in Cerveteri	/	/								
Landscape rehabilitation of the necropolises	/	/	/	/	/	/	/			
Conducting study-analysis of territorial resources		/	/							
Organising new tourist routes in the territory				/	/	/	/	/	/	/
Conducting a study on the landscape		/	/							
Development of a project for conservation agricultural landscape				/	/					
Establishment archaeological parks		/	/	/	/					
Improving connection between site, railways, etc.		/	/	/	/	/	/	/		
Defining a global transportation strategy		/	/							
Providing opportunities for longer stays by visitors			/	/	/	/	/	/	/	/
Defining a strategy in the reception field	/	/	/	/	/	/	/			
Enhancement typical products	/	/	/	/	/	/	/			
Coordinating ongoing activities and projects	/	/								
Creation of a web-site on the Necropolises	/									
Creation of virtual net among Etruscan museums	/	/	/							
Design a scientific-training centre in Tarquinia			/	/						
Increasing the quality of promotional material	/	/								
Updating signage inside and outside the Site		/	/							
Defining a common interpretative strategy			/	/	/					
Design a logo for the Etruscan Site	/									

CHAPTER 6

IMPLEMENTING THE MANAGEMENT PLAN

6.1 Mechanisms for implementation

6.1.1. Steering committee

The first level of the management structure consists in a *Steering Committee* which includes the political decision-making institutions' representatives which have signed the agreement protocol.

This committee's tasks will be

- to follow the actual progress of the plan
- to supply the directions for the further continuation of the management process
- agree on the development priorities of single sectors of the plan
- ensure adequate allocation of those resources which single administrations will have to make available and identify other fund sources also through the involvement of private entities.
- evaluate the relations relative to monitoring and take the necessary decisions for the follow through of the management process.

6.1.2 Working Groups

Apart from the Steering Committee the activities of a more technical nature are entrusted to one or more *Working Groups*, including also private subjects, or cultural and conservation associations. At the moment a Working Group is in charge of drafting the plan. In future the Working Groups will be in charge of the following tasks:

- defining the work program agreed upon by all subjects responsible for its realization

- coordination of actual realization of each task included in the plan
- ensuring technical support to planning and realization of the activities described in the plan
- to follow the realization of single tasks and find solutions to remove any difficulties which might arise
- define further actions or projects which might be useful to reach a thematic objective described in the management plan.

6.1.3 Permanent secretariat

Coordination and organization support to the two structures will be necessary. To this task will be appointed a *Permanent secretariat* which carries out the following duties:

- to act as a permanent point of reference for all subjects involved in the plan's realization
- assist the Steering Committee and the work groups in their activity supplying the necessary organizational support
- define a schedule for meetings and provide for their realization
- organize and archive all documentation relating to the plan
- keep contacts with the public with the press and with any other interested subject to supply news on the plan's realization

6.2 Further prospects for the Plan's implementation mechanisms

The instruments for the implementation of the plan described in the preceding paragraph will be activated after the inclusion of the site in the World Heritage List. However, the municipal administrations of Cerveteri and Tarquinia have

already declared they intend to reach in time a structure divided differently.

In particular the new management structure should play a more operational role consisting also in technical support to the single institutions, if the first phase of the plan's realization should confirm such necessity. Together with the Steering Committee, which will have to continue its role as evaluator. For the guiding and also for coordination a "Development Agency" will be purposely instituted, which will take into account the experience already carried out in other Italian regions.

The "Development Agency" will be a partly private, partly public company, and will be capable of carrying out the following duties towards the implementation of the management plan:

- Support on technical and logistical level of the co-ordination between partners and thus (a) define and realize the coordinated and integrated lines of action for the development of the environmental and cultural resources of the area involved, encouraging the presence and participation at different institutional, social associational and productive levels which are present in the area; (b) encourage aggregation and cooperation between local actors involved in conservation and landscape transformation issues.
- Increase knowledge and awareness at local level of the value of the environment of the culture and identity of the area to encourage the process aiming to raise consensus around the safeguard of those values and choices imposed by sustainable development.
- Support of programming and planning functions at local level in the field of conservation, enhancement and compatible transformation of the landscape, within a framework of integration and coordination, also by

supplying specific services for study, research, innovation and qualification.

- Support for the actions towards conservation, rehabilitation and modern transformation of the landscape through consultancies and orientation of local operators.
- Carry out monitoring to guarantee knowledge, integration, surveillance and evaluation of work undertaken in the area.

