

National Archeological Museum of Civitavecchia





FIRST FLOOR

The showcases of the gallery house a selection of findings from the main ancient settlements in the area: two Etruscan necropolis (Marangone and Volpelle) in the area of Castellina del Marangone, and the Etruscan necropolis of Pisciarelli in the area of Aquae Tauri. In the main room, the original 1970 layout designed by the famous Italian architect Minissi displays artifacts from the Etruscan coastal sanctuary of Punta della Vipera built on the Marangone river's mouth, an area mostly frequented by Greek merchants. The room showcases also Italo-Mycenaean painted pottery, retrieved from the flourishing Bronze Age village of Luni on the Mignone, on the edge of the Tolfa Mountains. The remaining showcases display a series of precious objects artifacts from the Museum's collections: some are archeological retrievals, other come from judicial seizures. The objects are exhibited in chronological order, covering the entire cycle of Etruscan culture, largely from Cerveteri and Vulci. The exhibition ends with artifacts retrieved from the Taurine Baths and the Protovillanovian necropolis of La Pozza (Allumiere). The central video shows a graphic reconstruction of the Trajan port of Centumcellae, designed by the architect Apollodorus of Damascus.

GROUND FLOOR

The Main room or Marbles room collects ancient Roman sculptures such as the head of emperor Marcus Aurelius the younger, the portrait of Socrates, the head of a female deity of Pheidias type and a copy of the head of Hermes. The busts of Helios Lucius Caesar, father of Emperor Lucius Verus, and of Septimius Severus were found in an excavation in Piazza Plebiscito. These artworks testify to the development of Centumcellae during the II-III century AD: the city was built around the large port which, as mentioned by Pliny the Younger, had an area of more than 200,000 square meters. Other sculptures, such as the herm of two-faced Janus retrieved from the so-called Pompey villa in Marina di S. Nicola, come from the luxurious maritime residences scattered along the northern coast of Rome, between Ladispoli, Santa Marinella and Civitavecchia. These Roman villas were refuge for the capital's great politicians and intellectuals. The limestone slabs with scenes of gladiatorial combat, pertaining to a funerary monument, were found in Castrum Novum, a Roman colony founded in 264 BC. near Capo Linaro. Also on display are the sarcophagi formerly at the Civic Museum of Civitavecchia, which was destroyed during the disastrous bombings of 1943. The Lapidary Room collects funerary inscriptions, mostly from the Prato del Turco burial ground at the Roman dock. The ancient burial ground was intended for the remains of the sailors of the military fleet stationed in Centumcellae, thus constitute a precious source to document various aspects of daily and social life.



Herma of the two-faced Janus

The two showcases display a beautiful marble head of a young girl, which was found near the harbor, and a bronze figurehead representing a female bust, a rare item that decorated the tip of the prow of a boat, which was found in the harbor at the end of the 19th century.



Figurehead

Head of 1st-2nd century AD Roman copy of Praxiteles' Aphrodite cnidia, created around 360 BC by the great Athenian sculptor and first female nude of Greek art. Found in the port area of Centumcellae.



Two masterpieces of Greek Classical and Hellenistic art.

In the main hall stand out two Greek marble sculptures of great artistic value: both are Roman copies made between the 1st and the 2nd century AD. The statues were retrieved from the maritime villa which probably belonged to the jurist Ulpiano, who lived in the 3rd century AD and whose remains have been found in Santa Marinella (Odescalchi Castle).



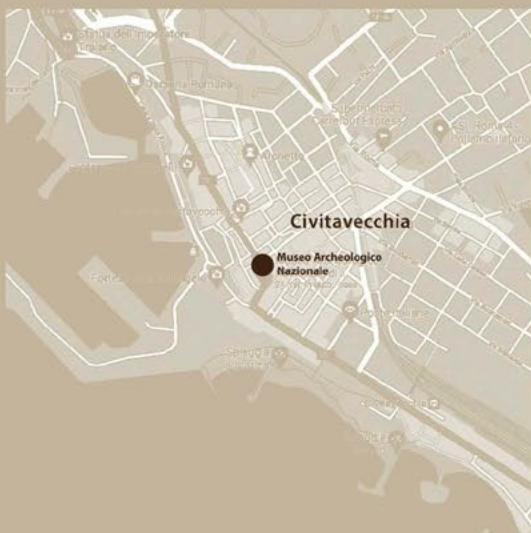
The head of Phidias' life-size **Athena Parthenos** integrates the spectacular body characterized by the plasticity of the folds of the tunic, on which the aegis gorgoneion stands out, a copy of the original found in the late of the 19th century and transferred to the Louvre Paris. Small-scale replicas of the Athena Parthenos are extremely rare and the one from Civitavecchia stands out for its quality of execution and state of preservation.

The other masterpiece is the sculpture of **Apollo-Helios**: the god's delicate youthful features, the spiral-shaped movement of the bust and the exaggerated chiastic relationship of the limbs, reveal a clear influence of Lisippo, Alexander the Great's favorite artist.



The statue was found mutilated: fragments of the left leg and of the right hand holding a torch were retrieved at its side. Studies have highlighted the great quality and iconographic importance of the Apollo of Civitavecchia, considered the **replica of the Colossus of Rhodes**, one of the seven wonders of antiquity. The magnificent bronze statue dedicated to the Sun-Helios, the island's greatest divinity, was made in 293 BC by Carete di Lindo, a pupil of Lysippus. It is an artwork of unprecedented height reaching almost 32 meters. In the slender and harmonious torsion of the bust, Apollo – Helios is leaning on his back and carries the quiver closed with the shoulder strap, while with his lowered left hand, he holds the bow, ending in a shape of swan's head.

The National Archeological Museum of Civitavecchia is housed in the eighteenth-century former costumes commissioned by Pope Clement XIII. The Museum preserves the main historical and archeological findings of Centumcellae, a city founded by the Emperor Trajan between 102 and 110 AD in order to become the port of Rome, designed by the famous architect Apollodoro di Damasco. The Museum preserves local artifacts, from sites on the coast and from the Tolfa montains, as well as objects coming from various collections and donations, mainly from the Etruscan period.




NATIONAL ARCHEOLOGICAL MUSEUM OF CIVITAVECCHIA
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OPENING: Tuesday-Sunday from 8.30 a.m. to 7.30 p.m.
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