Of course at this time, in spite of the fact that all information on this issue have been collected, a choice of the institutional juridical model has not yet been finalized. A process type of analysis has been preferred, as illustrated by the following diagram, where the definite choice of the juridical model represents a more general phase in which some (independent) variables are expressed concerning the cultural project to be pursued.

6.3 Analysis of funding sources

The resources for which inscription in the UNESCO World Heritage List are located in an area for which various funding sources are potentially available.

Some of these funds can be defined as belonging to the direct kind. These are the funds which the Communes of Cerveteri and Tarquinia annually allocate for maintenance and fruition of the historical and archaeological heritage, and for those activities aiming to diffuse knowledge in the cultural and tourism fields to ensure the enhancement of the area as a whole.

Another source of direct funds is the Sovrintendenza archaeological dell'Etruria Meridionale. This body undertakes annual work concerning the management of the sites. It undertakes works to protect the resources, and engages in ordinary and extraordinary maintenance of the archaeological complexes also in a more general sense.

The administrative bodies above local level, namely, Regione Lazio, Provincia di Roma and

Provincia di Viterbo, other funds can be requested and employed in the territories of Cerveteri and Tarquinia.

In the Legge Regionale n.1/2001 (Norme per la valorizzazione e lo sviluppo del litorale del Lazio, i.e. norms for the enhancement and development of the coast of Latium), the authorities of Regione Lazio have instituted by means of article 23 a regional fund for the coast of Latium (Fondo regionale per il litorale del Lazio). The total budget for the two-year period of 2000-2002 has been established to be of about 70 million euros. It is meant to enhance and protect structural and environmental resources, to diversify and fine-tune the offer of touristic and cultural services, to strengthen maritime productive activities and to raise occupational levels. The aim is that of boosting economic and social development of the littoral of the region of Latium.

At provincial level instead the two Communes belong to different provincial districts. Cerveteri belongs to Provincia di Roma, while Tarquinia belongs to the Provincia di Viterbo. Therefore possible sources of funds at this level are not the same for both Communes.

Provincia di Roma has planned to start a process to enhance the area of Cerveteri, Tolfa and Bracciano. According to this program the Regione Lazio will allocate 1 million euros a year to the Communes who decide to participate in the plan. Monitoring would be carried out by the Provincia on work focusing on protection and enhancement of the territory. Among the types of works contemplated by these funding plans, there are projects for touristic and receptive activities, for the maintenance of environmental and landscapes, for the realisation of touristic routes and theme-based excursions.

The whole operation's objective is on one hand, to improve the efficiency of the "culture"-producing process, and on the other, to optimise at local level the economic and social impact of the process.

Finally a possible source of funds at national scale is provided by the recent reformation law on

tourism ("legge quadro sul turismo", Law n.135 approved 29 march 2001 and entitled Riforma della legislazione nazionale del turismo.

This law has introduced a new concept: the local touristic systems (Sistemi Turistici Locali), defined as "homogeneous or integrated touristic contexts, including areas belonging to different regions and characterised by an integrated offer of cultural and environmental resources and typical agricultural and craft products".

With these instruments legislators have decided to recognise as unitary entities those localities sharing typical peculiarities, although they belong to different regions, and offer from the tourism marketing point of view, a unitary and homogenous product.

The law provides for the possibility for local touristic systems to gain State recognition and to qualify for a special status, as occurs the case of the mountain communities (Comunità montane), including concessions for the promotion of their particular touristic offers, to improve their facilities and to re-qualify businesses already active in the tourism sector.

6.4 Further prospects for the plan's implementation

During the last few months, Regione Lazio has initiated the process that will lead to the approval of the regional law which in turn will supply the normative instrument necessary to the institution of archaeological-cultural parks which will include the necropolises of Cerveteri and Tarquinia. When such law will become operational, Italy will dispose of a very advanced kind of instrument to be used in the management of development of areas of great importance as to their heritage and culture. By means of this law it will therefore probably be possible to reach a definition of the institutional project for the choice of the most

convenient instruments for the Plan's implementation.

6.5 Monitoring and reviewing the Plan

The *monitoring system* completes the management process. It should be capable of assessing the effective realization of the goals of the programme as well as the benefits expected to invest the area in the cultural, economic and social fields. A model must be built to control scheduled actions by means of adequate indicators and analysis parameters which will contemplate also the time scale for the actions' realization. This model will be defined during a more advanced draft of the plan.

The subjects in charge of monitoring should be external and independent (in the same way as auditing firms) but should be capable of working closely with the management body.

Cerveteri and Tarquinia (Italy)

No 1158

1. BASIC DATA

State Party: Italy
Name of property: Etruscan Necropolises of Cerveteri and Tarquinia
Location: Province of Latium
Date received: 30 January 2003

Category of property:

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, these are *sites*. The submission includes two archaeological sites and two museums. It is a serial nomination.

Brief description:

Two large cemeteries belonging to the Etruscan culture and representing different typologies covering about one thousand years of burials.

Some of the tombs are monumental, cut in rock and with impressive tumuli on top. Many are with carvings on their walls and others with extraordinary wall paintings.

Great amount of movable finds from the tombs are on display in the relevant museums in the nearby towns of Cerveteri and Tarquinia. Those include also detached wall paintings and decorated coffins (sarcophaguses).

The core of the sites is fenced, but large parts are outside the fenced and visited areas.

2. THE PROPERTY

Description

The nomination is of two Etruscan cemeteries, dating from 9th century to 1st century BCE. The Etruscans were a people who lived in west-central Italy from 9th century BCE onward. Their culture reached its height at the 6th century BCE.

There is no definite answer to the question of the origins of these people. Scholars divide in support of three main opinions: that of Herodotus in the 5th century B.C.E., who considered the Etruscans to be immigrants from Lydia or the Greek part of Asia Minor; that of Dionysius of Halicarnassus, in the 1st century B.C.E., who looked at them as an Italic people native to the area they occupied; and a third theory, little supported, which sees them as migrants from north of the Alps. It is certain that no community of the same ethnic and social characteristics occurred elsewhere in Europe or Asia. The Etruscan spoke a non-Indo-European language of unknown origin.

The two nominated cemeteries including their construction, artistic decoration and objects found in them are some of the best testimonies of this great Etruscan culture.

The necropolis near the town of Cerveteri is called Banditaccia and the one next to Tarquinia is called Monterozzi. Each of these cemeteries is different in the characteristics of the tombs and therefore cover together the Etruscan burial culture.

Cerveteri: Thousands of tombs exist in this vast cemetery. They are organised in a city like plan, with 'streets', small squares and 'neighbourhoods'. The tombs are of different types depending on period, family status and other criteria. The earliest known are series of rock cut trenches holding pottery ossuaries containing ashes of the deceased.

Most famous are the tumuli, tombs often containing more than one tomb under an imposing mound. Tumulus II, from the 7th century, for example, houses the 'Funerary Couch Tomb', 'Dolia Tomb' and 'Greek Vase Tomb'.

A famous tomb is the one called the 'Hut Shaped Tomb', from the 4th century. It presents an excellent rock cut hut with all structural and building elements, such as gabled roof, main crossbeam, wood and straw roofing materials as well as stone couches next to the walls. This tomb and others, imitating houses, are the best and only evidence of the residential architecture of the Etruscans.

The 6th century Tomb of the Greek Vases is accessible through a rock cut *dromos* (corridor) and it imitates an Etruscan temple.

The Tomb of the Moulding (cornice) has two thrones with footstools, cut in the rock, at the sides of its door. It also imitates a contemporary domestic interior.

The tomb of the Capitals has an imitation of wooden floor, on its ceiling (considered as the first example of a parquet floor).

The most famous among the thousands of the Banditaccia tombs is the 'Tomb of Reliefs'. This 4th century tomb is accessible via long rock cut stairway leading to a big hall (6.5 x 7.8 m) with a ceiling supported by two columns with Aeolic capitals. It includes 13 double funerary niches and additional place for 34 bodies on a specially carved ledge. The 13 niches have double cushions with red painted stucco. Various objects are depicted on the stuccoed walls, including weapon, religious objects and daily life ones.

This is just a small selection of tombs – of which a few more are described in the nomination file. Only a visual presentation can do justice to these tombs which are so important to understand daily life, architecture, religion and mythology of the Etruscans.

Tarquinia: The other cemetery, known as Monterozzi or the necropolis of Tarquinia, is famous for its painted tombs. This in spite of the fact that they constitute only 3 % of the known 6 000 tombs in the cemetery. The tombs are all cut in the rock and accessible via sloping or stepped corridor. Most of them were made for a single couple and constitute of one burial chamber.

The earliest painted tombs are from the 7th century but only in the 6th century they fully developed and completely covered with painting. About 50 out of the 200 known painted tombs are accessible to the public. A few of these are described below:

The 4th century tomb of the Lionesses, discovered in 1874, consists of small chamber with gabled roof. The painting

depicts flying birds and dolphins and mainly scenes from the life of the Etruscan aristocracy.

The 6th century tomb of the hunting pavilion - showing the view seen through the transparent fabric of the pavilion.

Hunting and Fishing Tomb, composed of two chambers. In the first one, depiction of Dionysian dancing in a sacred wood, and in the second, a hunting and fishing scene and the portraits of the tomb owners.

Jugglers' Tomb – paintings inspired by the games taking place during the funerary ceremonies.

The painted tombs of the aristocracy, as well as the more simple ones, are another extraordinary evidence of what objects can not show: daily life, ceremonies, mythology as well as artistic abilities.

History

The necropolis of Cerveteri (Banditaccia) developed from the 9th century BCE. It expanded from the 7th century on, following a precise plan. The ancient history and development of the Tarquinia (Monterozzi) necropolis is similar.

Earliest evidence of 'modern' interest in the tombs comes from the Renaissance. It grew in the 17th and 18th centuries, when scholars and artists started to describe and paint the tombs. In the first half of the 19th century the Tarquinia cemetery was studied by scholars and this is when most of the tombs known today were discovered. The site was visited in 1834 by Ludwig I from Bavaria, who ordered the reproduction of the paintings, to decorate the new *Alte Pinakothek* in Munich.

Since the 1950s research has been carried out using geophysical, non intrusive methods.

Management regime

Legal provision:

All nominated area is State owned and well protected through State and regional legislation. No activity on the sites, of any character, is allowed, unless by special permit from the Ministry of Culture.

The buffer zones are partly state owned, partly towns and some privately owned. Even the last ones are properly protected through building laws and regulations.

Management structure:

The sites do not have management plans.

They do have a proper management structure, starting with the Ministry for Culture, through the specific *Soprintendenza* and moving to site managers. There is proper protection, maintenance and conservation activity on site, as well as monitoring.

Resources:

State resources, which are never sufficient.

Justification by the State Party (summary)

The Etruscan created the first urban culture in Western Mediterranean and in the 6th century they were the greatest power in Italy. The necropolis of Cerveteri is preserved in its entirety, and represents through the tombs replicas of city and houses, including technical and decorative aspects.

The necropolis at Tarquinia represents some of the best examples of ancient painting of western Mediterranean, of the pre-Roman period. These paintings represent not only all aspects of the Etruscan life and beliefs, but provides information on the Greek painting, which is almost completely lost.

The property is nominated on the basis of *criteria i, ii, iii, iv and vi*:

Criterion i: Cerveteri shows a scheme of town planning and architecture in antiquity. Tarquinia, through the wall paintings represents extraordinary artistic skills, while their content is an excellent documentation of daily life and religious beliefs.

Criterion ii: For their impact on other Etruscan necropolises.

Criterion iii: Being an exceptional testimony of the Etruscan culture, and generally the Italian pre Roman cultures.

Criterion iv: For representing the almost non existent Etruscan architecture and town planning.

Criterion vi: For the impact of these sites on art in the Renaissance and recent periods (from Michelangelo through modern artists).

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS mission visited the site in July 2003.

ICOMOS has also consulted its International Scientific Committee on Archaeological Heritage Management.

Conservation

Conservation history:

Best Italian wall paintings and other conservators have worked on these sites. In the 1960s some wall paintings were detached and put in museums, but this practice has been abandoned.

Most tombs have small 'houses' protecting their entrances. The painted tombs can be seen only through glass doors. There is permanent monitoring of the state of conservation (which resulted lately in modifications of ventilation and lightening systems). All tombs and cemetery areas are fenced.

State of conservation:

Excellent state of conservation and under permanent supervision and monitoring.

Management:

There is no long term planning and no management plans. Therefore no multi annual work plans and budgeting. These are done on a year by year basis. On the other hand there is a management regime which could without any problem implement a management plan when prepared. Sites and most individual tombs are properly protected and there is good visitors' management, maintenance and monitoring.

Risk analysis:

The main risk is to the hundreds of tombs (or thousands) which are outside the main visited areas. They are legally protected and most of them behind fences but they do not receive the attention deserved due to their cultural value.

The other risk is that as result of very short term planning and relatively small annual budgets, activities are based on urgency or opportunity.

Authenticity and integrity

The sites are authentic as much as excavated archaeological sites can be. The sites were probably not gardens in antiquity but the actual parks are well planned and properly maintained.

Comparative evaluation

These are the two best Etruscan cemeteries in their quality, size and representativity of this type of Etruscan heritage. They include also some of the best preserved tombs.

Outstanding universal value

General statement:

The importance of the Etruscan culture, as the most important pre-Roman culture in Italy and one of the leading cultures around the Mediterranean is best represented by the nominated cemeteries.

Evaluation of criteria:

The nomination undoubtedly meets *criteria i, iii and iv*:

Criterion i: For representing through the tombs themselves, the wall paintings, rock carving and cemeteries planning a masterpiece of human creative genius.

Criterion iii: For bearing through the burial habits, daily life depicted by wall paintings and for many of the tombs being replicas of Etruscan houses – a unique testimony to a disappeared civilization.

Criterion iv: Many of the tombs represent types of buildings which do not exist any longer in any other form. The cemeteries are replicas of town planning schemes of the Etruscans . Some of the earliest existing in the region.

It seems that it does not meet the meaning behind criterion ii and there are big doubts whether impact on later art justifies its nomination under criterion vi.

Statement of significance

The sites are the most significant and representing non movable remains of the Etruscan culture.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

Though the sites are well managed, it is recommended that a proper document, being the sites' "management plan" should be prepared in short time.

The museums, housing the most important movable remains from the sites can not be included in the nomination. ICOMOS recommends a serious discussion on the issue of movable remains, which are complementary aspect of the non movable, as representatives of cultures and cultural values.

Recommendation with respect to inscription

That these properties be inscribed on the World Heritage List on the basis of *criteria i, iii and iv*.

ICOMOS wishes it could recommend the inscription of museums as well. The museums contain the movable elements from these sites, which complement the cultural story of the Etruscans, but the convention does not permit inscription of movable property.

ICOMOS, March 2004

Cerveteri et Tarquinia (Italie)

No 1158

1. IDENTIFICATION

<i>État partie :</i>	Italie
<i>Bien proposé :</i>	Nécropoles étrusques de Cerveteri et de Tarquinia
<i>Lieu :</i>	Province du Latium
<i>Date de réception :</i>	30 janvier 2003

Catégorie de bien :

En termes de catégories de biens culturels, telles qu'elles sont définies à l'article premier de la Convention du patrimoine mondial de 1972, il s'agit de *sites*. Le présent dossier comprend deux sites archéologiques et deux musées. Il s'agit d'une proposition d'inscription sérielle.

Brève description :

Ces deux grands cimetières appartenant à la culture étrusque et représentant différentes typologies couvrent les rites funéraires pratiqués sur un millier d'années, environ.

Certaines des tombes sont monumentales, taillées dans la roche et surmontées d'impressionnants tumuli ; beaucoup présentent des bas-reliefs sur les murs, et d'autres d'extraordinaires peintures murales.

Une grande partie des vestiges meubles des tombes sont exposée dans les musées de Cerveteri et de Tarquinia, des villes proches. On y trouve également des peintures murales et des sarcophages ornés.

Le cœur des sites est clôturé, mais de vastes pans de ceux-ci se trouvent en dehors de l'enceinte et des parties visitées.

2. LE BIEN

Description

La proposition d'inscription concerne deux nécropoles étrusques datant du IXe au Ier siècle avant notre ère. Les Étrusques vécurent dans la région centrale occidentale de l'Italie à partir du IXe siècle avant notre ère, leur civilisation atteignant son apogée au VIe siècle avant notre ère.

On n'a toujours pas répondu avec certitude à la question de l'origine de ce peuple. Trois courants principaux émergent parmi les chercheurs : celui lié à Hérodote qui au Ve siècle avant notre ère considéra que les étrusques venaient de

Lydie ou de la partie grecque de l'Asie mineure ; celui lié à Denys d'Halicarnasse, qui au Ier siècle avant notre ère les considéra comme un peuple autochtone à la région qu'ils habitaient ; et une troisième théorie, peu soutenue, les considérant comme venant du nord des Alpes. Il est certain qu'on ne retrouve aucune communauté ayant les mêmes caractéristiques ethniques et sociales ailleurs en Europe ou en Asie. La langue étrusque reste d'une origine inconnue et les rapprochements avec les langues indo-européennes sont restés infructueux.

Les deux cimetières proposés pour inscription, avec leur construction, leur décoration artistique et les objets qu'on y a découverts, comptent parmi les plus beaux témoignages de cette grande civilisation étrusque.

La nécropole à proximité de Cerveteri est la nécropole de Banditaccia ; l'autre à côté de Tarquinia celle de Monterozzi. Chacun de ces cimetières diffère dans les caractéristiques des tombes ; à eux deux, ils couvrent l'ensemble de la culture funéraire étrusque.

Cerveteri : Ce vaste cimetière abrite des milliers de sépultures, organisées selon un plan semblable à celui d'une ville, avec des « rues », de petites places et des « quartiers ». Les tombes sont de divers types en fonction de la période, du statut familial et d'autres critères. Les plus anciennes connues sont des tranchées taillées dans le roc et abritant des ossuaires en poterie qui contiennent les cendres des défunts.

Les plus célèbres sont les tumuli, qui regroupent souvent plusieurs tombes sous un tertre imposant. Ainsi, le tumulus II, du VIIe siècle, abrite la « tombe couchée », la « tombe Dolia » et la « tombe des Vases grecs ».

La « tombe de la Cabane », du IVe siècle, compte parmi les plus célèbres. Il s'agit d'une tombe taillée dans la roche en forme de cabane avec tous les éléments structurels et architecturaux, un toit à pignon fait de bois et de chaume, une traverse principale, et des banquettes de pierre le long des murs. Cette tombe et d'autres, imitant des maisons, sont les meilleurs et les seuls témoignages de l'architecture résidentielle des Étrusques.

La tombe des Vases grecs, du VIe siècle, est accessible via un *dromos* (couloir) taillé dans la roche, et imite un temple étrusque.

La tombe de la Corniche comporte deux trônes avec des repose-pieds, taillés dans la roche, qui flanquent la porte. Elle imite également un intérieur domestique de l'époque.

La tombe des Chapiteaux possède une imitation de parquet en bois, au plafond (on la considère d'ailleurs comme le premier exemple connu d'un parquet).

Parmi les tombes de Banditaccia, la plus célèbre est la tombe des Reliefs. Cette tombe du IVe siècle est accessible via un long escalier creusé dans la roche et menant à un grand vestibule (6,5 x 7,8 m), au plafond soutenu par deux colonnes à chapiteau éolique. Elle comprend 13 doubles niches funéraires et un espace supplémentaire pour 34 corps, sur une saillie sculptée à cet effet. Les 13 niches possèdent des couches doubles ornées de stuc peint en

rouge. Divers objets sont représentés sur les murs de stuc, armes, objets de culte ou de la vie courante.

Il ne s'agit là que d'une petite sélection de tombes – d'autres étant décrites dans le dossier de proposition d'inscription. Seule une présentation visuelle peut rendre justice à ces sépultures, d'une importance considérable pour comprendre la vie quotidienne, l'architecture, la religion et la mythologie des Étrusques.

Tarquinia : L'autre cimetière, connu sous le nom de nécropole de Monterozzi ou nécropole de Tarquinia, est célèbre pour ses tombes peintes, en dépit du fait qu'elles ne représentent que 3 % des 6 000 sépultures connues du cimetière. Les tombes sont toutes taillées dans la roche et accessibles via un couloir en pente ou à escaliers. La plupart d'entre elles ont été conçues pour un seul couple et se composent d'une seule chambre funéraire.

Les premières tombes peintes datent du VII^e siècle mais ce n'est qu'au VI^e siècle qu'elles se sont pleinement développées et qu'elles furent complètement couvertes de peinture. Une cinquantaine des 200 tombes peintes connues sont accessibles au public. Quelques-unes sont décrites ci-dessous :

La tombe des Lionnes, datant du IV^e siècle et découverte en 1874, est une petite salle surmontée d'un toit à pignon. Les peintures dépeignent des oiseaux en vol, des dauphins et essentiellement des scènes de la vie courante de l'aristocratie étrusque.

La tombe du VI^e siècle du Pavillon de chasse montre la vue au travers de la structure transparente du pavillon.

La tombe de la Chasse et de la Pêche se compose de deux chambres funéraires : la première dépeint des danses dionysiaques dans un bois sacré, la seconde des scènes de chasse et de pêche, avec des portraits des propriétaires de la tombe.

La tombe des Jongleurs abrite des peintures inspirées des jeux qui rythmaient les cérémonies funéraires.

Les tombes peintes de l'aristocratie, tout comme les sépultures plus simples, constituent un autre témoignage extraordinaire de ce que les objets seuls ne peuvent montrer : la vie quotidienne, les cérémonies, la mythologie et les talents artistiques.

Histoire

La nécropole de Cerveteri (Banditaccia) s'est développée à partir du IX^e siècle avant notre ère avant de s'étendre à partir du VII^e siècle, selon un plan précis. L'histoire et le développement de la nécropole de Tarquinia (Monterozzi) sont similaires.

Les premières preuves d'un intérêt « moderne » pour ces sépultures remontent à la Renaissance. L'intérêt alla ensuite croissant au XVII^e siècle et au XVIII^e siècle, époque à laquelle érudits et artistes commencèrent à dépeindre et à peindre les tombes. Pendant la première moitié du XIX^e siècle, le cimetière de Tarquinia fut un objet d'étude pour les érudits ; c'est à cette époque que la

plupart des tombes connues aujourd'hui furent découvertes. En 1834, Louis I^{er} de Bavière visita le site, et ordonna la reproduction des peintures pour décorer la nouvelle *Alte Pinakothek* de Munich.

Depuis les années 1950, des recherches ont été conduites à l'aide de méthodes géophysiques et non intrusives.

Politique de gestion

Dispositions légales :

Toute la zone proposée pour inscription appartient à l'État et elle est protégée par la législation nationale et régionale de façon appropriée. Aucune activité n'est autorisée sur le site, sauf autorisation spéciale du ministère de la Culture.

Les zones tampons sont pour partie propriété de l'État, pour partie des villes et pour certaines propriété privée, mais même dans ce dernier cas elles sont correctement protégées par les lois et réglementations sur la construction.

Structure de la gestion :

Les sites ne font l'objet d'aucun plan de gestion.

Ils disposent cependant d'une structure de gestion appropriée, sous la responsabilité finale du ministère de la Culture, en passant par la *Soprintendenza* compétente jusqu'aux responsables de site. Des activités appropriées de protection, de conservation et d'entretien sont réalisées sur le site, de même qu'un suivi correct.

Ressources :

Les subventions de l'État, toujours insuffisantes.

Justification émanant de l'État partie (résumé)

Les Étrusques ont donné le jour à la première civilisation urbaine de la Méditerranée occidentale ; au VI^e siècle, ils étaient la plus grande puissance d'Italie. La nécropole de Cerveteri, préservée dans son intégralité, est la réplique d'une ville, ses tombes imitant des maisons, et ce jusque dans ses aspects techniques et décoratifs.

Quant à la nécropole de Tarquinia, elle abrite quelques-uns des plus beaux exemples de peintures antiques de la Méditerranée occidentale de la période pré-romaine. Ces peintures, non seulement illustrent tous les aspects de la vie et des croyances des Étrusques mais elles donnent également des informations sur la peinture grecque, presque complètement perdue.

Les sites sont proposés pour inscription sur la base des critères *i, ii, iii, iv et vi* :

Critère i : Cerveteri illustre l'urbanisme et l'architecture de l'Antiquité. Tarquinia, par ses peintures murales, témoigne de talents artistiques extraordinaires, tout en documentant avec précision la vie quotidienne et les croyances religieuses.

Critère ii : Ils ont eu une grande influence sur les autres nécropoles étrusques.

Critère iii : Ils constituent un témoignage exceptionnel de la culture étrusque et, plus généralement, des cultures pré-romaines de l'Italie.

Critère iv : Ils représentent l'architecture et l'urbanisme étrusques, quasiment disparus.

Critère vi : Ils ont eu une influence importante sur l'art de la Renaissance et des périodes plus récentes (de Michel-Ange aux artistes modernes).

3. ÉVALUATION DE L'ICOMOS

Actions de l'ICOMOS

Une mission de l'ICOMOS s'est rendue sur le site en juillet 2003.

L'ICOMOS a également consulté son Comité Scientifique International sur la gestion du patrimoine archéologique.

Conservation

Historique de la conservation :

Les meilleurs restaurateurs de peintures murales et autres spécialistes d'Italie ont travaillé sur ces sites. Dans les années 1960, certaines fresques ont été détachées et placées dans des musées, mais cette pratique a été abandonnée depuis.

De petites « maisons » protègent l'entrée de la plupart des sépultures. Les tombes peintes ne sont visibles qu'à travers des portes de verre. L'état de conservation fait l'objet d'un suivi permanent (qui a entraîné récemment des modifications des systèmes de ventilation et d'éclairage). Toutes les zones abritant des tombes et des cimetières sont fermées par des enclos.

État de conservation :

L'état de conservation est excellent, sous contrôle et suivi permanents.

Gestion :

Il n'existe aucune planification et aucun plan de gestion à long terme, et donc aucun plan pluriannuel de travail ni de budgétisation. Ceux-ci sont définis sur une base annuelle. Cependant, un régime de gestion est en place et pourrait sans aucun problème mettre en œuvre un plan de gestion, dès que celui-ci aura été préparé. Les sites et la plupart des tombes individuelles sont sous une protection appropriée ; la gestion des visiteurs, l'entretien et le suivi sont bons.

Analyse des risques :

Le plus grand risque concerne les centaines (ou milliers) de sépultures qui se trouvent en dehors des principales zones de visite. Elles sont protégées par la loi et dans leur

grande majorité derrière des clôtures, mais elles ne reçoivent pas l'attention que leur valeur culturelle mérite.

Autre risque, suite à une planification à court terme et à des budgets annuels relativement peu importants, les activités se font dans l'urgence ou lorsque l'occasion s'en présente.

Authenticité et intégrité

Les sites sont aussi authentiques que peuvent l'être des sites archéologiques ayant fait l'objet de fouilles. Ils n'étaient probablement pas des jardins durant l'Antiquité, mais les parcs actuels sont bien planifiés et entretenus convenablement.

Évaluation comparative

Ce sont les deux plus beaux cimetières étrusques, en termes de qualité, de taille et de représentativité du patrimoine étrusque de ce type. Ils incluent également quelques-unes des tombes les mieux préservées.

Valeur universelle exceptionnelle

Déclaration générale :

L'importance de la culture étrusque, au premier rang des cultures pré-romaines d'Italie et parmi les premières de la Méditerranée, est représentée au mieux par les cimetières proposés pour inscription.

Évaluation des critères :

La proposition d'inscription remplit sans conteste les *critères i, iii et iv* :

Critère i : Les tombes, les peintures murales, les bas-reliefs et les cimetières représentent un chef d'œuvre du génie créateur humain.

Critère iii : Les pratiques funéraires témoignent de la vie quotidienne par l'intermédiaire des peintures murales et de nombreuses tombes sont des répliques de demeures étrusques – un témoignage unique de cette civilisation disparue.

Critère iv : De nombreuses tombes représentent des types d'édifices qui n'existent plus sous aucune autre forme. Les cimetières sont des répliques des schémas d'urbanisme étrusques, faisant partie des premiers existant dans la région.

Il semble que la proposition d'inscription ne remplit pas le critère ii et on peut douter de son influence sur l'art postérieur qui justifierait son inscription sur la base du critère vi.

Déclaration de valeur :

Les sites sont les plus importants représentants des vestiges immobiliers de la culture étrusque.

4. RECOMMANDATIONS DE L'ICOMOS

Recommandations pour le futur

Bien que les sites soient gérés de façon satisfaisante, il est recommandé qu'un document approprié, plan de gestion des sites, soit préparé rapidement.

Les musées, qui abritent les plus importants vestiges meubles des sites, ne peuvent être inclus dans la proposition d'inscription. L'ICOMOS recommande une discussion sérieuse sur la question des vestiges meubles, qui constituent un aspect complémentaire des vestiges immeubles, en ce qu'ils sont représentatifs de cette culture et de ses valeurs culturelles.

Recommandation concernant l'inscription

Que les biens soient inscrits sur la Liste du patrimoine mondial sur la base des *critères i, iii et iv*.

L'ICOMOS souhaite recommander l'inscription des musées également. Les musées abritent les éléments meubles qui proviennent des sites, qui complètent l'histoire culturelle des Étrusques, mais la Convention ne permet pas l'inscription de biens meubles.

ICOMOS, mars 2004